

A Study of the Macro to Micro Process of Persuasion for  
Advertising in Context Towards a Meso Dominant Logic Model of  
Consumer Behaviour

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Abstract

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Doctor of Philosophy

**A Study of the Macro to Micro Process of Persuasion for Advertising in Context  
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This thesis gains an insight into advertising and integrated marketing communications with an exploration of the relationships between advertisers and consumers at the meso level of interface between the two groups.

As an initial investigation into advertising and integrated marketing communications and its relationships to consumers' behaviour, the inquiry develops by exploring an alternative lineage of interpretive consumer research. The two areas of focus emerging from the literature review are the concepts of manufacturing consent (Herman and Chomsky, 2002) as the macro advertiser / sender level of behaviour and the concept of motivational behaviour research (Tadajewski, 2006) as the micro consumer / receiver level of behaviour. The study utilises a mixed methods research design to explore the interface between advertisers and consumers. From the analysis of the commonalities and variances within the data, a mapping of behaviour between the two groups presented a new and unexpected set of interactions. Interactions that reflect the Foundation Premises within the work of Vargo and Lush (2008) by developing an emergent conceptual model.

**Keywords:** Consumer behaviour / Advertising / Integrated marketing communications / Manufacturing consent / Motivational behaviour



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# **1 Chapter 1 – Introduction**

## 1.1 Introduction

This thesis gains an insight into advertising and integrated marketing communications with an exploration of the relationships between advertisers and consumer's emotional relationship at the focus of the meso level of interface in a macro to micro level of consumer behaviour in context. The study uses a sequential transformative mixed methods research design to explore the meso level of interface between advertisers and consumers (Creswell and Clark, 2011).

An initial investigation into advertising and integrated marketing communications and its relationships to consumers' behaviour is developed by exploring an alternative lineage of interpretive consumer research and is outlined in detail in Chapter 2. The two areas of focus emerging from the literature are the concepts of **manufacturing consent** (Herman and Chomsky, 2002) at the macro advertiser / sender level of behaviour and the concept of **motivational behaviour** research (Tadajewski, 2006) at the micro consumer / receiver level (Section 1.11).

The study demonstrates uniqueness; in that research at a macro advertiser / sender (**manufacturing consent**) to micro consumer / receiver (**motivational behaviour**) level, develops an emergent conceptual model, new theoretical contributions and practitioner insights based on a study and analysis of the two theories outlined in context.

By case and cross-case analysis outlined and presented in Chapter 3 and Chapter 4, the thesis outlines a new theoretical conceptual model that presents a meso, or middle, position where the two groups interface. With emergent implications for social policy, practice and research in consumer behaviour when advertising and integrated marketing communications as a consideration (Chapter 6).

A meso level conceptual model of reciprocity is an unexpected outcome and emerges from the research after analysing commonalities and variances within the data (Chapter 6).

Whilst it is difficult to unify the two positions of **manufacturing consent** in relation to the advertiser / sender and **motivational behaviour** and the consumer / receiver it is possible to identify key themes that link the terms contextually across a range of disciplines and histories from the literature and the data generated. Associated and shared histories linked thematically in analysis aid the location of social policy, practice and research – giving a contextualisation, which focuses on the consumer experience (Chapter 6).

## **1.2 Research question**

The research question is ‘Can advertisers control consumer’s emotional behaviour?’

The research is set to question, in context, consumer behaviour using a conceptual model to explore two theories, the manufacturing of consent (Herman and Chomsky, 2002), at the macro advertiser / sender level and **motivational behaviour** research (Tadajewski, 2006) at the micro consumer / receiver level in relation to advertising and integrated marketing communications practice (Chapter 2). The thesis explores the emotional responses and the sub-textual meanings of conversational exchanges between advertising creatives and consumers in practice – towards a conceptual model of consumer behaviour at the meso level of interface.

A third, and initially unexpected, emergent position at the meso level of interface is considered in terms of evolving a ‘dominant logic’ (Vargo and Lusch, 2004) for consumer behaviour in the context of advertising and integrated marketing communications (Chapter 6, Section 6.5). The outline of the question is in keeping with

the suggestions of Creswell and Clark (2011, p. 149-170) in regards to the positioning of a mixed methods problematic.

### **1.3 Research aim and objectives**

#### **1.3.1 Aim**

The research aim is set to question consumer behaviour (Section 1.6) using a conceptual model in order to extend our understanding of the relationship between advertiser / sender and consumer / receiver at the meso level of behaviour as an outcome of the review in Chapter 2. This is based on the assumption that consumer behaviour is a system of complex combinations of disparate theoretical positions and that there are unidentified commonalities, variances and situation specifics at the meso level interface, between the macro and micro theoretical levels to be explored.

#### **1.3.2 Objectives**

As a consequence of establishing the research aim a number of research objectives are developed and outlined.

The researcher undertakes a hermeneutic (Chapter 3, Section 3.2.4) methodological approach to the conversations within the two groups of advertiser / sender and consumer / receiver, as described in Chapter 3 (Deacon, 2008). Using a sequential transformative mixed methods design (Creswell and Clark, 2007) in order to explore the meso level of interface – an area of interdisciplinary focus that has not been previously studied with a phenomenological longitudinal case methodology (Chapter 3).

An analysis approach is developed in Chapter 3, extending the works of Creswell and Plano Clark (2011) Carson et al. (2001) and Deacon (2008). The development of the thesis progresses to a new evolving conceptual model of a 'dominant logic' (Vargo and Lush, 2004) for consumer behaviour in the context of advertising and integrated marketing communications at the meso level of interface (Chapter 6, Section 6.4.3).

The research therefore describes, analyses and reflects upon the processes of emotional responses and the sub-textual meanings of the conversational exchanges between the two groups that are outlined further in Chapter 3. The participant-observer approach (Evered and Louis, 1981) and cyclical nature of inquiry presented allows the researcher to map the scale of emotional reactions to the issues offered as weak, medium to strong responses, targeted in order to plot the commonalities and variances in thinking of the groups studied (Chapter 3) within a multi-dimension map (Deacon, 2008).

## **1.4 Phases**

The research is undertaken in three phases, each of which is broadly outlined in order to make clear the flow and focus of the thesis.

### **1.4.1 Phase 1**

The first phase is the development of a conceptual model of consumer behaviour designed from an interpretation of the literature.

What is identified within the literature becomes the research issue: that to date, the investigation of the relationship between the macro to micro theories, and therefore the



relationships between advertiser / senders and consumer / receivers, although alluded to in the literature, has yet to be explored conceptually in an emotional context.

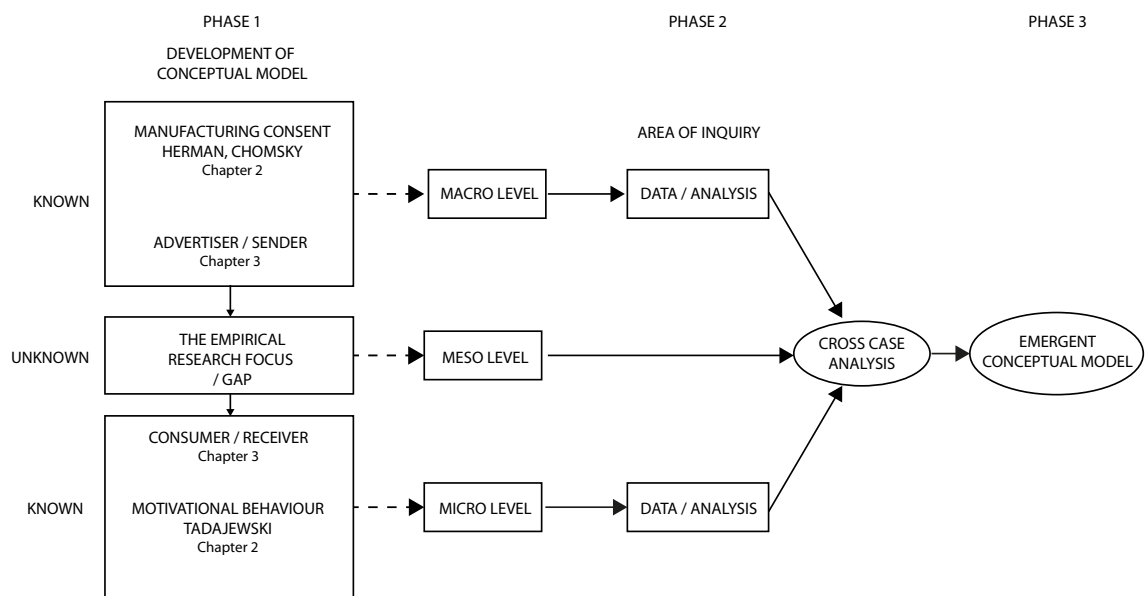
The literature presented in Chapter 2 defines the area of research and a conceptual model of the connections between the macro and micro theories, connections that have not been explored before. The reasons for this are due in part to the reluctance of researchers to engage in a complex research approach and in part the reluctance to accept an alternative conceptual model as outlined in Figure 1.1 and discussed in Chapter 2.

The conceptual model also suggests that any such meaning at the meso level of interface between the two groups will be emergent and be based upon the interplay of meaning between interconnected concepts – all of which may be influencing consumer behaviour to a greater or lesser extent – and as a result forms the basis for the research herein.

The foundations described within this research are aspects of: consumer behaviour (Section 1.6), **manufacturing consent** and **motivational behaviour** research (Chapter 2). The initial conceptual model acknowledges the importance of non-linear histories and theory building prior to this research in relation to the operation of consumer behaviour (Section 1.6).

The model aids in an identification of commonalities and variances between the advertiser / sender group and the consumer / receiver group and towards the emergent theoretical position described at the meso level of behaviour in Chapter 6. An area which has been previously overlooked in relation to an extension, and the emerging positions in, the area of consumer behaviour research – for example in the pursuit of new theoretical positions such as ‘service dominant logic’ as explored by Vargo and Lusch (2004) and is discussed further in Chapter 6.

Having investigated the two inter-relating fields of literature, the review discussion is focused upon emergent research issues. Issues that are found in the literature based upon a contemporary understanding of consumer behaviour theory in context. In particular the importance of how an understanding of the advertiser / sender to consumer / receiver relationship in context at the interface, or meso level align. The literature review informs and underpins the proposed method of enquiry, research design and analysis considered with a longitudinal study located within a sequential transformative mixed methods approach (Creswell and Clark, 2011) that is described in Chapter 3. A conceptual model is constructed from the literature review that describes a macro dominant relationship between the advertisers as controllers of the consumer in a tacit top down model of behaviour from a macro to micro level (Figure 1.1, Phase 1).



**Figure 1.1**

The macro level of behaviour is described by the works of Herman and Chomsky's, 'The Manufacturing of Consent' (2002 [1989]) as a political model of behaviour. The micro level of behaviour being described in Tadajewski's work 'Remembering

motivation research: toward an alternative genealogy of interpretive consumer research' (2006) as a consequence of historical political developments in relation to the macro level of persuasion and is discussed in Chapter 2.

#### **1.4.2 Phase 2**

In Phase 2, a series of qualitative unstructured interviews are undertaken in order to gain an insight into the emotional behaviour of consumer behaviour in context. The two groups of advertisers and consumers are interviewed separately, analysed and then cross case analysed in order to understand the commonalities and variances in the data (Creswell and Clark, 2011) and the meaning created from the data.

A hermeneutic sub-text of meaning is derived from the literature, and in turn from the conversational transaction probes outlined in Chapter 3. Enabling a cross case analysis and mapping of the data from the two separate groups of the data in Phase 2. Separate qualitative unstructured interviews within the two groups explore how advertisers and consumers interpret the value of advertising on an individual emotive level. Quantative content analysis concerning the framing of more than 36 ethnographic longitudinal case interviews over a period of 18 months to 2 years follows.

A quantative exploration of the data from these interviews, with analysis within the groups and across the two groups of advertisers and consumers, was placed within multi-dimensional maps (Deacon, 2008). The mapping reveals that, surprisingly, participants share a meso dominant model reciprocal relationship towards advertising at the emotional interface of what advertising means to each group, a relationship that is explored in Chapter 6.

### 1.4.3 Phase 3

An unexpected emergent conceptual model is the outcome of the third phase of the research and is described in Chapter 6 as a conclusion to the research. The analysis provides the researcher with some data sets that did not support a macro to micro relationship through a meso level of control, nor are either group considered to have control of the other. A further mapping and exploration of the data sets is undertaken and a series of 12 insights emerges from the data. The data supports the conceptual position addressed by Vargo and Lush (2004) in their work on the ‘service dominant logic of exchange’, and specifically here in context, at the meso level of interface of the two groups. The final outcome of the research therefore describes a meso ‘dominant logic’ model of behaviour that was unexpected when Phase 1 was undertaken. The emergent conceptual model, described for the first time, gives a theoretical foundation for future research based on the principles put forward by Vargo and Lush (2004) with a model for data analysis as a practical outcome of the research. This model is described in full in Chapter 6.

The focus of effort has been polarised on the one hand – exploring the effect of consumer culture, advertising and persuasion on the *consumer* and separated on the other – exploring and documenting how the *advertiser* utilises a system of tools to effect change (Section 1.9). Two groups, advertisers *and* consumers in the ‘process of persuasion’ (Miller, 1946) are co-participants in what is tacitly believed to be a linear top-down practice, as a form of communication (*italics for emphasis*).

## 1.5 The process of persuasion

It is useful to define terms in order to describe the area of research within this thesis. In particular, the idea of ‘persuasion’ as a term is closely linked to the idea of advertising

and often used in support of the practice of designing and creating works considered as part of the integrated marketing communications process.

As Bill Bernbach, one of the founders of Doyle Dane Bernbach, the worldwide marketing communications network commented,

‘Advertising is fundamentally persuasion, and persuasion happens to be not a science, but an art.’ (Bernbach, 1947 cited (Levenson, 1987 pp. xvii)).

In relation to Bernbach’s position, persuasion as a dictionary term is described as ‘the action or process of persuading someone or of being persuaded to do or believe something’ (Oxford Dictionaries, 2010). It is here, at the point where we assume persuasion occurs, that the focus of the study is positioned.

Although there has been a large-scale effort in social policy, practice and research over more than a century from Marx (1867, 1885, 1894) to Vargo and Lusch (2004) – and described in Chapter 2 – the internalising of the process for both advertisers and consumers has been neglected in practice (Holbrook and O’Shaughnessy, 1984).

Communication, as a general definition and for the purpose of the aim of the research presented in this thesis, can be described as the process of human communication, commonly defined as the exchange of information to create meaning (Oxford Dictionaries, 2012). Communication can also be described in further terms as ‘not a secondary phenomenon that can be explained by antecedent psychological, sociological, cultural, or economic factors; rather, communication itself is the primary, constitutive social process that explains all these other factors’ (Craig, 1999). Although Craig (2009) admits that this ‘constitutive meta-model’ has its limitations as an idealised view where ‘philosophical or practical reasons to ignore it are easily found’. Both definitions are useful in describing and asserting the central idea of meaning being created in the

process of communication and can be positioned to be the primary social process in describing consumer behaviour.

## **1.6 Consumer behaviour**

Consumer behaviour as a subject is broad and varied. Described by Kuester (2012), it is ‘the study of individuals, groups, or organisations and the processes they use to select, secure, and dispose of products, services, experiences, or ideas to satisfy needs and the impacts that these processes have on the consumer and society’ (Kuester, 2012). Viewed through a focused and specific lens, Cova (2001) gives an interpretation of the behaviour of the consumer in a ‘micro-social perspective’ in regards to the ‘Northern’ views of Ostergaard and Jantzen (2000) with their consideration of adaptive terms such as ‘consumption studies’, ‘buyer behaviour’ and ‘consumer research’, whereas the ‘Latin approach’ views consumers in a ‘macro-social construct’ (Cova, 2001). With consumer behaviour as an outline description, the focus of the study moves towards exploring the influence of behaviour in the form of advertising in context.

## **1.7 Advertising in context**

Viewed in relation to Bernbach’s statement (Section 1.5), it is necessary to understand how, and why, an advertising campaign (or series of advertisements with a connecting theme) persuades: from the advertiser (or sender) to the consumer (or receiver). Further tacit questions and abstractions can stem from the context of persuasion in the form of ‘Why are some adverts more effective than others?’ ‘What are we engaging with?’ ‘How is the effectiveness of the advertising campaign measured?’ and ‘If you tell somebody to do something, or

use advertising to suggest they buy something, will they buy it?’ These are all valid general questions, and are examples taken from informal discussions with advertising students at the University of South Wales, and its predecessors, over a six-year time frame – and specifically in focus for 18 months to 2 years, that consume the advertiser and confound the consumer on a regular basis.

As outlined in Section 1.10 and defined in Chapter 3, a solely quantitative approach to the data does not allow for an interpretation of how the participants feel about their relationship with advertising or help answer many of the questions that can be posed in relation to our perceptions of advertising as persuasion.

## **1.8 Advertising**

Advertising, as a general term, can be described as ‘the activity or profession of producing advertisements for commercial products or service’ (Oxford Dictionaries, 2012). There are many and varied descriptions of advertising, with little consensus of definition. Ideas range from a discussion of advertising and integrated marketing communications when the marketer is the author of the work, for example Belch and Belch 2012, to that of the advertising creative (the producer of advertising) suggesting that the process is, as Bernbach stated, ‘an art’, with the originator of the creative concept being the advertiser. Additionally, integrated marketing communications as a subject of research can be viewed as an approach to communications where ‘different media combine to form a seamless experience for the customer and are presented with a similar tone and style that strengthens the brand’s core communication’ (Clow and Baack, 2010).

## **1.9 Advertiser to the consumer – Chomsky to Tadajewski**

The term ‘advertiser’ can be used as an identifier when discussing advertising and integrated marketing communications. ‘Advertiser’ suggests a group of communicators with the common goal of transferring information and ideas to the consumer at the point of exchange (Vargo and Lush, 2004). It is the concept of advertising as a form of creative output (and those that practice the ‘art’) that is the focus of the study in terms of the sender of the communication and where the advertiser / sender (Chapter 2, Section 2.3) and consumer / receiver (Chapter 2, Section 2.6) meet at the point of exchange of actual communication.

Additionally, advertising and integrated marketing communications as a subject of research can be viewed as an approach to communications where ‘different media combine to form a seamless experience for the customer and are presented with a similar tone and style that strengthens the brand’s core communication’ (Clow, 2010).

The goal is to brand all aspects of the communication strategy, such as advertising, sales promotion, public relations, direct marketing, online communications and social media as a unified grouping, rather than enabling each to work in separation, allowing ‘effectiveness to spread across media and media spend’ (Pickton and Broderick, 2005) and the effect on the consumer.

Simply put, the consumer in relation to the research question is ‘a person who purchases goods and services for personal use’ (Oxford Dictionaries, 2012). In an extension of the basic premise, consumer behaviour ‘involves the thoughts and feelings people experience and the actions they perform in consumption processes’ (Peter, Olson et al, 1999). Originally framed as ‘buyer behaviour’, reflecting ‘an emphasis on the interaction between consumers and producers at the time of



purchase' the term 'consumer behaviour' can be extended to the on-going process of interaction in the conversation of consumption at a mass communications or personal level (Solomon, 2010).

Taking a worldview of mass media advertising and Integrated Marketing Communications, global consumer societies can be seen to function on the relationship between the consumer (Herman and Chomsky, 2002) and those wanting to sell to the consumer, where they wish to persuade the consumer to continue with or take some new action. As a general, and non-specific, guiding theory the term 'mass media' is liberally used to define the communication strategies for targeting large-scale consumer groups from local to national, to international reach. The mass media as described by Herman and Chomsky, 2002, Chapter 2, Section 2.3) can be seen as all the media technologies that are available to reach a large audience. The mass media is often referred to as broadcast, print, Internet, outdoor and public event media. All of which combine in various ways to effect mass communication (Thompson, 1995), and thereby affecting control on the consumer by the media.

The use of mass media as described by Chomsky in his work 'What Makes Mainstream Media Mainstream' as '[t]he elite media set a framework within which others operate.' (Chomsky, 1997) and how we control the media to persuade the receiver, or consumer, of media into altering the receivers' behaviour is a macro (Chapter 2 Section 2.3), or large-scale, overall conceptual idea, utilising all forms of media to work on transferring a message to the consumer (Galli and Gorn, 2011).

With the idea of transferring a message in the mind, we can further extend our initial concepts of the issues surrounding advertising into the more complex

questions of; ‘can we manufacture consent with this form of communication?’ (Lippmann, 1965 [1921]), ‘How do we know our mass media message is influential and who does it influence?’ (Thompson, 1995) and ‘is there ‘a fundamental shift in worldview’ (Vargo and Lusch, 2008).

In trying to understand the interaction between advertiser and consumer, often with the placing of an advertisement in a public arena, we also ask ‘what is the reaction?’ (Alba and Hutchinson, 1987), and as will be seen in Section 1.10, ‘is the output deemed a success?’.

### **1.10 Success in advertising**

In terms of the question posed it is necessary to understand how an advertising campaign is measured in terms of ‘success’. ‘Success’ can be understood to mean for example, impact, conversion to sales and awareness, the underlying presupposition of much of the questioning of advertising effectiveness (Belch and Belch 2012) and / or being measured quantitatively, or understood perceptually via a qualitative approach to a campaign (Belch and Belch, 2011).

One approach is to capture the results statistically in terms of ‘advertising to sales ratios’ and the use of further quantitative analysis metrics, as evidenced with examples such as Google Analytics (Google, 2011) and the emergent use of ‘big data’ (Manyika, James 2011). Academic journals such as *Advertising Age* (Crain Communications Inc, 2012), *Campaign* (Haymarket Business Media, 2012) and *The Journal of Marketing* (American Marketing Association, 2012) all support an understanding of consumer behaviour giving a quantitative and critical mass of research in relation to the research question and within the literature (Chapter 2).

Another approach, and one that is considerably less prominent, is to gain an insight into the effectiveness of the advertising in terms of the perception of impact on the individual and group by analysing the consumers' emotional response to the advertising campaign (Chapter 3) in a mixed methods approach. This latter method being preferred in this thesis and is supported by the research work of Creswell and Plano Clark (2011) and Deacon (2008), in the form of a hermeneutic approach (Chapter 3, Section 3.11).

Therefore the persuasiveness of an advertising campaign can be viewed in relation to the emotional, or unconscious reaction, to advertising (Section 1.2) – and how advertising can be considered more explicitly, and clearly, as the 'Art of Persuasion' as described by Bernbach (1945) (Section 1.5).

The view of advertising as the 'Art of Persuasion' (Section 1.5) gives rise to discussions concerning the short- and long-term effectiveness of advertising. Short-term success, it can be argued, can be analysed effectively from a statistical point of view by looking at the instant return on sales. However, the effectiveness of an advertising campaign longitudinally is potentially less understood once conversions to sales diminish and the persistence of memory is all that remains (Itamar, Bettman et al, 2012).

In gaining an insight into the consumers' emotional reactions and then following this up with further, linked, conversations with advertisers and identify the signals sent out to the consumer, can be seen effective ways of gaining an insight into the internal processes and interactions shaped by the indirect relationships both groups have with one another (Chapter 3, Section 3.10.2). An approach, focused in this study that has echoes in the ideas of Dichter (1949) in the form of the

‘depth approach’ to consumers (a concept outlined further in Chapter 2, Section 2.2.4).

A conversation with the consumer aids the researcher in gaining an insight into the consumers’ behaviour by exploring questions based on a set of probes that will move towards capturing the emotional response to advertising and integrated marketing communications (Chapter 3, Section 3.11). The longer the conversation had, or the volume of conversations required that are specific and in context, the greater a cumulative set of data can be analysed, as described in Chapters 4 and 5.

### 1.11 Macro: **Manufacturing consent** / micro: **motivational behaviour**

This thesis initially draws on two separate works, the first is Herman and Chomsky’s ‘The Manufacturing of Consent’ (2002), a macro, or large, theoretical construct describing how corporate or government bodies use the mass media to effect change on the population as an analysis of the news media (Herman and Chomsky, 2002), arguing that the mass media and by extension in this work, consumer society, ‘are effective and powerful ideological institutions that carry out a system-supportive propaganda function by reliance on market forces, internalised assumptions, and self-censorship, and without overt coercion’ (Herman and Chomsky 2002, pp. 306). The literature also refers to the Westminster Conference as an examination of the theory and the view of **manufacturing consent** by Mullen (2009).

The second, the work of Tadajewski (2006), in outlining the micro, or small-scale, and this instance, personal theoretical construct (Chapter 3, Section 3.10) aids the exploration of the consumers response to the receipt of goods and services at the point of exchange (Chapter 4).

For the first time, this research explores the relationship between the two theories, and in doing so, demonstrates that a new conceptual position has emerged in relation to the concerns of social policy, practice and research (Chapter 6).

As discussed in this chapter and outlined further in Chapter 2, the two theories describe the relationship of the manufacturing of consent at the macro level (Herman and Chomsky, 2002 and Mullen, 2009) and the reaction to this by the receiver at the micro levels (Tadajewski, 2006) of communication (Section 1.9).

In the macro level (Chapter 2 Section 2.3) conceptual position, an understanding of what forms of communication are undertaken, how they affect the consumer and why they need to be understood is described. In the micro level conceptual position an understanding of how the consumer receives the message and processes the communication are described in order to gain an insight into the effectiveness of the message and how, or if, it is transferred (Chapter 2).

### **1.12 Outline of the thesis**

Chapter 2 offers a review of the relevant literature based upon the conceptual model outlined. Figure 1.1 illustrates the two theories described and visualises the tacit understanding of the flow of meaning from the advertiser / sender to the consumer / receiver (Chapter 2).

Chapter 3 outlines the philosophical position of the research along with the ontological and epistemological assumptions. The research design is developed and data generation methods discussed (Chapter 3, Section 3.6.1). The chapter continues with a description of the analytical method employed in relation to the generated data and concludes with consideration of the limitations and delimitations and ethical issues of this study.

Chapter 4 introduces the individual case studies, describes the case history and explains the research history in the context of this study. Chapter 4 continues to analyse the generated data using the criteria developed in Chapter 3 and concludes by individually summarising the personal constructs of the groups within the case study and placing the outcome of the analysis onto a multi-dimensional positioning map to explore comparative behavioural meaning (Chapter 3, Section 3.14.2).

Chapter 5 concludes the analysis by way of a cross-case study of the range of meanings, as developed in Chapter 3. Developing insight into the commonalities and variances found within the case studies relating to the meaning and the nature of behaviour found in the two groups in the study (advertiser / sender, consumer / receiver).

Chapter 6 reflects upon the process of this thesis and considers the connections between the research aim and the study findings. Chapter 6 presents a new conceptual model that has emerged from the longitudinal ethnographic study (Chapter 6), and considers the implications of the new conceptual model for the development of social values insights in relation to social policy and the enhancement of practice, and offers guidance for further research in ‘consumer behaviour’ (Chapter 6).

## **2 Chapter 2 – Literature review**

## 2.1 Consumer behaviour research theory

The purpose of this literature review is to explore the current research regarding macro advertiser / sender (**manufacturing consent**) and micro consumer / receiver (**motivational behaviour**) through a linear, non-historical progression, in order to provide a basis for the exploration of the factors that influence the emotional behaviour of both advertisers and consumers.

The first section of this review will highlight the concept of **manufacturing consent**. A macro level theory in relation to **motivational behaviour** research as illustrated by the Herman and Chomsky (1988) development of the Propaganda<sup>1</sup> Model in relation to the concept of ‘the engineering of consent’ as originally posited by Lippmann (1921). The **manufacturing consent** conceptual theory functions as an ontological world-view where an exploration of media performance in a macro consumer behavior model, and our relationship to it, is embedded at its core.

The second part of this literature review will explore the literature of **motivational behaviour** research historically, conceptually and at a micro level of theory of the manufacturing of consent with an examination of the supportive relationships to the ontology, epistemology and research question (Chapter 3).

This in turn will inform the research into the emotional relationships within the two groups studied, and how historically these two areas of research inform consumer

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<sup>1</sup> In terms of ‘Propaganda’, can be viewed as a parent concept to advertising and the media:

“Propaganda n. organized scheme etc. for (often tendentious) propagation of doctrine or practice; ideas etc. thus propagated”.  
(Oxford English Dictionary, 1989).

It is of note that there is no definition of the word in the Encyclopedia Britannica prior to 1911, it first appears as the modern Latin ‘*congregatio de propaganda fide*’ or ‘congregation for propagation of the faith’ to describe a committee of cardinals of the Roman Catholic Church responsible for foreign missions, founded in 1622 by Pope Gregory XV.



behaviour at the meso level of interface as described by Vargo and Lusch (2008) and as will be described and outlined in relation to the emergent conceptual model in Chapter 6.

This review will provide an overview of the key literature in several contexts and describe how **manufacturing consent**, **motivational behaviour** research are described and interpreted. The author will consider the wide range of broad contextual references to the terms, as each has its own distinctive history and emphasis that has an impact on this research. Despite the differing contextual approaches, this review will also move towards describing the evolution of **manufacturing consent** and **motivational behaviour** research in advertising and integrated marketing communications at the interface of the two concepts at the meso level of behaviour.

## **2.2 Literature domains**

The literature identifies that there is a disconnect between the meaning of **manufacturing consent** (Section 2.3) and **motivational behaviour** (Section 2.6), as expressed by the two groups of advertiser / senders at the Macro level (Section 2.3) and consumer / receivers at the Micro level (Section 2.6) of consumer behaviour. The literature outlines a divergence in the theories with opposing views on the development of the subject on consumer behaviour (Section 2.2.3). There is also a suggestion that an historical marginalisation of the exploration of the macro advertiser / sender (**manufacturing consent**) level (Section 2.3) and micro consumer / receiver (**motivational behaviour**) level (Section 2.6) at the emotional meso level of interface occurred during the 20<sup>th</sup> Century. Contemporary research (Section 2.2) is moving

towards a locus of understanding of the emotional, social and service dominant level at the meso level of interface (Vargo and Lusch, 2004), Section 2.9.1

Contemporary theoreticians such as Vargo and Lusch (2004) and Prahalad (2004) are developing speculative theoretical models of understanding at the meso level of insight (Section 2.9.1), with contextual approaches to advertising and integrated marketing communications.

The research question (Chapter 1, Section 1.2) suggests a need for empirical research to explore and unpack the processes of emotional responses within the conversational exchanges between advertiser / sender (Section 2.3) and consumer / receiver (Section 2.6).

### **2.2.1 Literature and developing a conceptual model**

When interfacing the macro advertiser / sender (**manufacturing consent**) level and the micro consumer / receiver (**motivational behaviour**) level with the meso level focus of inquiry. Section 2.4.5 gives a brief historical context to Herman and Chomsky's (1988) conceptual model in relation to the developing ideas of psychology in the 20<sup>th</sup> Century in relation to Freud (1920), Bernays (1928), Le Bon (1897), Trotter (1916) and Lippmann (1921) to further support the development of the **manufacturing consent** model and conceptual model within which the research issues in Chapter 3 can be identified.

### **2.2.2 Research issues**

Despite the differing contextual approaches, this review will move towards describing the evolution of **manufacturing consent** and **motivational behaviour** in advertising in

order to locate the research, identify the under researched areas in the meso (Section 2.9.1) level literature and enable the methodology to be positioned in relation to the gap in knowledge (Section 2.9.1), this being the lack of insight at the emotional meso level of interface between the macro and micro conceptual levels of behaviour.

Scholl (2002) and Bray (2008), and this study therefore explore aspects of the macro advertiser / sender (**manufacturing consent**) level and micro consumer / receiver (**motivational behaviour**) level in relation to an understanding of the general theories that outline consumer behaviour research. Further studies into this area of consumer behaviour are needed to provide a basis for the development of, and support for, inquiry as outlined within the research question, aim and objectives (Chapter 1).

In providing an overview of the key literature in several contexts and describing how **manufacturing consent** and **motivational behaviour** are interpreted and connected the author considered the wide range of contextual references to the two terms, as each has its own distinctive history and emphasis that has an impact on this study in relation to the aims and objectives (Chapter 1, Section 1.3) and the methodology (Chapter 3).

### **2.2.3 Location of literature in theory**

Chronologically, consumer behaviour research paradigmatically often appears to have its nexus in the interpretive research terms of the 1980s. Terms that are used to describe the research are used, such as Phenomenology (Zuboff, 1988), Ethnomethodology (Suchman, 1987) and Hermeneutics (Boland and Day, 1989) (as referenced in Arnould and Thompson, 2005; Belk, 1995; Goulding, 1999; Tadjewski, 2006) these are useful as a point for departure in a modern context. However as will be shown in this review, Dichter in the 1940's can be seen as a

‘forerunner’ of interpretive, qualitative research along with the developments in research techniques over the following decades.

Consumer research has a dominant and overt history at the positivist focus whereas the perception of interpretivist research is as fragmented as it itself is complex. As will be shown, historical imperatives defined research approaches culturally. An understanding of the current literature gives further insight into the issues and moves towards a discussion of the methods in Chapter 3.

#### **2.2.4 Existing dominant paradigms in consumer behaviour research**

It is necessary to position **manufacturing consent** and **motivational behaviour** research with reference to the existing paradigms, contrary and complicit.

The positivist view of consumer research has continued to develop from its conceptual origins in the 1950s. An empirical focus dominated the marginal use of an interpretive approach in the period from 1960 to the mid-1980s due to historical and political forces (Tadajewski, 2006), and discussed in Section 2.6.

Shanker and Patterson (2001) in mapping the debate posit the idea that

‘The dominant position within consumer research has been, and still is, occupied by positivism and its variants. However this position has been questioned *consistently* within consumer research since the mid-1980s’ (Shankar and Patterson, 2001: 482; emphasis added)

Evans, Jamal and Foxall (2009) for example, extend the positivist position within advertising and integrated marketing communications, as does Chisnall (1985).

Belch and Belch (2007), have in effect, produced an extension and duplication of the Evans, Jamal and Foxall in their description of logical empiricism; concepts are formulary listed as a demonstration of effectiveness whilst **motivational behaviour**

research is marginalized and presented as an aside in their work, or represented as a ‘Big Brother’ view and seen as ‘unwarranted’ (Chisnall, 1985). This dismissal then gives leave to the researcher to entertain an uncomplex approach. For example, Belch and Belch (2007) almost pejoratively dismiss the ‘depth approach’ as used only by ‘creative types’ and use wide generalisations without substantiation. Desmond’s (2003) wish to rationalise and then contextualise consumer behaviour within mid to late 20th-century theoretical perspectives (such as Galbraith’s economic explanation of consumer behaviour (1958) and Maslow’s mechanical ‘hierarchy of needs’ (1954)) seems outdated and aligned closely to the works of Evans, Jamal and Foxall (2006) as both lack an interpretive understanding of the behavioural process.

What appears to be focused, clear research positioned in reality, is dismissive of the understanding of the subjective and therefore interpretivist paradigm view of the social world and the interpretation of the subjective experience.

In contrast to this, proponents of the subjective worldview perceive the social world as having a precarious ontological status, questioning social reality, with less emphasis of an external concrete social world. In place of assuming an external, concrete reality, interpretive researchers seek to investigate the social world at the level of subjective experience (Arndt, 1985). For interpretive researchers, social reality is seen to be inter-subjectively composed, so that epistemologically, knowledge is not approached from the standpoint of an external, objective position, but from the lived experience of the research co-participant. As a methodological strategy to ‘understand’ the lived experience of consumers’, interpretive researchers generally – although not exclusively – use qualitative methods (e.g. Hudson and Ozanne, 1988; Moore and Lutz, 2000);

Rather than viewing culture as a fairly homogenous system of collectively shared meanings, ways of life, and unifying values shared by a member of society (e.g. Americans share this kind of culture; Japanese share that kind of culture), consumer behaviour theory explores the heterogeneous distribution of meanings and multiplicity of overlapping cultural groupings that exist within the broader sociohistoric frame of globalization and market capitalism... Owing to its internal fragmented complexity, consumer culture does not determine action as a causal force. Much like a game where individuals improvise within the constraints of rules... consumer culture – and the marketplace ideology it conveys – frames consumers' horizons of conceivable action, feeling, and thought, making certain patterns of behavior and sense-making interpretations more likely than others. (Arnould and Thompson, 2005, p. 869)

The 'homogenous' system of meanings with a positivist paradigm has been questioned in different contexts. As, for example, in postmodern history and debates centering on 'realism and empiricism' (Jenkins, 2003), 'the history of systems of thought' and the examination of concepts via non-linear histories (Foucault, 1984) alongside ideas of commodity fetishism (Baudrillard, 1968), simultaneously fragmented and unified organizational culture (Parker, 2000) and revisionist marketing histories (Fullerton, 1988).

### **2.2.5 Consuming**

The research aims and objectives (Chapter 1, Section 1.3) focus on the emotional aspects of the consumer experience, as opposed to the mechanical process of purchase (an area outside the scope of the current research), as outlined in the limitations section (Chapter 3, Section 3.17).

The differing systematic approaches to the idea of consuming vary in regards to the terminology and conceptual stages undertaken. Here the emotional influence on, and reaction to, advertising is of primary importance in this study and therefore considered the 'meso' level of inquiry and empirical research focus (Section 2.9.2).

For example, Arens et al. (2011) describe the consumer [client] in a large company, as potentially having two basic management structures: centralized and decentralized. Centralized companies instruct their marketing departments to administer, plan, and coordinate the promotion of their brands. Decentralized organisations set up their own advertising departments for their subdivisions, creating autonomous brand positions. Contemporary research has focused primarily on SMEs and therefore the client view is focused and channeled through one or two actors (Arens et al., 2011). This allows the researcher to view the client as consumer, in the broader context of the idea of the consumer, due to their direct consumption of brand when discussed in-depth. The more 'direct' and accepted view of the consumer is that of the end user. Arens et al. (2011) describe this as part of the 'value exchange' (Arens et al. (2011): 153) where marketing facilitates this exchange. Here we are focused upon the point at which the advertisers / sender and consumer / receiver meet in the exchange process by way of the interface between 'advert' (or 'brand') and how they view the work in question (Chapter 3).

Belch and Belch (2011) define consumer behaviour as 'the process and activities people engage in when searching for, selecting, purchasing, evaluating, and disposing of products and services so as to satisfy their needs and desires'.

As discussed throughout this chapter, the process of purchase is generally described in a systematic and linear fashion. In relation to the research question (Chapter 1, Section 1.2), this research has simplified the descriptor to that of 'receiver' for the consumer in relation to the literature. The thesis focuses on exploring the emotional interface between 'sender' and 'receiver' at an emotional level in order to gain an insight into whether the 'receiver' obtains many of the direct or indirect benefits

expressed as outcomes in general reference to defined ‘consumer behaviour’ and outlined in Tadajewski (2004), Section 2.7.7.

The proceeding section has presented the normative views of key authors in consumer behaviour theory (Section 2.6) and how a need for research into response is required. A more novel and complex view of the conceptual model of **motivational behaviour** is proposed by Converse et al (1958) and confirmed in Tadajewski (2006), as described in Section 2.7.7.

Section 2.4 gives a broad description of the advertiser / sender and consumer / receiver respectively in order to locate the research question within the extant literature. Sections 2.5 and 2.9.2 move on to discuss the more specific research issues and literature surrounding the research question, aims and objectives and in so doing, build towards a research strategy comprising of a methodology (Chapter 3), data analysis (Chapter 4) and need for cross-case analysis (Chapter 5) in focusing on the meso (Section 2.7) level empirical research in Chapter 2. In positioning the research into the context of **manufacturing consent** and **motivational behaviour**, it helps to have an understanding of the world in which the research functions.

## **2.3 Macro level literature**

### **2.3.1 Manufacturing consent: A macro level theory**

The theory of **manufacturing consent** (Herman and Chomsky, 1988) functions as an ontological macro theory (Chapter 3), where an exploration of media performance in a consumer behaviour model, and our relationship to it, is embedded at its core.

As a world-view, ‘**manufacturing consent: The Political Economy of the Mass Media**’ (1988) Herman and Chomsky present a study of a media that serves to ‘mobilize



support for the special interests that dominate the state and private activity' (Herman and Chomsky, 1988).

Taking the position that the media functioning in a democracy appears independent, as opposed to the view that propaganda and the overt influence of the media as its primary drivers, are the sole concern of the totalitarian state, Herman and Chomsky propose a model of function that exposes the implicit systems of **manufacturing consent** to examination (Mullen, 2009). These implicit systems being described as a series of three hypotheses and five operating principles, as presented in Section 2.3.2, and are posed as questions to interrogate the ideas of media freedom and influence on the individual consumer of media in a free market economy – our tacit understanding of which presupposes an understanding of the concept of deregulation of state control on the economy (Herman and Chomsky, 1988).

### **2.3.2 Propaganda model – three hypotheses and five operating principles**

Herman and Chomsky's Propaganda Model (1988) is constructed of three hypotheses and five operating principles and posits how propaganda, including systemic biases, function in relation to the mass media. The model seeks to explain how populations are 'propagandized' (Section 2.3) by media function and how consent for various economic, social and political policies are 'manufactured' in the public mind.

It is important to present the Propaganda Model in total to contextualise the study to and make explicit the macro level (Section 2.3) position of the consumer behaviour model (Section 2.2.7) outlined. Originally designed as an insight into the function of mass media, if we examine this model further, it exposes the mechanics of a 'guided

market system' (Mullen, 2009) controlling media coverage, trends, analysis and function. As Herman and Chomsky (1988) state:

The Propaganda Model proposes three hypotheses and is based upon five operative principles.

The first hypothesis puts forward that where there is consensus amongst the corporate and political elite on a particular issue, the media tends to reflect this in their coverage of the issue, to the exclusion of rival viewpoints.

The second hypothesis is that, in liberal democratic regimes such as the USA, where the mass media functions under corporate rather than state control, media coverage is shaped by what is a 'guided market system' underpinned by five filters – the operative principles of the Propaganda Model.

(Herman and Chomsky (1988: 2)

Herman and Chomsky (1988) suggest that the use of propaganda is an integral and long-standing mechanism of population control employed by corporate and political elites in capitalist, liberal-democratic regimes. Mullen (2009) suggests that in totalitarian societies, the state controls the general public's access to information and this is generally understood to constitute a propaganda system. In capitalist, liberal democratic societies, the notion that there is an open 'marketplace of ideas' creates the misleading impression that the general public is free from manipulation (Mullen, 2009). Herman and Chomsky (1988) suggest that the corporate sector and their political allies have worked together to ensure that some ideas are elevated and others are excluded from the 'marketplace' ([Beder, 2006; 2006b; Carey, 1995; Dinan and Miller, 2007; Ewen, 1996; Fones-Wolf, 1994; Hughes, 1994] cited in Mullen 2009). This elevation and exclusion of ideas in relation to the 'guided market system' (Mullen 2009), functions as a key principle on a macro level of **manufacturing consent** and the possible influence on motivational (and therefore consumer) behaviour in relation to potential control;

In terms of the operative principles of the Propaganda Model, the five filters are:

Money and power are able to filter out the news fit to print, marginalise dissent and allow the government and dominant private interests to get their message across to the public.

The essential ingredients of our Propaganda Model, or set of 'filters', fall under the following headings:

- (1) the size, concentrated ownership, owner wealth and profit orientation of the dominant mass media firms;
- (2) advertising as the primary income source of the mass media;
- (3) the reliance of the media on information provided by governments, business and 'experts' funded and approved by these primary sources and agents of power;
- (4) 'flak'<sup>2</sup> as a means of disciplining the media; and
- (5) 'anti-us' as a national religion and control mechanism.

These elements interact with and reinforce one another. The raw material of the media must pass through successive filters, leaving only the cleansed residue fit to print. They fix the premise of discourse and interpretation, and the definitions of what is noteworthy in the first place. (Herman and Chomsky, 1988, p. 2)

For the purposes of review and to allow for a clear interpretation of the results to follow, the study will be focusing primarily on the five filters affecting the macro advertiser / sender position. The three hypotheses and five filters acting as a basis for the construction of theory to follow and are presented in Table 2.1.

Herman and Chomsky (1988: xlii) concluded that the Propaganda Model 'fits well the media's treatment of this range of issues' and contends that, despite its general

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<sup>2</sup> 'The propaganda model also incorporates other closely related factors such as the ability to complain about the media's treatment of news (that is, produce "flak"), to provide "experts" to confirm the official slant on the news, and to fix the basic principles and ideologies that are taken for granted by media personnel and the elite, but are often resisted by the general population. In our view, the same underlying power sources that own the media and fund them as advertisers, that serve as primary definers of the news, and that produce flak and proper-thinking experts, also, play a key role in fixing basic principles and the dominant ideologies. We believe that what journalists do, what they see as newsworthy, and what they take for granted as premises of their work are frequently well explained by the incentives, pressures, and constraints incorporated into such a structural analysis'. (Herman and Chomsky, 1988: 2)

neglect, the Propaganda Model remains one of the most tested models in the social sciences. Indeed, Chomsky states:

... we've studied a great number of cases, from every methodological point of view that we've been able to think of – and they all support the Propaganda Model. And by now there are thousands of pages of similar material confirming the thesis in books and articles by other people too – in fact, I would hazard a guess that the Propaganda Model is one of the best-confirmed theses in the social sciences. There has been no serious counter-discussion of it at all, actually, that I'm aware of.  
(Chomsky in Mitchell and Schoeffel, 2002: 18)

The third hypothesis relates to the way in which the Propaganda Model is received:

[It] makes predictions at various levels. There are first-order predictions about how the media function. The model also makes second-order predictions about how media performance will be discussed and evaluated... The general prediction, at each level, is that what enters the mainstream will support the needs of established power.  
(Chomsky, 1988, p. 153)

Chomsky states that 'the first-order predictions of the Propaganda Model [regarding media performance] are systematically confirmed' (1988, p. 154) by the examples presented in his research document.

As a reinforcement of this position from the opening paragraph of Herman and Chomsky (1988):

The mass media serve as a system for communicating messages and symbols to the general populace. It is their function to amuse, entertain, inform and inculcate individuals with the values, beliefs and codes of behavior that will integrate them into the institutional structures of the larger society. (Herman and Chomsky, 1988)

Although Chomsky and Herman have examined the social function of ideology and propaganda as effective means of population control elsewhere in their work (Chomsky, 1988; Herman, 1999), the Propaganda Model is solely concerned with media performance.

### 2.3.3 Summary of Herman and Chomsky (1988) concepts

The Propaganda Model as a form of **manufacturing consent** is important as a macro level theory (Section 2.3) that demonstrates mass persuasion controls. In corralling this into a more manageable concept, it is possible that the five-operating principles are our macro position (Table 2.1) and below this sit the concepts of **motivational behaviour** as a micro level (Section 2.6) function, where the macro level function can be seen as mass media persuasion using the techniques of mass communication as outlined in Section 2.3 and the micro level (Section 2.6) controls on behaviour being focused on the individual in isolation (Table 2.2).

In positioning the research into the context of **manufacturing consent** and **motivational behaviour** research, it helps to have an understanding of the world in which the research functions. Ontologically this is a research imperative; it is important to position the consumer in an agreed system of psychological and physical boundaries in order to question the effectiveness of advertising on the purchasing process. For the purposes of clarity, the thesis shall refer to the central concept of **manufacturing consent** and not the theoretical Propaganda Model throughout the thesis.

### 2.3.4 **Manufacturing consent: Herman and Chomsky, 1988, Mullen 2009**

The shape of thinking in the narrow field of **manufacturing consent** (Herman and Chomsky, 1988) ranges from ideas of political indoctrination to the application of persuasion with the public in purchase decisions. Herman and Chomsky's Propaganda Model (1988), attempts to explain the performance of the media consistently serving the interests of corporate and state power and therefore describing a macro theoretical position.

Their work, although published in 1988, extends conceptually both in historical terms back to the work of the academics of the 1960s, most notably the Frankfurt School (Section 2.3.7), and theoretically forward with contemporary research into the re-evaluation of the manufacturing of consent (Mullen, 2009).

It is only from 2009 that the work of Herman and Chomsky has been examined critically, analyzing the work, 20 years after its publication, and interrogating its insights into ‘different opinions, policy proposals, worldviews, etc. that the general public can choose from’ (Mullen, 2009). This aids the researcher by suggesting that the general concept describes a consistent worldview, that the political system in which we exist informs our decision process through the control of media. This in turn is directed, not by policy, but by financial factors dominated by advertising spend and its influence on media and political thought (Chapter 6, Section 6.6.5).

For example, Mullen (2009) examines the development of radical Marxist thought in relation to the understanding of a political system and the manufacturing of consent. With the assumption of an unbiased information and media mechanism as a precondition of a democratic society, allowing for a free and clear pool of opinions, ideas and views for a public to choose from, and therefore this informed society will elect representatives that develop these choices into laws and policies.

However, the reality is;

“ ... an ideological arena in which various class views are fought out, although within the context of the dominance of certain classes; ultimate control is increasingly concentrated in monopoly capital; media professionals, while enjoying the illusion of autonomy, are socialized into and internalize the norms of the dominant culture; the media, taken as a whole, relate interpretive frameworks consonant with the interests of the dominant classes, and media audiences, while sometimes negotiating and contesting these frameworks, lack ready access to alternative meaning systems that would enable them to reject the definitions offered by the

media in favour of consistently oppositional definitions.  
(Gurevitch et al., 1982: 2, cited Mullen, 2008)

### **2.3.5 The Frankfurt School**

The 1960s saw a number of academics, primarily focused in the Frankfurt School, reviewing classical Marxist thinking on ideology, considering ‘the ideas of the ruling class are in every epoch the ruling ideas’ (Marx and Engels, 1965 [1845], p. 64), and developing new concepts that attempted to explore the role of the media in modern democratic societies in relation to the application of mass media by media professionals. The Frankfurt School (Adorno and Horkheimer, 1972; Marcuse, 1968), provided the foundations for the Marxist-radical tradition, effectively bolstering the ‘mass society’ paradigm that dominated the first phase of mass media effects research from the early 1920s to the late 1930s: that of powerful direct media effects and passive media audiences (Mullen, 2009).

There were essentially two key debates: the nature of the relationship between the (economic) base and the (socio-political) superstructure, and the question of ‘relative autonomy’ (of ideology, the media, the state, etc.). As Mullen (2009) states, ‘the workings of these controls are not easy to demonstrate – or to examine empirically. The evidence is quite often circumstantial and is derived from the ‘fit’ between the ideology implicit in the [media] message and the [economic and political] interests of those in control’ (see insights Chapter 6).

### 2.3.6 The Frankfurt School and **manufacturing consent**

**Motivational behaviour** is located as a micro level conceptual position within a context of **manufacturing consent**; therefore **manufacturing consent** is the ontological worldview that controls **motivational behaviour** within its philosophical paradigm: Contextualising and positioning a macro theory that dominates the micro theory in the top-down model presented in this chapter.

The ‘concentration of monopoly capital’ (Herman and Chomsky, 1988), the ‘hidden’ dominant ideology in a capitalist / consumerist culture and changes in understanding regards to mass media (and in particular the view of Herman and Chomsky, 1988) inform the approach to the further concepts, ideas of consent and behaviour within a macro to micro theoretical construct.

Sections 2.4.2 to 2.4.5 move towards describing the supporting literature that informs the historical, sociological, psychological and linked emotional controls present in a mass society theoretical model as described within the literature.

Further underpinning the contextualized dominant logic model of **manufacturing consent** in relational, historical works discussed in terms of political theory (Section 0), practice (Section 2.4.1) and 20<sup>th</sup> Century sociology (Section 2.3.6), and in general terms relating to Chapter 6. The mass media issues and the established dominant political domains give further support to the insight into the speculative theoretical models of the late 20<sup>th</sup> Century where further research issues can be identified in the form of contextual and situation specific approaches (Chapter 3).

Mullen (2009) and Herman and Chomsky (1988) provide a contextualized dominant logic model of a political system, which suggests an informed decision process



through the control of the media (Section 2.3.1) and macro dominant control of the consumer (Section 2.6) Although the original, Herman and Chomsky (1988), gives supporting data to the theory of general media control (Section 2.3.2), there is a need for research into the contextual and focused application of the theory at an emotional and therefore ‘actor’ level of insight in the form of the participation of the advertiser / sender and consumer in practice (Section 2.2.1). Thereby inquiring into a part of the media process that is rarely studied at a personal level in the context of the ‘mass society’ (Section 2.4), allowing the researcher to experience the process from the point of interface. The researcher needs to witness and experience the point of emotional connection of the advertiser / sender to the consumer / receiver in order to capture a contextualized insight in the form of data from conversation in situ (Chapter 3).

Mullen (2009) gives **manufacturing consent** theory an historical context, supporting the established dominant concept of **manufacturing consent** within the scope of the research question presented (Chapter 1). The broader scope and further contextualization of **manufacturing consent** theory relates to debates of the Frankfurt School (Section 2.3.5) enable the researcher to establish deeper, richer contextual connections within the literature supporting the construction of a conceptual model (Chapter 3) that supports a macro level mass media control approach.

Mullen (2009) describes the debate concerning the role of the media in society as ‘the primary focus’ in Herman and Chomsky (1988) and in particular the classical Marxist thinking in regards to ideology<sup>3</sup>.

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<sup>3</sup> In relation to Marxist thought as a linking theme and dominant ideological position in the description of mass media and control historically it is opposed to Smith ([1776] 2006) who favours an open system (2006), as opposed to a guided market system (Herman and Chomsky, 1988) of capitalist control and a controlled political system (Mullen, 2009).

Section 2.4.1 outlines the relationship of the conceptual domains as an extension of the works of the Frankfurt School and the debate surrounding the inclusion of mass media principles in the context of the research issues in Chapter 2.

Gurevitch et al (1982: 2), suggest, the reality is; ‘an ideological arena in which various class views are fought’ where ‘dominant classes in control of a concentrated capital have a framework of [mass] media relations that harmonize and retain the status quo’ (Mullen, 2009).

Section 2.3.7 expands the concept of the controlled media system as a part of locating the aims and objectives of the thesis in an historical, ontological and epistemological context for the tacit understanding of what is generally considered the ‘mass society’, the phrasing and shaping of a dominant logic model of understanding of which stems, to some extent, from the discussions and theoretical works of the Frankfurt School, and earlier in the works of Le Bon (1896), Trotter (1908), Lippmann (1921) and Bernays (1928), as discussed in Section 2.4.5, and is relevant as it is useful to locate the macro, micro and meso parts of the research and literature in an initial ontological monistic universe of understanding of consumers, perceptions of control and ideas of the relationships between advertisers and consumers in a ‘mass society’.

Understanding what we mean by the function of society in an emotional and human context is discussed in the next section.

## **2.4 Mass Communication – Macro level concepts**

### **2.4.1 Early developments in practice**

This review initially examined a broad set of interdisciplinary texts. The works of Bernays, (1928), Dr. Ernest Dichter (Packard, 1957), and Herman and Chomsky (1998); which began to describe a unique pattern of inquiry not assimilated into one

research document to date, this was achieved by examining different disciplines that have comparable contextual histories (Section 2.7.2).

In an historical context the American founder of Public Relations, Edward Bernays, was in a unique position to gain an insight into the issue of the self and the relationship with advertising. Drawing on the works of LeBon (1896); Freud (1920); Trotter (1919); and Lippmann (1921); he explored the human psyche in an attempt to understand the correlation between our emotions and our attachment to brands, in the process developing the term ‘the manufacturing of consent’ (Lippmann’s (1921).

“Propaganda” (Bernays, 1928) is an early attempt to position an understanding of **manufacturing consent** and the ability to manipulate a message clearly and with purpose in order to achieve the outcome desired. Bernays believed that in elite dominated society and the ‘herd’ (as described by Trotter (1919)). He therefore attempted to manipulate public opinion by indirect influence in order to achieve control and the desired result.

Bernays attempted to manipulate public opinion by indirect influence;

The conscious and intelligent manipulation of the organized habits and opinions of the masses is an important element in democratic society. Those who manipulate this unseen mechanism of society constitute an *invisible government*, which is the true ruling power of our country. ...*We are governed, our minds are molded, our tastes formed, our ideas suggested, largely by men we have never heard of.* This is a logical result of the way in which our democratic society is organized. Vast numbers of human beings must cooperate in this manner if they are to live together as a smoothly functioning society.  
(Bernays, 1928, p. 37 emphases added).

Bernays’ (1928) early practical exploration in manipulating public opinion moved

Lippmann’s (1921) concept of the ‘manufacturing of consent’ into the idea of a more

political conceptual position and establishing an idea of the ‘invisible government’ (Bernays, 1928) as described in Section 2.4.2.

#### **2.4.2 The engineering of consent and the ‘invisible government’**

Although Bernays was a consummate self-promoter (1965), his ideology and methods were obscured to protect his commercial interests. Much of the understanding of his work is described by events and his relationships with others rather than his own analysis. In support of his idea of the ‘invisible government’ (Bernays, 1928) it is perhaps more easily described in relation to the business interests he had that in turn informed government action. This supports the concept of the media elite in **manufacturing consent** and gives us an evidenced and historical series of events to support the ideas that form the basis for research.

As an example, beginning in the early 1920s, entrepreneurs well known to Bernays began to develop a series of chains of department stores throughout America. John (Nelson) Wanamaker (1838 – 1922), John Davison Rockefeller (1839 – 1937) and Edward Albert Filene (1860 – 1937) knew of Bernays and his work in manipulating public opinion through their inter-personal connections (Rockefeller, for example, was a friend of Thomas Edison (1847 – 1931), another Bernays client). Bernays was tasked with developing interest in these stores and as a result developed a new type of customer relationship with the brand. A customer that had become desirous of products through the manipulation of their ‘wants’ rather than of the drive to purchase based on necessity.

He organised fashion shows at the stores and paid celebrities to repeat the required message, in this instance the need for personal expression through purchase<sup>1</sup>,

At the same time Bernays was employed by the newspaper magnate William Randolph Hearst (1863 – 1951) to promote his new series of women’s magazines, which Bernays did by placing advertisements that linked products made by other clients of his to famous film stars of the time, like Clara Bow (1905 – 1965), another of his clients. In effect Bernays developed a form of integrated marketing strategy, a strategy that was hidden, discreet and intangible to most, but financially advantageous to Bernays and his clients (1965).

It is from this original work that we have a clear line through 20<sup>th</sup> Century work on the subject and an understanding of the heritage of **manufacturing consent** research.

Bernays was primarily concerned with “consumption engineering”, examples of which are referenced in the television documentary *The Century of the Self* (Curtis, 2002) and extended in his post war work:

“The engineering of consent is the very essence of the democratic process, the freedom to persuade and suggest.” (Bernays, 1947).

It should be noted here that the definitions of propaganda and advertising are closely aligned, however propaganda can be seen as a form of mass communication that is aimed at influencing the attitude of a community toward some cause or position.

Whereas advertising is a form of mass communication intended to persuade an audience (viewers, readers or listeners) to purchase or take some action upon products, ideals, or services. The two are separated by the questions that surround the ideas of persuasion and influence that are central to our understanding of how the consumer demonstrates choice. Bernays is critical in this understanding as he was the first to experience the direct results of propaganda and the manufacturing of consent in war *and* peacetime with demonstrable outcomes.

Although common in later marketing, it was Bernays’ development of the techniques

of mass consumer persuasion that positioned the consumer at the centre of the (controlled) experience (Bernays, 1965). This demonstrates a clear line through 20<sup>th</sup> Century work on the subject and an understanding of the heritage of **manufacturing consent** research.

The mass media (Section 2.4), the manufacturing of consent (Section 2.3.1), ideas of invisible government and the engineering of consent (Section 2.4.2) were developed and put forward as concepts throughout the 20<sup>th</sup> Century. Section 2.4.3 explores the research issues surrounding these positions, giving the researcher the context to explore the gaps in the research in relation to **manufacturing consent** and the micro theoretical position of **motivational behaviour**.

### 2.4.3 Manufacturing consent research issues

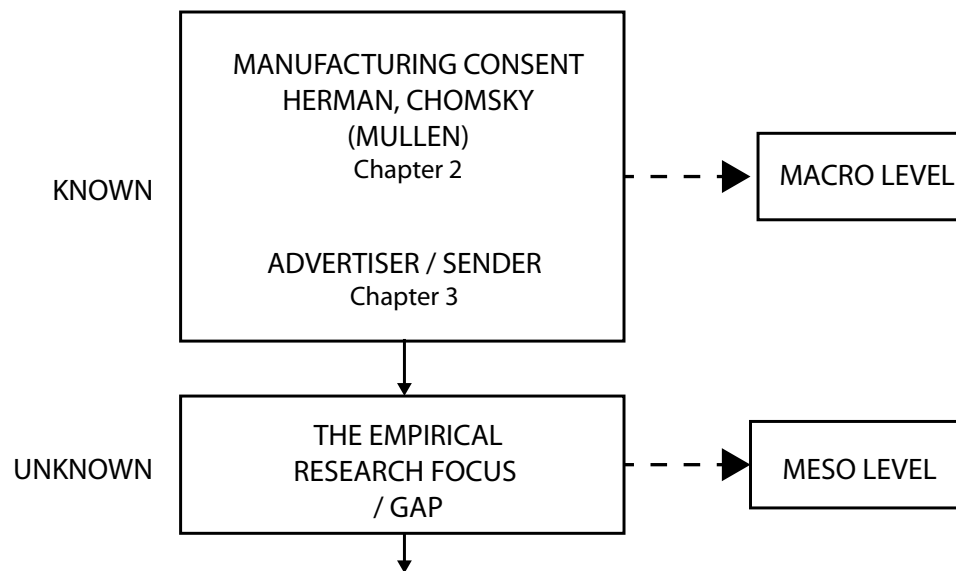


Figure 2.1: Local level **manufacturing consent** theoretical diagram

Figure 2.1 describes and positions the **manufacturing consent** level theoretical debate in context of the emerging conceptual model within which the research issues are identified locally within the discrete domains and within relation to the conceptual model as a whole (Chapter 3) and literature discussed in Chapter 2.

To summarise, the research issues described thus far have outlined,

- Political indoctrination as an abstract conceptual model (Section 2.3.4, Herman and Chomsky (1988)) see Table 2.1
- The construction of a general conceptual model described by Herman and Chomsky (1988), discussed by Mullen et al (2009).
- Some practical insights from Bernays (1965) shared in the public domain.

There is little empirical data available or supporting theory that offers complete data sets except, for example, Milgram (1963), Haney et al (1973a, 1973b) and Zimbardo (1971) in the more abstract sense of the manufacturing of consent that are outside the scope of a constructed, contextual, situation specific approach (Chapter 3). Like many

others in the field of communication theory (Shannon and Weaver (1949), Berlo (1960), Schramm (1954) and Barnlund (1970)) gravitate to a more social scientific methodological locus that positions the researcher away from the embedded experience and therefore forces a rationale that is both at a remove and distant from the needs of the empirical research as focused in the research question, aims and objectives (Chapter 1, Sections 1.2 and 1.3) described thus far (Littlejohn and Foss, 2010). Where experiments described in behaviour are outside the consumer behaviour ‘universe’ (Chapter 3) within the research aims and objectives (Chapter 1, Section 1.3). For example, Shannon (2001) and Fano (1961) suggest empirical and social scientific research outcomes by description and design in an historical context that are useful in their insights within the contexts they suggest.

The need for a phenomenological study specifically in context of the advertiser / sender can be drawn from the discussion in order to develop data sets that allow an exploration of the emotional and personal approach to the outlined theories of **manufacturing consent**. This suggests that empirical research at the emotional and personal level would further the discussion and extend the knowledge of the process in context and in relation to a micro level receiving theoretical construct drawn from the literature.



#### 2.4.4 Summary table of key **manufacturing consent** macro level themes

(Macro) advertiser / sender	
<b>Manufacturing consent</b> Macro theory categorisation (abbreviations by the author)	Conceptual Position
<b>MC1</b>	The size, concentrated ownership, owner wealth and profit orientation of the dominant mass media firms
<b>MC2</b>	Advertising as the primary income source of the mass media
<b>MC3</b>	The reliance of the media on information provided by governments, business and ‘experts’ funded and approved by these primary sources and agents of power;
<b>MC4</b>	‘Flak’ as a means of disciplining the media
<b>MC5</b>	‘Anti-us [originally anti-communist in the original work and ‘has evolved with the collapse of the Soviet bloc... and has morphed into an array of substitutes’ (Herman, 2009 p.12)] as a national religion and control mechanism.

Table 2.1: Focus of macro theoretical position  
(Herman and Chomsky, 1988)

#### 2.4.5 Early convergent theories in **manufacturing consent** (Le Bon (1896) to Bernays (1928))

In an historical sense, the work of Herman and Chomsky (1988) is embedded in the earlier work of Freud (1920), Bernays (1928), Le Bon (1896), Trotter (1919) and Lippmann (1921). Forming theoretical relational partnerships, the ‘mass society’ consumerism principles of the Frankfurt School (Section 2.3.7) and representing contemporary research issues at the locus, and therefore meso level of the macro to micro discussion positions in Sections 2.8 and 2.9

Freud’s ‘A general introduction to psychoanalysis’ (1920) was used as a basis for the development of what was initially described as ‘propaganda’ by Bernays (1928) but

was subsequently repositioned as ‘public relations’ or ‘P.R.’ after World War Two (Bernays, 1965). Bernays, in turn, adopted some of the concepts of psychoanalysis (in terms of individual behaviour and the systemization of human behaviour patterns put forward by Freud (1920), along with the ideas of crowd psychology in relation to herd instincts proposed by Le Bon (1896) and extended by Trotter (1908).

Bernays proposes that the individual will instinctively subjugate to the group and allows ‘the herd to act as a single creature whose power is greatly in excess of the sum of the powers of its individual members’ (Trotter, 1921, p. 159).

In addition, Lazarsfeld’s (1935) examination of individual decision-making processes and the influence on this by the mass media in terms of coding personal recall support this parallel moment in history (Tadajewski, 2006).

In an historical context, Edward Bernays (1965), the American founder of public relations, was in a unique position to gain an insight into the issue of the self and the relationship with advertising at a macro level.

Drawing on the works of Le Bon (1896), Freud (1920), Trotter (1919), and Lippmann (1921), he explored the human psyche in an attempt to understand the correlation between emotions and control in commercial terms, in the process developing the term ‘the manufacturing of consent’ (Section 2.3.1) as a dominant conceptual position.

Section 2.3.1 gives a brief historical context to the Herman and Chomsky (1988) conceptual model in relation to the developing ideas of sociology in the 20<sup>th</sup> Century.

Section 2.6 goes on to position Bernays (1928) politically to further support the development of the **manufacturing consent** model and conceptual model within which the research issues in Chapter 3 can be identified.

#### 2.4.6 Advertising: Descriptions and Positions / Advertiser / Sender – A descriptor

In his overview of communication, Consumer Behaviour, Chisnall (1985) focuses on the theoretical models of Advertising as opposed to the mechanical process (an area outside the scope of the current research).

The differing hierarchical approaches to the idea of advertising vary in regards to the terminology and conceptual stages undertaken. Chisnall (1985) argues that the common themes dictate a sequential process.

For example, Starch (1923) views the role of advertising as:

- Must be seen
- Must be read
- Must be believed
- Must be remembered
- Must be acted upon

In relation to this concerning the 'behaviour of advertising' Starch states;

1. 'Advertising calls attention to and informs people about products and services via mass-communication media'.
2. Functionally, 'advertising establishes a favourable or preferential association link between a need and a brand name, so that when the need arises the name will come to mind with a favourable or preferential image established through repeat advertising and through satisfactory use performance of the product itself'.
3. 'Hence, advertising leads to buying action because of the existing preferential image, the attention-directing and remind process, and the persuasive-activating power of the message'

He goes on to identify 'two set forces' that are constants in the effectuation of advertising;

1. One set tends to weaken the associative links the process of forgetting or fading of memory. In addition the competitors 'counter-advertising' strategies affect the process.
2. The strengthening of associative links through repetitive advertising and purchase with a positive outcome.

Chisnall goes on to examine the Dutka, Solomon and Colley (1995) DAGMAR flow-model (Defining Advertising (for) Measured Advertising Results). With the idea that

'commercial communications' have the objective of sales after carrying the consumer through four levels of understanding:

1. (From Unawareness to) Awareness
2. Comprehension
3. Conviction
4. Action

Colley's view is somewhat pedestrian in a view of the movement of the consumer through the advertising 'space' and viewed advertising as a communication device and his model as "applied common sense". A lack of an empirical model in this, and most other instances, is of great interest to the author. Many, if not all, the models described and often undertaken as 'known' process are conceptual in the broadest sense with little or no research underpinning them. In the current research, and as will be described later, one of the cases (Chapter 4, Case 16) gives an opinion of a process which remains intriguing but currently without foundation. It is hoped that future research will be able to interrogate these ideas more fully.

Other models, Maddux and Rogers (1983), Lavidge and Steiner (1961) describe similar models on an empirical basis firmly positioned in a quantitative data collection strategy that is a poor fit in relation to an emotional response to the process. The inclination towards sequential or hierarchical approaches to advertising influence (and an understanding of the process) fails to address the need for an insight into the reciprocal relationship between attitudes and behaviour due to the over reliance on recall and recognition techniques used in the methodologies undertaken in most, if not all, research on this subject to date. Of interest here is the 'framing' that Chisnall (1985) attempts in trying to understand the internal process undertaken by the Advertiser (Sender) and Consumer (Receiver) as it reveals that all are concerned with the specific tension between the Macro and Micro levels of process in the transaction of understanding in relation to consumer behaviour.

Criticisms of the process models illustrated are helpful in gaining a further insight into the inadequacies and needs of further understanding in a definition of advertising insomuch as the passive acceptance of the model by all (Consumer and advertiser alike) is regressive and perhaps stagnant in terms of development of theory and practice. Palda (1966) regarded these hierarchies as ‘sketchy views of the internal psychological process the typical consumer is supposed to go through on his way from the perception of an ad to purchase’.

Festinger (1962), Fishbein and Ajzen (1975), Goodhardt et al (1984) and others have all stressed that the link between the factors involved are by no means understood (Chisnall 1985). Foxall and Haskins (1986) rejected the causality of process and moved towards the position that ‘research should start by acknowledging that people respond to advertising, not that consumers are subject to it’.

## **2.5 Macro to micro level literature**

### **2.5.1 Macro to micro**

Moving forward in terms of the historical and theoretical contest of the macro to micro relationships within the literature, it is of some importance to examine the move from the discussion of the macro and the need to explore how the intellectual and physical ‘exodus’ from Europe post WW2 translated into a natural divergence in focus in theory (Figure 2.2). With Bernays engaged in the exploration of mass communication at the macro level of behavioural practice, and Dichter embedded in the micro and [motivational behaviour](#) approach to the personal experience of the consumer as participant.

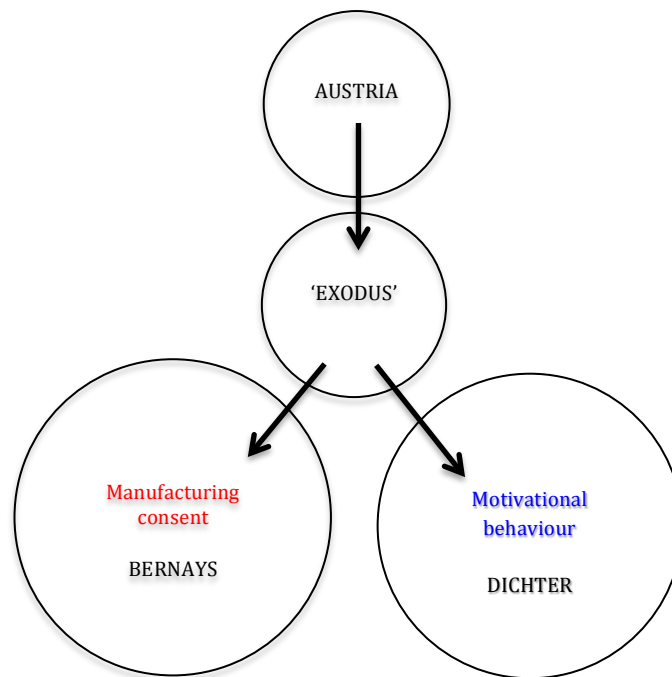


Figure 2.2

### 2.5.2 Conceptual relationship between macro and micro: Physical and ontological exodus

A confluence of ideas and people came together in 1950s America to move motivation research to the fore. The exodus of academics from Vienna into US culture placed a greater emphasis on motivation at an individual level, with the inclusion of an examination of the structural environment.

Freud's 'A general introduction to psychoanalysis' (1920) was used as a basis for the development of what was initially described as "Propaganda" (1928) but was subsequently repositioned as 'Public Relations' or 'P.R.' after World War Two by Bernays (the nephew of Freud). It is of interest to note that Bernays' entrepreneurial spirit was a driving force in this success, having realized the commercial potential of

Freud's work after receiving a German language inspection copy of the 'A general introduction to psychoanalysis' directly from his Uncle. Bernays in turn adopted some of the concepts of psychoanalysis (in terms of individual behaviour and the systemization of human behaviour patterns put forward by Freud) along with the ideas of crowd psychology in relation to herd instincts proposed by Le Bon (1896) and extended by Trotter (1908). Proposing that the individual will instinctively subjugate to the group and allows 'the herd to act as a single creature whose power is greatly in excess of the sum of the powers of its individual members' (Trotter, 1916, p.159).

The political and intellectual migration due to mainland European upheaval led to Viennese psychologists taking their studies out of the University system and injecting them directly into the commercial body of American consumerist society. This society already primed politically by Bernays at the macro level of research; whose work, for example, with Hoover and New York / Washington based corporate American entrepreneurs (including Orville Wright, John P. Rockefeller, Jr. and Henry Ford) all meeting at the Edison Institute of Technology, 1929 (Argenti and Forman 2002); were defining the approach and establishing the ground-work for **manufacturing consent** in the early 20<sup>th</sup> century.<sup>4</sup> This shared history positioned **manufacturing consent** and **motivational behaviour** in American research and its' social world.

In particular, the work of Lazarsfeld (1935) and Dichter (1947) came together into the formation of the discipline (primarily under Dichter) as 'motivational research' at the

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<sup>4</sup> In contrast to Goebbels and his second in command, Eugen Hadamovsky, who's book Propaganda and National Power (1972) is the only book-length Nazi treatment of the general principles of Propaganda, an exploration of the imposition of 'Big Lie' strategies as opposed to advertising eliciting a more subtle response from the subject (in this case the consumer) – the point where two distinct and very different ideologies parted company.

micro level. As Lazarsfeld's (1935) examination of individual decision-making processes and the influence on this by mass media in terms of coding personal recall support this parallel approach to motivational research in terms of a development of research in behaviour.

## 2.6 Micro level literature

### 2.6.1 The Motivation researchers

Once established in America, the key concerns of understanding the motives for buying and consuming behaviours continued in earnest. Motivational Researchers adoption of an eclectic array of conceptual tools gave [motivational behaviour](#) a complex rather than complicated approach; Dichter himself recognized this (Dichter, 1979, p. 92).

‘I have often been accused of being a Freudian. I don't see quite why this should be an accusation rather than a compliment. In reality I am not; I am much more of an eclectic. By popular opinion Freud is always associated with sex’ (Dichter, 1979, p. 92).

(Whilst this leaves the researcher in a sometimes-unenviable position with regards to the strict ‘rules of engagement’ in modern research discipline, it can be supported with recent developments in the understanding of interdisciplinary thinking. As a discourse, if not in the terms of methodology, ‘why’ questions in regards to [motivational behaviour](#) and [manufacturing consent](#) are still the primary focus).

Academic interest in complex ‘why’ questions in the US grew alongside post war ‘modernist’ approaches in architecture, film and music as a result of the large cultural changes bestowed upon the continent.

Again, it is possible to suggest that Dichter was more eclectic in his approach and was therefore able to work within a more complex blend of methods. What Dichter's



remarks serve to forewarn here is the complex constellation of epistemic values that underpin motivation research. As Britt saw the task, ‘It is not enough to know that young women use more hand lotions than older women. The point is to find out *why* people have these preferences’ (1958, p. 669; emphasis in original).

### 2.6.2 The consumer is King / Dollar ballots

As Earls states:

‘Mass behavior is inherently complex because it is based on the interaction of individual agents’ (Earls, 2007).

Since the actual behaviour of consumers was believed to be the key to greater organizational prosperity, motivation researchers (primarily) adopted a research strategy that bore a resemblance to ‘cultural anthropology’,

‘The consumer is king today. Our nation has moved from an era of scarcity to an era of plenty, and this makes the role of the consumer more important than ever. Because of his “dollar ballots” the consumer will continue to be king. Everyday he casts his ballots at the cash registers’ (Britt, 1960, p. 36).

Not only does Britt centralize the consumer in the experience, and therefore align the process more closely with modern marketing philosophy, this position supports the [motivational behaviour](#) as a signpost that recognizes the flow of commodities in a society at the micro level of behaviour.

As stated in Tadajewski (2006):

“What this meant in practice was that the major axiological tenant underpinning this form of consumer research was that ‘the day-to-day behavior of twentieth century man – even when he lives in Brooklyn, on the outskirts of Paris, or in the south of Italy – is as worthy of study as the Samoans or the Trobrianders’ (Dichter, 1971: 2). No more were consumers seen to be ‘nice, [and] rational’, as this could only lead to disappointment ‘when we meet the walking and talking master mold’ (Dichter, 1979, p. 113).

Dichter's “Smoking” observation best illustrates how micro theory and practice began to inform one another:

Observing human behavior [at the micro level] in this fashion became a hobby and a scientific discovery trip for me. Why did people smoke? Obviously not just because of the addiction to nicotine, but for many other reasons, too. Tightening your lips around a cigarette gives you a feeling of security . . . Therefore, cigarette smoking was a way of combating stress. (Dichter, 1979, p. 42)<sup>5</sup>

It is interesting to note that this observation follows on from a more dramatic observation carried out by Bernays. When his now classic ‘torches of freedom’ headline instigated a change in women’s attitudes smoking is in the USA. This culminated in a 70% increase in the purchase of cigarettes by women (BBC, 2002).<sup>6</sup>

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<sup>5</sup> ‘Considering myself an anthropologist, I decided to use film clippings, Getch [Dichter’s employer] gave me a couple of hundred dollars and I went out and became a roving photographic reporter. I still have the film. I went to Rockefeller Plaza and photographed people in a candid camera fashion while they were ice-skating and smoking at the same time. Some people warmed their hands on the cigarette, which they held in inverted fashion. Another type smoked and chewed gum at the same time. Some Western Union boys whom I caught in the act were lighting each other’s cigarettes in a secretive fashion while goofing off and standing behind the corner’, Dichter (1971, p. 42)

<sup>6</sup> In the 1920s, working for the American Tobacco Company, he sent a group of young models to march in the New York City parade. He then told the press that a group of women's rights marchers would light "Torches of Freedom". On his signal, the models lit Lucky Strike cigarettes in front of the eager photographers. The New York Times (1 April 1929) printed: "Group of Girls Puff at Cigarettes as a Gesture of 'Freedom'". Bernays (1965)

Although Dichter takes much of the credit for motivational research, we are again reminded of the parallel processes and complexity that can occur throughout the history of both the macro and micro levels of consumer behaviour.

### **2.6.3 Axiological nuances**

It is the complex interplay between the individual, group and society and the axiological nuances therein that allow for an interpretive method to be pursued.

Although Dichter rejected a unified micro level theory, it was proposed that through interview it is possible to predict what consumers will do in a specific situation. A key aspect of this technique was to interview and then seek “patterns” of basic underlying motivation to discover an emergent theory:

... what we have is a really thorough understanding of a basic motivational pattern among enough people to indicate that the pattern is significant and lends itself to practical applications. In finding that 80 mothers out of 100 reveal, in multiple waves and multiple tests, when talking about food for their babies that they are as concerned about their own convenience as the nutritional value of the food, we have a finding valid enough to permit any practitioner in advertising or public relations to take advantage of it and act accordingly. (Dichter, 1955, p. 32)

In effect this predates Glazer and Strauss’ Grounded Theory (1967) methodology of codes, concepts, categories and then the creation of theory and predicating outcomes with the interviewer and interviewee as co-creators of knowledge and value, by 12 years. Human behaviour is influenced “by instinctive responses and social norms, or cultural values” (Dichter, 1960, p. 80). Consumers were being perceived as less ‘rational information processors’ (Tadajewski, 2006) subjects of environmental complexity; engaging in sub-optimal behaviours. Crucially, “what Szmigin and Foxall (2000) equate with a mid-point between the determinism of positivist research and the voluntaristic perspective of interpretivism because it serves

a useful purpose in enabling them to negotiate the complexity of everyday life”.

(Tadajewski, 2006).

Or more simply put by Dichter himself,

“Where research seeks to ask a ‘why’ question (in contrast to the ‘what’ questions asked by conventional researchers), what they are asking for is an ‘interpretation of human behavior... We want to find out what motivated, what moved, what influenced these people to do what they did’ (Dichter, 1978, p. 54).

This gave rise to the use of indirect questioning techniques. It is perhaps important to highlight the correlation between Dichter's process, Glaser & Strauss (1967) later Grounded Theory and the ontological position of the manufacturing of consent.

Tadajewski states, “In a reflection on the process of ontological co-creation Dichter proffers what appears to be an ontological position more in line with social constructionism than logical empiricism.” (Tadajewski, 2006). Whereas the researcher can extend this positioning in relation to social constructionism more closely with the alignment to the methodology of grounded theory which ties the works of Dichter to an “ontologically relativist and epistemologically subjectivist, constructivist state” (Mills, Bonner, Francis, 2006) and micro level of behavior.

Allowing the researcher to explore the interview process as a co-creator of knowledge and value, as Tadajewski states, ‘It is the spender, the consumer, who is consequently a central participant in the ontological creation of the consumerist society that Dichter (1960, 1971) applauded and Packard (1960) lamented’ (Tadajewski, 2006).

This questioning of the process of purchase was challenging the perception of quantitative data. Dichter’s drive and focus pushed [motivational behaviour](#) to the fore lambasting American research approaches as ‘outmoded and inefficient methods to determine and understand consumer motivations’ (Dichter, 1947, p. 432).

For example Converse et al., 1958 states:

A consumer buys food because her children like it or because it is low in calories. Usually she is willing to give the reasons for such purchases. A middle-income family buys an expensive car because they want to outdo the next-door neighbors. Often they will not disclose the real reason but will say they bought the car because it is heavier and rides easier... We often do not know the real reason for many of our actions. Why do we trade at one store rather than another? (Converse et al., 1958, p. 535)

The next stage in the progression of understanding and insight was driven by the need to study the complex demands of value.

## 2.7 Micro to macro level literature

### 2.7.1 Micro to macro connections

As a part of the description and interpretation of the literature it is useful to view the relationship between macro < meso < micro in order to ensure that the research methodology and design in Chapter 3 is built on a robust foundation.

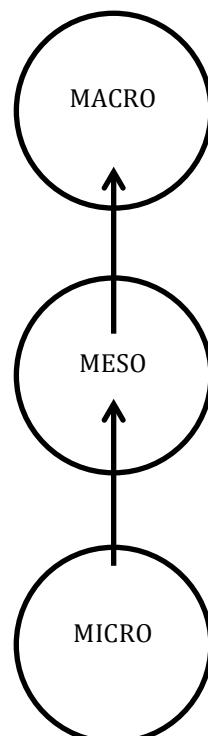


Figure 2.3

### 2.7.2 Lineage / linkages between **manufacturing consent** and **motivational behaviour**

The ‘Higher Education for Business’ report (Gordon and Howell, 1959), and ‘The education of American businessmen: A study of university-college programs in business administration’ (Pierson, 1959), better known as the Ford and Carnegie reports reoriented and corrupted the lineage of methods in **motivational behaviour**.

This is reflected in works by Nicosia (1966) as quantitative research became associated with ‘high risk’ strategies.

A key indicator of change occurs when the Ford and Carnegie reports were released (Gordon and Howell, 1959; Pierson, 1959), along with the institutional support in industrial commercial business demands.

“...the Gordon and Howell report was part of a larger institutional move by the Ford Foundation – as the most important financial contributor to marketing at the time (Bartels, 1988) – to avoid the criticism that a number of House of Un-American Committees and their McCarthyite political pressures had leveled at the Foundation. Commensurate with these pressures, the Ford Foundation engaged in a deliberately cautious philanthropic strategy, whereby they funded the reorientation of marketing theory towards logical empiricism and quantitative methods because business-related subjects and quantitative methods were politically neutral.” (Tadajewski, 2006)

McCarthyism and Ford foundation sponsorship saw researchers unable, or unwilling, to explore theoretical issues that were considered contentious (although we do not have such clear influences on research issues in the 21<sup>st</sup> century, it could be argued that the USA Patriot Act (McCarthy, 2002) and related international legislation mirrors this approach. These acts and attitudes again reflect the key **manufacturing consent**, culminating in the support of marginalization of research position Herman and Chomsky’s view.

Thus supporting Herman and Chomsky’s statement that,

We are outsiders to the discipline and have brought a new and radical critique of the mainstream media into the arena. This causes resentment from some members of the media-analysis establishment at our turf encroachment, and even more resentment at the implication of the media's systematic propaganda service and non-reformability within current institutional structures.

(Interview with Herman and Chomsky. Mullen, 2008)

This is apparent in the late-1960s work of Nicosia (1966), whose otherwise qualitative approach in the early part of his work, involves more statistical and logical empiricism processes later, which inhibits a clear insight into the subject in the later half of the research.

The work presents a general model of the consumer decision process based on the complex coding of purchasing, motivation, attitude, communication and time (Nicosia, 1966), what follows is a lengthy and abstract mathematical reasoning in the tradition of Lazarsfeld. That is to say it is largely empirical and defined by observation. This is a detailed work that, along with the work of Lazarsfeld, has its focus on observation rather than the exploration of meaning, and ultimately has to conclude,

A second group of problems arises because we cannot understand a consumer's decision to purchase a certain brand if we study it in isolation from consumptional and other decisions in an individual's life.

(Nicosia, 1966)

Observational research by definition stopped at the exterior objectification of motivation, pre-coding replaced co-creation and insight until Glaser and Strauss (1967) began to develop their methodologies that would evolve, mature and connect with others over the following decades.

The change in focus of **motivational behaviour** research created a composite of the two, quantitative early-situated research blended with experimental, quantitative survey work (Demby, 1974). Giving rise to the term ‘psychographics’<sup>7</sup>

Methodologically, it differs from the approach of **motivational behaviour** research and grounded theory as it uses ‘Precoding [that] makes the data amenable to complex multivariate statistical analysis’ (Wells, 1975, p. 197).

### 2.7.3 Extended theory: From psychographics to experiential consumer research

Holbrook and Hirschman’s (1982) key examination of psychographics stressed the need for the central inclusion of the experiential. That is ‘phenomenological in spirit [regarding]... consumption as a primarily subjective state of consciousness with a variety of symbolic meanings, hedonic responses, and esthetic criteria’ (Holbrook and Hirschman, 1982, p. 132).

As a journey we can see a sequential development of philosophical constructs, a linear heritage of consumer behaviour research; the core values of this interpretive approach being the experimental, social, cultural and environmental aspects of consumer behaviour. Holbrook and Hirschman, 1982 and Tadajewski, 2006 acknowledge Dichter but both tacitly accept structured projective techniques;

In its treatment of cognitive phenomena, particularly material of a subconscious nature, the experiential view borders somewhat on motivation research (e.g. Dichter, 1960). However, there are two

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<sup>7</sup> In the field of marketing, demographics, opinion research, and social research in general, **psychographic variables** are any attributes relating to personality, values, attitudes, interests, or lifestyles. They are also called IAO variables (for Interests, Activities, and Opinions). They can be contrasted with demographic variables (such as age and gender), behavioral variables (such as usage rate or loyalty), and firmographic variables (such as industry, seniority and functional area).

When a relatively complete profile of a person or group's psychographic make-up is constructed, this is called a "psychographic profile". Psychographic profiles are used in market segmentation as well as in advertising.



methodological differences. First we believe that much relevant fantasy life and many key symbolic meanings lie just below the threshold of consciousness – that is, that they are subconscious or preconscious as opposed to unconscious – and that they can be retrieved and reported if sufficiently indirect methods are used to overcome sensitivity barriers. Second we advocate the use of structured projective techniques that employ quantitative questionnaire items applicable to samples large enough to permit statistical testing. (Holbrook and Hirschman, 1982, p. 136)

As Holbrook concluded,

I believe that the insights drawn from psychoanalytic interpretation can provide rich supplementary explications of the material uncovered by naturalistic inquiry. Through photographs, videotapes, depth interviews, and other field methods, naturalistic inquiry can reveal important themes that permeate consumption experiences. However, the full explication of these themes may require the use of approaches that move beyond the relatively surface level of meaning accessible to the ethnographer to explore the psychoanalytic interpretation of consumption. (Holbrook, 1988, p. 541)

In summary, it can be viewed that it is here the history of Consumer Behaviour research ends and begins. Where examining manufacture consent and **motivational behaviour** research *combined* move interpretive consumer research into gaining a fresh insight in regards to emergent micro level theory.

#### 2.7.4 Micro theory: **motivational behaviour**: migration of theory (historically, conceptually and in relation to the macro theory of **manufacturing consent**)

As the macro, and therefore micro theory, describes a contextualization, it is necessary to locate the research question historically, moving towards a discussion of the contemporary micro theoretical issues and leading onto a discussion of meso theory in context (Section 2.7).

As Tadjewski (2006) states, a confluence of ideas and people came together in 1950s America to move motivation research to the fore. The integration of academics from

Vienna into US culture placed a greater emphasis on the research into motivation at an individual level, with the inclusion of an examination of the structural environment (Tadajewski, 2006). In particular, the work of Dichter (1947) converged into the formation of the discipline as **motivational behaviour** research.

The political exodus from Vienna (including Freud to London in 1936 and Dichter to the USA in 1945) with Bernays already established in the USA, added to the influence of Lazarsfeld's (1935) formative work in the 1930s and culminated in the acceptance of consumer research as the 'new' and progressive approach to a new and demanding area of post war consumerism (Tadajewski, 2006).

The political and intellectual migration due to mainland European upheaval led to Viennese psychologists taking their studies out of the university system and injecting them directly into the commercial body of American consumerist society (Tadajewski, 2006). After transferring into the American post-war culture, it was Dichter who was well positioned in relation to the emerging work on motivational behaviour – one of the key immigrants with fitting credentials in a country poised to become the largest consumer environment in the 20<sup>th</sup> Century (Tadajewski, 2006).

Historically, post WW2 prosperity and the increase in the availability of consumer goods changed the economic landscape in which the purchaser functions (Tadajewski, 2006). This change (Dichter, 1964; Packard, 1960) resulted in the (radicalist) Marxist view of commodity value being questioned (Mullen, 2009). For example, by the 'Rapidly changing market patterns... requiring marketing decisions to be made ever more quickly' (Green, 1952, p. 30).

As a result there was:

'This increasing concern among marketing and advertising professionals that they were losing contact with the marketplace that encouraged them

to turn to the methods developed in the social and behavioural sciences as a means to understand consumer needs, wants, desires and fears. In particular, advertisers and marketing managers highly prized the insights available from sociologists, psychologists and psychoanalysts who could provide ideas on conscious and unconscious human motivations. Information that was especially sought after, in particular, related to ‘the unconscious or hidden ideas, associations or attitudes of the consumer in connection with . . . [a] particular product’.  
(Weiss and Green, 1951, p. 36).

Business began to resolve the disconnect with scholarly work being produced by the **motivational behaviour** researchers as a result of commercial expediency (Tadajewski, 2006). Markets were saturated; manufacturing of goods was consistent and over production had resulted in a need to gain a competitive advantage in the consumer marketplace (Tadajewski, 2006). The more a client understood the consumer at the micro level, the more leverage in terms of advertising and integrated marketing communications was assumed to be assured.

### **2.7.5 Methodological assumptions in behavioural research / **motivational behaviour** research histories**

As key indicators of the change in research historically, the paradigm shift occurred with the movement of academics due to WW2 so the focus of theoretical development migrated in part to the USA.

Ellsberg (1954) and Dichter (1949) pushed **motivational behaviour** forward in a presentation of original and novel methods of collecting data based on early 20<sup>th</sup> Century models.

Ellsberg (1954) suggested that companies employ behavioural researchers in order to augment the development of products and strategies. This included a partial acceptance of psychoanalysis, but without the inclusion of the examination of certain aspects of neuroses (Tadajewski, 2006).

Dichter's focus was more toward the examination of investigation of the psyche in an extended 'depth interview' (Britt, 1950).

'Discussing the depth interview towards the end of his life, Dichter again reminds us how distinct motivation research remains from psychoanalysis – 'it isn't really putting somebody on the couch... It's very simple. We don't tell our interviewer what we are interested in, just as the physician does not tell the lab assistant that he suspects that the patient has liver disease' (Bartos, 1986).

And thus, supporting the methodology in regard to the current research that gives a contemporaneous reflection on this process,

'Here the emphasis is on the analysis of the subjective accounts that are generated by researcher immersion in the consumption history of the individuals sampled, with importance placed on letting the emergent nature of the phenomena reveal its characteristics to the researcher'. (Tadajewski, 2006).

Subjectivity, researcher immersion and a focus on micro level consumer behaviour set the scene for **motivational behaviour** during the 20<sup>th</sup> Century and subsequently for the methodology chosen in regards to the current research herein, developed and described in Chapter 3.

### **2.7.6 Motivational behaviour opposition and connections**

**Motivational behaviour** research practice met with strong opposition (Tadajewski, 2006), an opposition that remained strong well into the late 1960s, with the Glaser and Strauss (1967) methodology being a breakthrough in terms of contextual theory. It is of interest to the research in reflecting the gap in empirical research from the later part of the 20<sup>th</sup> century to the present, where much of the research dialogue has remained a theoretical discussion as opposed to active applied research (Chapter 2). The opposition to **motivational behaviour** (and subsequent developments in consumer

behaviour research theory (Section 2.2.7)) was targeted around the ‘depth interview’ with a view of the process as not having any ‘more depth than the ‘depth’ of any conversation with friends, journalists, lawyers’ (Politz, 1956–1957, p. 670 cited Tadajewski, 2006). Motivational behaviour was being presented by some as a ‘hodge-podge of jabberwocky, or the line of a glib psycho-salesman bent on selling fifty ‘depth’ interviews for \$50,000’ (Scriven, 1958, p.65 cited in Tadajewski, 2006). Although in the defense of these ‘attacks’ the motivational behaviour community was reticent to debate the process at the time (Packard, 1958)<sup>8</sup>. These well-documented positivist criticisms demonstrate that throughout the 1950s, professionals were not enamoured of motivational research. Rothwell, 1955; Westfall et al., 1957; Williams, 1957 continued this line in the *Journal of Marketing*. Rothwell, in particular, dismissing [motivational behaviour](#) as a ‘mere parlor game’ (Rothwell, 1955 cited Tadajewski, 2006).

Misrepresentation continued well into the next decade, with often surprising results.

Theodor Adorno of the Frankfurt School, sometimes praising motivational research,

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<sup>8</sup> On one side, we have Ernest Dichter, the President of the Institute for Research in Mass Motivations, Incorporated and the largest purveyor of motivation research in the world (Dichter, 1979). And on the other, Alfred Politz, the President of Alfred Politz Research Incorporated, an organization dedicated to survey research, accompanied by a heavy emphasis on quantitative, statistical analysis which aimed to produce ‘predicts of the causal type’ (Politz and Deming, 1953: 1; compare with Packard, 1960: 139). Again, a familiar pattern of animosity and criticism is evident between authors associated with the Institute for Research in Mass Motivations (e.g. Henry, 1958; Vicary, 1951) and those affiliated with Alfred Politz Research (e.g. Politz and Deming, 1953; Politz, 1957; Williams, 1957). Nor was the partisan nature of this critique-rebuttal lost on book reviewers at the time (see also, Blake, 1954: 33). Stryker’s comments, in his review of Harry Henry’s book, *Motivation Research*, are typical:

It is not surprising that Mr. Henry is a firm advocate of motivation research, since the advertising agency for which he is a director of research (McCann-Erickson) has long used M.R. Techniques; and one of his American colleagues, Dr. Herta Hertzog, is among the most experienced M.R. practitioners in the U.S. (Stryker, 1959: 344)

Newman highlights these political tensions most clearly where he recalls that the lines of ‘intense’ intellectual ‘hostility’ were drawn largely along agency lines (1992, p. 13). New thinking, in this case, was ‘not popular, it will be resisted because it typically threatens vested interests – either intellectual or financial or both’ as it was, Newman maintained, with motivation research (1992, p. 13). This hostility was further compounded by the criticism that Dichter faced because he failed to satisfy ‘the more rigid scholars and the business-hating intellectuals who tend to see his work as “not really psychological”, “not moral”’ (Martineau, 1961, p. 108).

particularly the qualitative approach, simultaneously criticized the seeming lack of rigour in relation to the subject's cultural climate and societal structures (Adorno and Pickford, 2005).

Although popular in commercial advertising during the period (Packard, 1957), little of the work undertaken was made available or scrutinized by academics, giving rise to a series of objections to the work (Tadajewski, 2006). It was not until the adaptive work of Glaser and Strauss (1967) utilised similar techniques in different disciplines that the acceptance to the various forms of the 'depth approach' (Stebbins, 2001; Creswell, 2008) were supported and developed. In terms of the research question, aims and objectives (Chapter 1) for the current study this has implications for the need for further empirical work to be undertaken in order to explore, gain insights and move towards a form of validation (Alvesson and Sköldberg, 2009) for the process, as discussed in Chapter 3.

### **2.7.7 Motivational behaviour research categorisations**

Tadajewski (2006) argues that contrary to recent opinion that micro level interpretive consumer research emerged in the mid-1980s, a form of interpretive research can be mapped in the form of motivation research (Section 2.2.7) throughout the 20<sup>th</sup> Century.

Demonstrating clear and distinct parallels regarding the ontology, axiology, epistemology, methodology and view of human nature between motivation research, interpretive research and, to a limited extent, critical theory, Tadajewski (2006) presents motivation research as an early form of micro level interpretive consumer research, and in addition, Holbrook's and Hirschman's (1982) experiential analysis is shown to be a possible launch point to make the case that motivation research

represents an early root of consumer culture theory (Arnould and Thompson, 2005).

Tadajewski states ‘This genealogical exercise resituates the emergence of the consumer culture theory discourse by 80 years and interpretive research by 60 years’ (2006, p. 457).

Tadajewski’s (2006) work becomes an integral focus for examining the historical and contemporary issues in consumer behaviour theory. Thereby developing a history and position that permits the researcher to develop a classification and description of core consumer / receiver values drawn down from a complex and critical history in context that supports the speculative conceptual models described in the theoretical domain. The key focus in understanding the motives for buying and consuming behaviours continued in earnest within the landscape of mid-to-late 20<sup>th</sup> Century American consumerism. Motives were considered classifiable by Converse et al. (1958) and codified in Tadajewski (2006), into three categories:

1. Those of which the consumer is consciously aware and willing to disclose to the researcher;
2. Those of which they are aware but are unwilling to divulge to the researcher; and
3. Those motives of which the consumer is unaware.

As a conceptual position and focus, the three key categories presented describe a synthesis of theoretical conversations from the literature over the period of the 20<sup>th</sup> Century (Tadajewski, 2006).

However there is still an implicit need to explore the consumer / receiver ethnographically within a heuristic approach as direct observations are required to fully understand the research to date (Chapter 3). As much of the work to date is in the form of abstract theoretical discussions without location in the experience of the

consumer / receiver, with the exception of some of the recent work in the area of SMEs by Carson et al (2001) and Deacon (2008), see Chapter 3.

**Motivational behaviour** requires a clarification as the micro level theoretical position of consumer behaviour. It is located as the micro part of the study of consumer behaviour in context of the dominant macro level theory as there is a tacit assumption that the consumer / receiver is advertised *at* in a ‘top down’ consumer theoretical model. In instances where a transactional model of communication is proposed (Barnlund, 1970), it is assumed that a basic premise of the transactional model of communication is that individuals are simultaneously engaging in the sending and receiving of messages, a reciprocity that again requires contextual, data driven analysis as proposed in Chapter 3. A focus down from complex discussions of **motivational behaviour** and located in Tadjewski (2006) aids as a micro level guide.

### **2.7.8 Historical relation to **motivational behaviour** research**

Historically, the questioning of the process of purchase was challenging the perception of quantitative data (Tadjewski, 2006). Dichter’s drive and focus pushed **motivational behaviour** to the fore, lambasting American research approaches as ‘outmoded and inefficient methods to determine and understand consumer motivations’ (Dichter, 1947, p.432).

Motivational researchers’ adoption of an eclectic array of conceptual tools during the 20<sup>th</sup> Century gave **motivational behaviour** a complex rather than complicated approach; Dichter himself recognized this (Dichter, 1979, p.92).

Whilst leaving the researcher in a sometimes-unenviable position with regards to the strict ‘rules of engagement’ in the modern research discipline, it can be supported



with recent developments in the understanding of interdisciplinary thinking (Holbrook and Hirshman (1982).

Tadajewski (2006) makes much of the debate addressing the ongoing question of lineage between scholars (citing Levy, 2003: 104; Kernan (1992); Bartos, 1986; Fullerton and Stern, 1990 and Sampson (1978) along with Murray (1997) et al), but does not expand out towards the development of grounded theory (and therefore simplifying the debate) when for example, examining Paul Lazarsfeld's (1959) influence on consumer behaviour (Section 2.2.7). Critically, and historically in linear and non-linear terms, it is a crucial aspect of the development of a research process as Barney Glaser was a student of Paul Lazarsfeld (Martin and Gynnild, 2011) and the links are interesting to note in regards to the move towards mixed methods approaches.

As Lazarsfeld 'used open-ended questions, required specific concrete examples from respondents and drew upon theory from experimental psychology and psychoanalysis in the interpretation of transcripts' (Tadajewski, 2006), it seems contrary not to examine this further and therefore giving scope for the empirical research as outlined in Chapter 3. The debate is important in order to understand the position and importance of Dichter (1945) onwards as an alternative, but no means lesser path to the understanding of consumer behaviour. Once the paradigm issues, and their complexity, are seen in these terms of lineage as presented in Tadajewski (2006), it is possible to gain an insight into the consumer's behaviour with a clear view of the heritage of motivational behaviour and the reductionist view required to pose a series of contextual conversational probes in Chapter 3 based on the three categories described in Table 2.2.

### 2.7.9 Motivational behaviour research issues

Figure 2.4 describes and positions the **motivational behaviour** level theoretical debate in context of the emerging theory within which the research issues are identified locally within the discrete domains and within relation to the conceptual model as a whole.

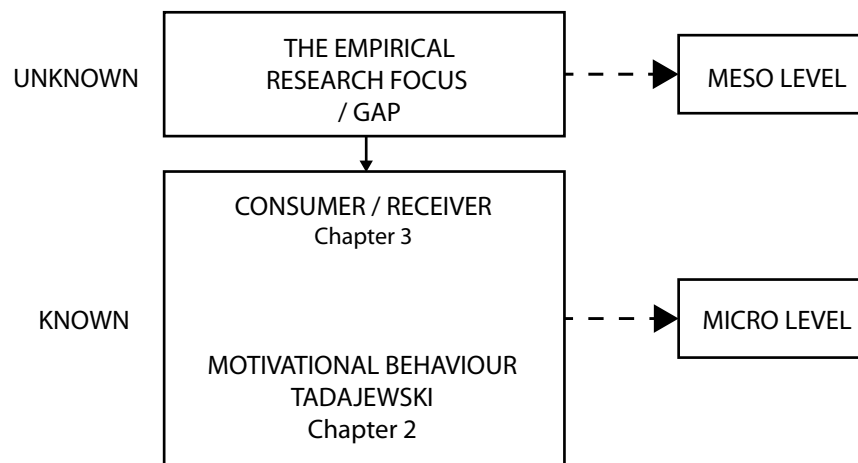


Figure 2.4: **motivational behaviour** level theoretical debate in context of the emerging conceptual model

The research issues described thus far have outlined;

- **Motivational behaviour** as an abstract conceptual model (Tadajewski, 2006).
- The construction of a general conceptual model described by Tadajewski (2006).
- A general set of theoretical constructs are discussed.
- Some practical insights from Dichter (1978) shared in the public domain with no empirical research data in support.

Therefore Chapter 3 will focus on the key research issues in the area of inquiry: an empirical research approach that explores the research question in relation to a qualitative, emotional, contextual understanding of consumer behaviour in order to

gain an insight into the meso (Section 2.7) level issues at the interface between the macro (Section 2.3) and micro theoretical domains (Section 2.6).

### 2.7.10 Summary table of key **motivational behaviour** micro level themes

Consumer / receiver	
<b>motivational behaviour</b> micro theory categorisation (abbreviations by the author)	Conceptual Position
<b>MB1</b>	Those of which the consumer / receiver is consciously aware and willing to disclose to the researcher;
<b>MB2</b>	Those of which they are aware but are unwilling to divulge to the researcher; and
<b>MB3</b>	Those motives [influence] of which the consumer / receiver is unaware.

Table 2.2: Tadajewski 2006 (extrapolated from Converse et al 1958) codification of motivational issues in relation to consumer behaviour (Section 2.6)

## 2.8 Micro > meso < macro level literature

### 2.8.1 Macro > meso < micro

Figure 2.5 outlines the position of the meso level focus in the context of the research issues in Chapter 2.

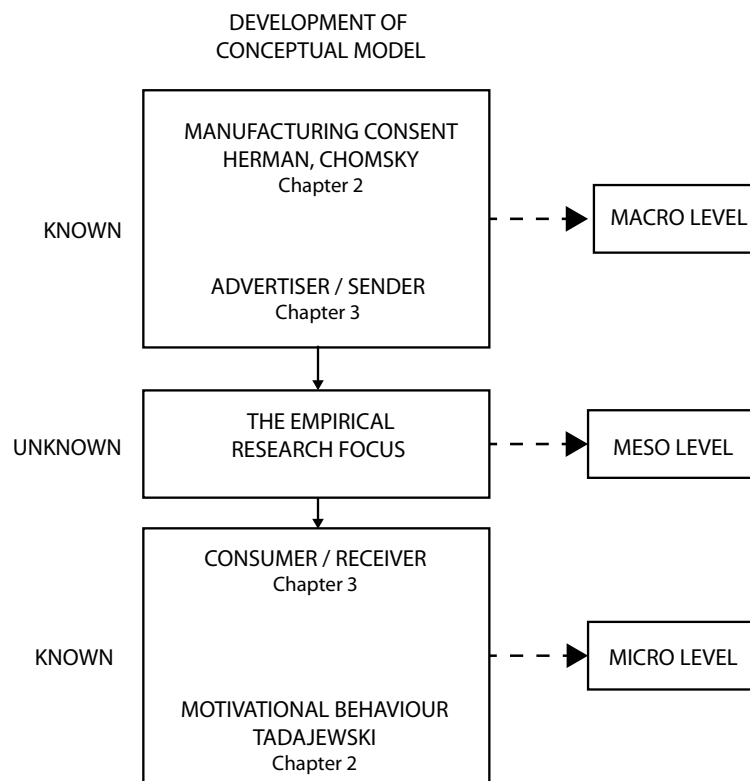


Figure 2.5: Meso level focus in the context of the research issues in Chapter 2

Section 2.7 positions the linkages between theoretical domains (**manufacturing consent** + **motivational behaviour**) by connections developed from the dialogues as discussed in Sections 2.3 – 2.9. Chapter 2 outlines the structure of the research in relation to Chapter 3 by presenting the key research issues that have emerged from the literature thus far.

As a discourse, if not in the terms of methodology, ‘why’ questions in regards to **manufacturing consent** and **motivational behaviour** are still the primary focus.

It is the meso level (Section 2.9.2) focus of the research aims and objectives (Chapter 1 and to be expanded upon in Chapter 3) that stem from the debate in regards to the relationship between ‘mass behaviour’ and the ‘individual agent’.

Although Dichter (1975) and Arnould and Thompson (2005) rejected a unified theory, it was proposed that through interview and discussion it is possible to predict

what consumers will do in a specific situation. A key aspect of this technique was to interview and then seek ‘patterns’ of basic underlying motivation to discover an emergent theory.

## **2.9 Meso level literature**

### **2.9.1 Meso level of inquiry**

A key theoretical consideration at the interface of the macro to micro level of inquiry is the need for a relative literature that is emergent, conceptual, developmental and ‘open’ to an empirical study approach as a meso level construct – where the co-creation of meaning is focused on the relationship between the macro level and micro level behaviour of both groups in context.

Much of the work of Vargo and Lusch (2004-13) considers the need to explore an alternative contextual paradigm in relation to the standard texts, and is discussed further in Chapter 6. As Lusch and Vargo (2006) states, ‘As one of its own foundational premises implies, the value of service-dominant (S-D) logic is necessarily in its open, collaborative effort’ (Lusch and Vargo, 2006 p. 281), and to work collaboratively towards a ‘clarified and refined [understanding], as is appropriate to this co-creation of a service-centric philosophy by the worldwide marketing community’ (Lusch and Vargo, 2006 p. 281).

### **2.9.2 Meso level theory: phenomena in context – Section 4**

Section 2.9.2 describes and positions the meso level theoretical debate in context of the emerging position within which the research issues are identified locally within the discrete domains and within relation to the conceptual model as a whole.

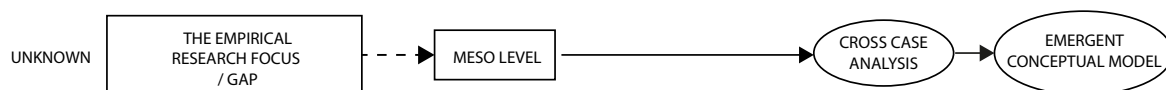


Figure 2.6: Meso level area of investigation

Figure 2.6 describes and positions the local meso (Section 2.7) level theoretical debate in relation to the dominant conceptual position of **manufacturing consent** and the subordinate conceptual position of **motivational behaviour**.

Section 2.3 described the research issues in regards to **manufacturing consent**;

- Political indoctrination as an abstract conceptual model (Section 2.3.2, Herman and Chomsky (1988).
- The construction of a general conceptual model described by Herman and Chomsky (1988), discussed by Mullen et al (2009).
- A general set of theoretical constructs are discussed.
- Some practical insights from Bernays (1965) shared in the public domain.

Section 2.6 described the research issues in regards to **motivational behaviour**

- **motivational behaviour** as an abstract conceptual model (Tadajewski, 2006).
- The construction of a general conceptual model described by Tadajewski (2006).
- A general set of theoretical constructs are discussed.
- Some practical insights from Dichter (1978).

Section 2.9 described the research issues in regards to **(S-D) Logic**

- **(S-D) Logic** as an abstract conceptual model (Lusch and Vargo, 2006)

- The construction of a general conceptual model described by (Lusch and Vargo, 2006).
- A general set of theoretical constructs are discussed.

From the research issues identified in the literature and outlined in the tables, the meso level area of inquiry demonstrates a need for empirical research in relation to the qualitative, emotional and contextual gap in existing research into consumer behaviour at the interface of the theoretical domains described in Chapter 2.

Figure 2.7 describes and positions the meso level (Section 2.9.2) theoretical debate in context of the emerging conceptual model within which the research issues are identified locally within the discrete domains and with relation to the conceptual model as a whole (Figure 2.7).

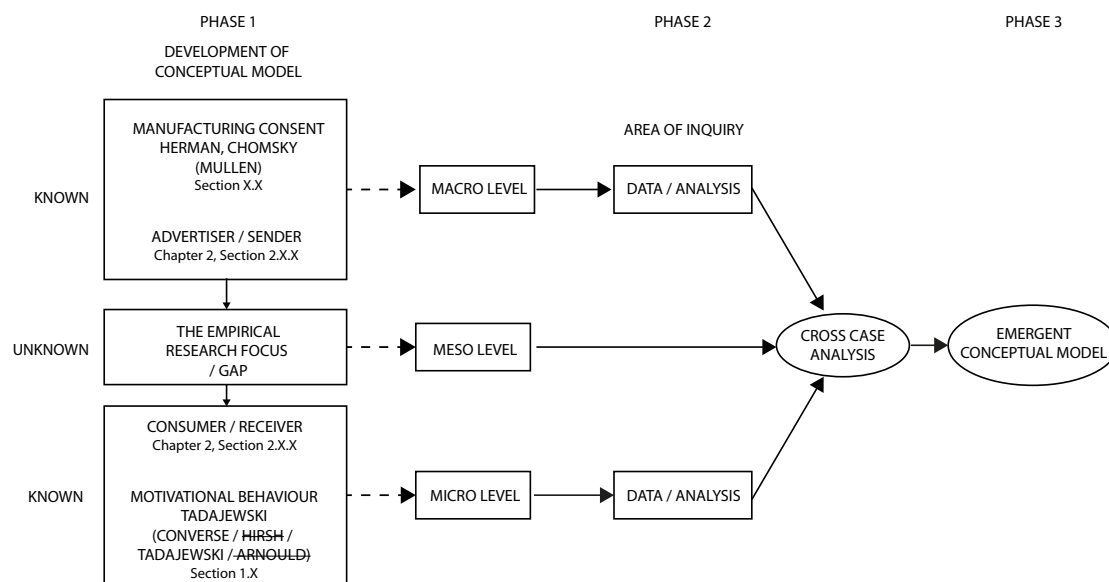


Figure 2.7: Macro, meso, micro theoretical model

## 2.10 Chapter 2 summary

### 2.10.1 Conclusion

The literature builds towards understanding in regards to the enquiry and the needs of the construction of a methodology to examine the point of interface and following the following mixed methods research required to explore the phenomena described by the literature and defined by the research question as seen in Chapter 1.

What is also identified within the literature became the research issue: that to date, the investigation of such interplay between theories, although alluded to in the literature, has yet to be explored. Therefore the literature developed into a conceptual model defining the context of literature in which the research took place and speculating on the connections made between **manufacturing consent** and **motivational behaviour** research in order to extend our understanding of the relationship between advertiser / sender and consumer / receiver from a macro to micro theoretical level (Section 2.5) in context. The conceptual model suggests that any such meaning within the two groups will be emergent and be based upon the interplay of meaning between interconnected components, as described and outlined throughout this thesis – all of which may be influencing consumer behaviour to a greater or lesser extent.

The conceptual model that appears within Chapter 2 (Figure 2.7) is a reflection of the research landscape described in Chapter 2, The foundations described within this study, and therefore within the conceptual model, are aspects of: consumer behaviour, **manufacturing consent** and **motivational behaviour**.

The reasons for this may be due in part to the reluctance of researchers to engage in this complex approach and in part the reluctance to accept an emergent and alternative model.



Chapter 2 has defined the macro theoretical position of **manufacturing consent** and described the micro theoretical position (Section 2.6). Chapter 3 moves towards the goal of the research in exploring the phenomena to gain an insight into where the two theories meet at the meso (Section 2.7) theoretical point of interface.

This review began with an examination of a broad set of interdisciplinary texts in relation to gaining an insight into the macro theoretical position (Section 2.3). The works of Bernays (2004 [1928]), Dr. Ernest Dichter (Packard, 1957), and Herman and Chomsky (1988) describe a unique pattern of inquiry not assimilated into one research document to date. This was achieved by examining different disciplines that have comparable contextual histories over a century of debate. Commencing with Herman and Chomsky (1988) view on consumerism and mass media (Section 2.3), moving towards Bernays assimilation of the ideas surrounding propaganda as described in his book 'Propaganda' (relating to public relations and the nascent ideas of steering consumer behaviour (Section 2.2.7)) and Freud's approach to psychoanalysis (1920), LeBon's 'Crowd Study of the Popular Mind' (1896), Trotter's 'Instincts of the Herd in War and Peace' (1916) and Lippmann's 'Public Opinion' (1921), into the development of the ideas of Dichter (1949) and **motivational behaviour** with Tadjewski (2006) summarizing and codifying a simplified view (Section 2.7.9) of the key concerns of **motivational behaviour** research.

Each school of thought, concept, theory and published theory link by connected themes, political policy makers, practitioners or researchers that developed their ideas over time.

Having reviewed the two inter-relating fields of literature, the review concludes with a discussion focused upon emergent research issues found in the extant literature. In particular the importance of how an understanding of the advertiser / sender to

consumer / receiver relationship in context at the interface, or meso level informs and underpins the proposed method of enquiry, research design and analysis considered in Chapter 3.

Having identified the two inter-relating constructs of the literature within Section 2.3, 2.5 and 2.6, this review developed the key and inter-related areas identified. It is recognised that at this stage of the review an overview is taken in order to frame the research focus at a meso theoretical level (Section 2.9).

Whilst it is difficult to unify the two disciplines of **manufacturing consent** and **motivational behaviour**, it is possible to identify key themes that link the terms contextually across a range of disciplines. Associated and shared histories linked thematically aid the location of policy, practice and research giving a contextualization, or world-view, which focuses on the consumer. In effect, we need to know *how* the consumer world *is* before we know how the consumer *does*.

This chapter reviewed the extant literature of the dominant theory of **manufacturing consent** and demonstrated how the child theory of **motivational behaviour** is linked and defined by this ontologically, epistemologically and, as will be shown in the next chapter, methodologically.

It has been shown that the supportive and parallel relationships between the two ideologies can be seen for the first time. This unique narrative in regards to the linear and non-linear histories in consumer research defines and positions the exploration of the influence of persuasion that is to follow.

**Manufacturing consent** and **motivational behaviour** may hold the key to unlocking a paradigmatic foundation, which has been previously overlooked. The reasons for this

may be due in part to the reluctance of researchers to engage in this complex approach and in part the reluctance to accept an emergent and alternative paradigm.

This study sits at the interface between the concepts of **manufacturing consent** and **motivational behaviour**, co-constructed and in context. The investigation therefore does not seek meaning in brand persuasion in the traditional, defined sense of knowledge development, but something more – an insight into the influence persuasion has on the consumer via advertising practitioners best efforts and how, and if, this process is plausible.

### **3 Chapter 3 – Methodology**

## **3.1 Introduction**

### **3.1.1 Focus and unique contribution**

Chapter 1 of this study set out the research aims and objectives (Chapter 1, Section 1.3). The related literature, as described in Chapter 2, is used to guide an exploration of the areas identified as relevant to this study.

Chapter 2 reviews the relevant literature and discusses contemporary research issues in relation to the aims and objectives of this study. A conceptual model is outlined (Section 3.9.2), emerging from a review of the literature of the focused research issues in relation to the proposed research aims and objectives as described in Chapter 1, Section 1.3.

Chapter 3 confirms the concepts discussed in Chapter 2 and continues by outlining the research methodology. The research design (Section 3.5), derived from Creswell and Plano Clark (2011), Carson et al. (2001) and developed by Deacon (2008), is described with instruments for data collection in Sections 3.6, the criteria for analysis are presented in Section 3.8, the ethical considerations described in Section 3.15.2 and the limitation and delimitation issues are presented in Section 3.15 to summarise the methodology chapter.

As shown in Figure 3.5, the focus and unique contribution of this research concentrates on the interface between the two theories described (Chapter 2).

## **3.2 Research approach**

### **3.2.1 Research approach – Qualitative, Quantitative, Mixed Methods**

There are many qualitative and quantitative research techniques available to the researcher. Specific qualitative methods include participant observation, non-participant observation, field notes, reflexive journals, structured interview, semi-structured interview, unstructured interview, and analysis of documents and materials (Marshall and Rossman, 1998). All are useful and support a mixed methods approach in conjunction with a quantitative analysis of the data generated during the data creation phase of research.

The research aim and objectives (Chapter 1, Section 1.3) suggests a holistic methodology in order to capture a snapshot of a complex process with the researcher as part of, and embedded in, the process. In this study the researcher has undertaken a participant observation / hermeneutic approach (Sections 3.7.1 and 3.10) supporting a blend of the techniques.

An overview of mixed methods research gives the researcher a description of the tools needed for the research design in the context of the thesis. Therefore Section 3.2.2 outlines mixed methods historically to move the research herein towards a construction of methods, and understanding of theories and a research design.

#### **3.2.1.1 Mixed methods – a basic definition**

‘Mixed methods research is a research design with philosophical assumptions as well as methods of inquiry. As a methodology, it involves philosophical assumptions that guide the direction of the collecting, analyzing, and mixing both qualitative and quantitative data in a single study or series of studies. Its central premise is that the use of qualitative and quantitative approaches, in combination, provides a better understanding of research problems than either approach alone’. (Creswell and Plano Clark, 2011, p. 5)

A more expanded view can be found in Johnson, Onwuegbuzie, and Turner (2007), many other terms are used for this approach, such as integrating, synthesis, qualitative and quantitative methods, multimethod, and mixed methodology, however recent writings use the term mixed methods (Bryman, 2006; Tashakkori and Teddlie, 2010). The challenges this form of research poses for the inquirer include the need for extensive data collection, time-intensive analysis from both conversational transactions notation and coding, and the requirement for the researcher to be familiar with both qualitative and quantitative forms of research. Creswell and Plano Clark (2011, p. 5) extend their definition of mixed methods to include ‘core characteristics’ of mixed methods research. The core characteristics of combining methods, a philosophy, and a research design orientation in conjunction are outlined in Creswell and Plano Clark (2011, p. 5):

- Collects and analyzes persuasively and rigorously both qualitative and quantitative data (based on research questions);
- Mixes (or integrates or links) the two forms of data concurrently by combining them (or merging them), sequentially by having one build on the other, or embedding one within the other;
- Gives priority to one or to both forms of data (in terms of what the researcher emphasizes);
- Uses these procedures in a single study or in multiple phases of a program of study;
- Frames the procedures with philosophical worldviews and theoretical lenses:  
and
- Combines the procedures into specific research designs that direct the plan for conducting the study.

### **3.2.2 Outline approach – Mixed methods**

#### **3.2.2.1 A basic history of mixed methods research**

In planning the project it is useful to know something of the history of mixed methods research, this aids in the justification for its use. The evolution of mixed methods research emerges in the late 1980s. Several writers working in different disciplines and countries all came to the same idea at approximately the same time. In the United States as sociologists (Brewer and Hunter, 1989), in the United Kingdom (Fielding & Fielding, 1986), from evaluation (Greene, Caracelli, and Graham, 1989) in the United States, from management in the United Kingdom (Bryman, 1988), from nursing in Canada (Morse, 1991), and from education in the United States (Creswell, 1994), each were outlining the concept of mixed methods into the 1990s. Bryman (2006) would pull the strands together several years later. Creswell and Plano Clark (2007) continued the discussion and debate by assembling a list of the classification of types of design; these are outlined in Section 3.2.2.3. A shorthand notation was designed and discussed in Morse (1991), and presented in Section 3.5. Debates were also considered in relation to the philosophy of the form of inquiry (Reichardt and Rallis (1994), Section 3.2.

It is of note that the antecedents to these procedural and philosophical developments emerged during the 1950s, Campbell and Fiske (1959) discussing multiple source quantitative information in the validation of psychological traits. It can be argued that earlier Dichter (1949) and the ‘Motivation Researchers’ can be included as part of the early developments in the field as discussed in Chapter 2. The combination and interplay of survey research and fieldwork was key to the work of Sieber (1973), Patton (1980) began to suggest “methodological mixes” whilst exploring the implications for the combinations of experimental and naturalistic designs diagrammatically. The increase in sophistication of research problems has called for increased sophistication in



the complexity and combinations of quantitative and qualitative forms of evidence and the collection of data (Creswell and Plano Clark, 2011).

### **3.2.2.2 The Development of the name**

Creswell and Plano Clark (2011) described the discussion of the name for ‘mixed methods research’ in order to give an historical line through the development of the methodology through a location in studies under different ‘banners’. They suggest that mixed methods research has also been known as ‘integrated’ or ‘combined’ research, in an attempt to describe the blended forms of data used (Stecler, et al, 1992). The approach has sometimes been called ‘quantitative and qualitative methods’ (Fielding and Fielding, 1986), acknowledging the combination of methods. It has been called ‘hybrid’ research (Ragin, Nagel and White, 2004) or ‘methodological triangulation’ (Morse, 1991), recognising the convergence of quantitative and qualitative data. As described further in Creswell (1994) as ‘combined research’ and ‘mixed methodology’, underlining that it is both method and philosophical worldview (Tashakkori and Teddlie, 2003). Recently it has been called ‘mixed research’ to support the idea that it is more than methods, tying in with other parts of research, such as philosophical assumptions (Onwuegbuzie and Leech, 2009). From 2003 onwards the most frequently used name is ‘mixed methods research’, a name associated with the *Handbook of Mixed Methods in Social & Behavioral Research* (Tashakkori and Teddlie, 2003) and the SAGE journal, the *Journal of Mixed Methods Research* (JMMR) supporting the approach as a distinct model of inquiry.

### 3.2.2.3 Stages in the evolution of mixed methods

The approach to mixed methods research has grown out of the work of others.

‘Knowing this history overview is not an idle exercise in recapping the past. Knowing this history helps researchers defend their use of this approach, justify their use of it as a research approach, and cite leading proponents of the approach in their ‘methods’ discussions’ Creswell and Plano Clark (2011, p.22).

Creswell and Plano Clark (2011) defined the stages of the history of mixed methods research as

- Formative period (1950s – 1980s)
- Paradigm debate period (1970s – 1980s)
- Procedural development period (1980s – present)
- Advocacy and expansion period (2000s)
- Reflective period (2003 – present)

The following tables are presented as an overview of the development of typologies and are presented as an illustration of progression towards successful integration in the description and development of the methodology for the thesis (Creswell and Plano Clark, 2011).

### Formative Period

<b>Author(s) and Year</b>	<b>Contributions to Mixed Methods Research</b>
Campbell and Fiske (1959)	Introduced the use of multiple quantitative methods
Sieber (1973)	Combined surveys and interviews
Denzin (1978)	Discussed using both quantitative and qualitative data in a study
Jick (1979)	Discussed triangulating quantitative and qualitative data
Cook and Reichardt (1979)	Presented 10 ways to combine quantitative and qualitative data

### Paradigm Debate Period

<b>Author(s) and Year</b>	<b>Contributions to Mixed Methods Research</b>
Rossmann and Wilson (1985)	Discussed stances toward combining methods—purists, situationalists, and pragmatists
Bryman (1988)	Reviewed the debate and established connections within the two traditions
Reichardt and Rallis (1994)	Discussed the paradigm debate and reconciled two traditions
Greene and Caracelli (1997)	Suggested that we move past the paradigm debate

### Procedural Development Period

Author(s) and Year	Contributions to Mixed Methods Research
Greene et al. (1989)	Identified a design classification system
Brewer and Hunter (1989)	Focused on multimethod approach
Bryman (1988)	Addressed reasons for combining
Morse (1991)	Developed a notation system
Creswell (1994)	Identified 3 mixed methods designs
Morgan (1998)	Developed a typology
Newman and Benz (1998)	Provided an overview of procedures
Tashakkori and Teddlie (1998)	Overviewed mixed methods research
Bamberger (2000)	Provided international policy focus

### Advocacy and Expansion Period

Author(s) and Year	Contributions to Mixed Methods Research
Tashakkori and Teddlie (2003)	Provided a comprehensive treatment
Johnson and Onwuegbuzie (2004)	Positioned mixed methods as a natural complement to traditional research
Creswell (2009)	Compared quantitative, qualitative, and mixed methods approaches in the process of research
Greene (2007)	Emphasized rationales, purposes, and potential for mixing methods in research and evaluation
Plano Clark and Creswell (2008)	Compiled published methodological and empirical studies in mixed methods
Teddlie and Tashakkori (2009)	Chronicled changes that have occurred
Morse and Niehaus (2009)	Argued for mixed methods designs that have a core and a supplemental component

### Reflective Period

Author(s) and Year	Contributions to Mixed Methods Research
Tashakkori and Teddlie (2003)	Presented issues and priorities in mixed methods
Greene (2008)	Identified four methodological domains, what we know and what we need to know
Creswell (2008, 2009, in press)	Developed a map of the mixed methods literature and identified key controversies in the field
Howe (2004)	Critiqued mixed methods as constraining qualitative methods to a largely auxiliary role
Giddings (2006)	Critiqued mixed methods as marginalizing nonpositivist research methodologies
Holmes (2006)	Critiqued the ways mixed methods writers describe mixed methods research
Freshwater (2007)	Interrogated the assumptions underpinning mixed methodology and its discourse

#### 3.2.2.4 Philosophical foundations

Crotty's (1998) conceptualization was adapted by Creswell and Plano Clark (2011) to position the discussion of philosophy within mixed methods research. Crotty (1998) contends that there are four major elements in designing a study. At the broadest level, and discussed further in Section 3.2.2.5, are the philosophical assumptions. Consisting of a basic set of beliefs or assumptions that guide inquirers. Worldviews, or paradigms, in qualitative research (Guba and Lincoln, 2005) and philosophical discussions in quantitative approaches (Philips and Burbules, 2000) are found in the fields of social foundations of research and the philosophy of education (for overviews of many different worldviews in research, see Guba and Lincoln, 2005; Paul, 2005; Slife and Williams, 1995). Whilst none of the different stances are "watertight compartments"

(Crotty, 1998 p. 9) they provide a general philosophical orientation and, as will be outlined, can be combined or used individually.

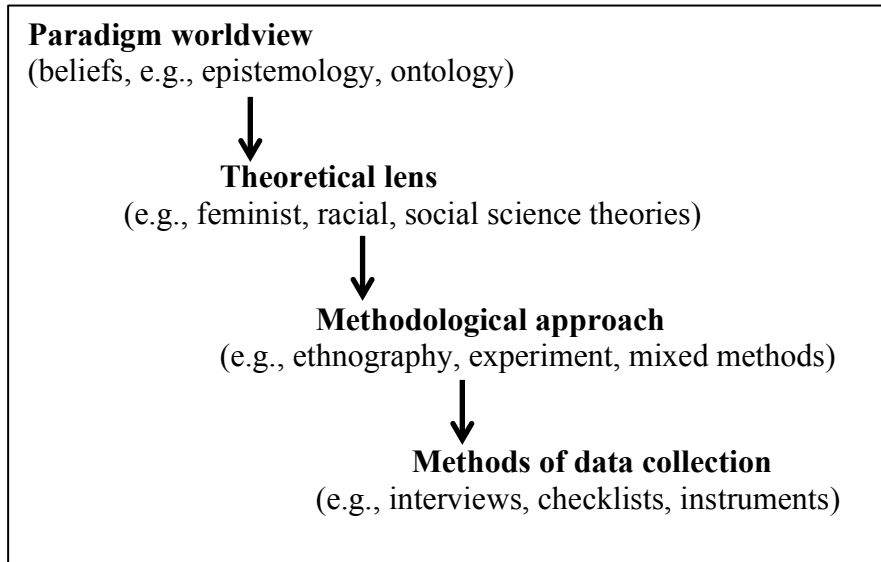


Figure 3.1: Four Levels for Developing a Research Study (Crotty, 1998)

### 3.2.2.5 Basic characteristics of four worldviews used in research

<b>Postpositivist Worldview</b>	<b>Constructivist Worldview</b>	<b>Participatory Worldview</b>	<b>Pragmatist Worldview</b>
Determination	Understanding	Political	Consequences of actions
Reductionism	Multiple participant meanings	Empowerment and issue oriented	Problem centered
Empirical observation and measurement	Social and historical construction	Collaborative	Pluralistic
Theory verification	Theory generation	Change oriented	Real-world practice oriented

Table 3.1: Creswell (2009)

Creswell (2009) suggests the four worldviews in Table 3.1: Creswell (2009) as a good starting point. Taking into consideration that worldviews differ in the nature of reality (ontology, Section 3.2.4) how we gain knowledge of what we know (epistemology, Section 3.2.5), the roles values play in research (axiology, Section 3.2.6), the process of research (methodology), and the language of research (rhetoric) (Creswell, 2009; Lincoln and Guba, 2000) it is difficult to obtain a ‘best worldview’ for mixed methods. The researcher supports the Creswell and Plano Clark (2011) view in that ‘worldviews relate to the type of mixed methods design’ (p. 45) and the research herein continues with this pragmatic (or a transformative perspective) approach (see Table 3.2). Although not always *linked* to the procedures in research the worldview guiding assumptions often shape how mixed methods researchers *construct* their procedures [italics for emphasis]. Distilled down to a basic level of discussion, if a study begins with a quantitative approach and then moves to a qualitative approach in the second phase then a shift occurs. Creswell and Plano Clark (2011) argue that a shift in worldview relates to all types of designs and that a worldview can change during a study and is therefore contextual. If methods are used in a sequence, then the researcher shifts worldviews and if methods are used in one phase, then the researcher uses an all-encompassing worldview (e.g., pragmatism) (Creswell and Plano Clark, 2011).

## Elements of worldviews and implications for practice

Worldview Element	Post-positivism	<b>Constructivism</b>	Participatory	<b>Pragmatism</b>
Ontology	Singular reality	<b>Multiple realities</b>	Political reality	<b>Singular &amp; multiple realities</b>
Epistemology	Distance & impartiality	<b>Closeness</b>	Collaboration	<b>Practicality</b>
Axiology	Unbiased	<b>Biased</b>	Negotiated	<b>Multiple stances</b>
Methodology	Deductive	<b>Inductive</b>	Participatory	<b>Combining</b>
Rhetoric	Formal style	<b>Informal style</b>	Advocacy and change	<b>Formal or informal</b>

Table 3.2: Ontology (Creswell, 2009)

### 3.2.3 Nature of the research

The focus of this research can be found at the interface of manufacturing consent and motivational research at the meso level (Chapter 2, Section 2.9). Exploring the choices and decisions made within the consumer behaviour process as stated in outlining the ontological and epistemological considerations that lead to the philosophical stance taken in developing a research design (Section 3.5).

### 3.2.4 Research ontology

Ontology can be defined as ‘a branch of philosophy of metaphysics concerned with the nature and relations of being’ (Swartz et al. 1998, p. 286). Essentially being about ‘reality’ and what we know about such ‘reality’ or as in the case of this research, the personal experience by the advertiser / sender as described in Chapter 2, Section 2.3 and



the consumer / receiver as described in Chapter 2, Section 2.4, in their ‘world-view’ as they perceive it, and in turn the hermeneutic ‘whole’ as will be discussed later in Section 3.6.2. The focus of this research is therefore positioned in the ‘lived experience’ of the participant – the influence of manufacturing consent (Chapter 2, Section 2.3.3) and motivational behaviour (Chapter 2, Section 2.6) as a social construct in which the behaviour of the actor (participant) is understood within the communication exchange at the point of interface between advertiser / sender and consumer / receiver (Chapter 2, Section 2.1.1).

### **3.2.5 Research epistemology**

Swartz et al. (1998, p. 286) continue by defining epistemology as ‘the study or a theory of the nature and grounds of knowledge especially with reference to its limits and validity’. As such, this research functions within its 'limits and validity' in relation to the described 'reality' and the researcher (as described in Section 3.4). In an interpretive epistemology this builds understanding of the reality with a focus on interview. The focus of this study will be upon open data in regards to the research issue, the data is captured from the participants in their own voice (Section 3.7) The interpretivist research approach allows the researcher to gain insight into the construction of meaning that informs contextual theoretical development. Allowing for a wider perspective to be taken in the generation of knowledge as it encourages the development of new and undiscovered meaning in relation to ‘interpretive plausibility’ rather than seeking to confirm existing ‘truths’ (Alvesson and Sköldbberg, 2000, p. 104).

The study therefore operates within a lived experience, as described in Section 3.7.2, and praxis in terms of the practice of theory of advertising in context in respect to the ‘interpretive plausibility’ (Alvesson and Sköldbberg, 2000, p.104) of the interface. As it

is suggested within this study, that through the process of creating and receiving the advertising that meaning is constructed, and theory is developed.

For meaning to be developed it cannot constitute a 'passive reception of something outside the subject: instead it is active, creative and provided with intention [and] meaning', as for example, in Heidegger's 'being in the world' (1962) cited in Alevesson and Sköldbberg, 2009,p. 58 and 117) suggests and Gadamer (1989) confirms as 'belonging' (Alevesson and Sköldbberg, 2009,p. 117). As a consequence, the key factors in the study of manufacturing consent and motivational behaviour are and will be, socially constructed as consumption engineering and the decision making process are embedded in their social contextual environments (Gilmore et al. 2004), and the ontological and epistemological 'reality' outlined in Chapter 2.

To this end, the concept of a situation-specific praxis of advertising in context, given this epistemological stance, will be explored and interpreted through an immersion in the understanding of the process of creating meaning in advertising and how this is received by the consumer. It is suggested, within the study, that through the process of a *transfer*, meaning is constructed and distributed. Therefore, the role of the researcher will simultaneously be one of interpreter and meaning-maker from within, in regard to the social and wider practice, policy and research, making contexts. It is therefore acknowledged that the researcher is an integral part of the development of 'knowledge' within this context and acts as a 'research instrument' for interpretation, theory development and meaning (Deacon, 2008). The researcher's 'pre-understanding, knowledge and experiential learning are essential in order to fully understand the process' (Carson et al 2001:13) and are described more fully in Section 3.6.3.

### 3.2.6 Research axiology

Axiology (from Greek ἀξία, *axiā*, "value, worth"; and -λόγος, *-logos*) is the philosophical study of value (Hart, 1971). It is either the collective term for ethics and aesthetics —philosophical fields that depend crucially on notions of value—or the foundation for these fields, and thus similar to value theory and meta-ethics.

Axiology studies mainly two kinds of values: ethics and aesthetics. Ethics investigates the concepts of "right" and "good" in individual and social conduct. In this study the focus is on the study of value exchanges on an emotional level and the impact in terms of any ethical issues is considered limited, as discussed in Section 3.15.

## 3.3 Theoretical positions

### 3.3.1 Advertiser / Sender and Consumer / Receiver

The research was undertaken with the two theoretical positions as a focus, **manufacturing consent** and **motivational behaviour**, to maintain all conversations within the holistic approach outlined in Chapter 3.

A key consideration was keeping the conversations non-specific in relation to advertising campaigns, brands or products with the research focused on the relationship between the advertiser / sender and consumer / receiver, not the consumer's relationship with the brand or products themselves. This approach was undertaken to reduce the influence of brand or product 'fixation' that had the latent potential to take the research in a direction where both groups move from a position of open and general discussion on the themes of the research aim towards an inquiry on a specific relationship with a brand or product.

Therefore, the advertisers were considered the ‘senders’ of the advertising and integrated marketing communications, and being seen to have a relationship to the macro conceptual level position. This group was called ‘advertiser / senders’ to give the researcher a way of defining the group and aid in the tracking of the macro conceptual level position throughout the longitudinal study

The consumers were seen as the ‘receivers’ of the advertising and integrated marketing communications, and being the focus of the micro level conceptual position. This group was labeled the ‘consumer / receivers’, giving the researcher a clearly defined grouping to track micro level behaviour in relation to the original micro conceptual position and overall research question.

### **3.3.2 The research question philosophy**

‘Research philosophy shapes the way in which data about the phenomenon are collected, analysed and reported’. (Rubin and Rubin, 2005).

As described and discussed in Chapter 2, there are essentially two research paradigms to be considered in relation to modern research philosophy; positivism and interpretivism, (Section 3.2).

Creswell (2011) and Carson (2001, cited by Deacon, 2008) support the view that the philosophical positioning of this research is primarily interpretivist, where the researcher engages with the groups via direct access, assuming multiple realities derived from the participant’s conversations with a personal and conceptual outcome.

Whereas positivism holds that the researcher is independent of the phenomena and seeks to explain causal relationships, interpretivism accepts that the researcher is involved and reports a personal interpretation of the phenomena and thus a ‘social reality’ (Deacon, 2008).

Given that the study focuses upon advertising and integrated marketing communications with a desire to understand the minutiae of the interactions that frame the ‘real world’ of the implementation of advertising by advertisers / senders and the reaction to it by the consumers / receivers, an interpretive research strategy will be pursued that is 'socially constructed rather than objectively determined' (Carson et al. 2001:7). As such this work makes few 'explicit assumptions about sets of relationships' whilst allowing for a 'compromise or balance' in understanding the phenomena and ensure that these are 'revisited repeatedly over the life of the project' (Miles 1979, p. 591 cited in Carson et al. 2001, p. 11) to ensure that the procedure remains robust.

	<b>Positivism</b>	<b>Interpretivism</b>
<b>Ontology</b> Nature of being/nature of the world Reality	No direct access to the real world  Single external reality	Have direct access to the real world  Multiple realities
<b>Epistemology</b> ‘Grounds’ of knowledge/relationship between reality and research	Independent of the phenomena under investigation	Interactive with the phenomena
<b>Methodology</b> Focus of research	Concentrates on description and explanation	Concentrates on understanding and interpretation
Role of researcher Unit of analysis Rhetoric	Independent Large samples Impersonal and formal definitions	Involved Small numbers Personal and conceptual

Table 3.3: Paradigmatic differentials adapted from Carson et al. (2001:6) Deacon (2008)

With this approach, an emergent stance is taken to theory building (Section 3.2) through the observation of, and interaction with, individuals within a naturalistic setting, and the study can ‘seek out meaning and understanding of the phenomena’ Carson et al (2001, p. 11).

Inquiry within a specific consumer context relies on mixed methods, which provide a rich insight into human behaviour and give a more complete perspective of the advertiser / sender, consumer / receiver experience.

### 3.4 Theory building

#### 3.4.1 Theory building – QUANT and QUAL

In terms of an approach to theory building, the behavioural context is the ‘reality’ to what this means in relation **manufacturing consent** and **motivational behaviour**.

The study balances both QUANT and QUAL approaches, in a convergent parallel design methodology. Here the researcher is working with a mixed methods approach within the needs of the research to build an emerging process of meaning and constructed definition, redefinition and hermeneutic inference (HI) derived from the conversational probes as outlined within this chapter and actioned in Chapters 4 and 5. Table 3.4 outlines the development of the methodology with a QUANT approach (‘catagorisation / dimensions’ and original ‘conceptual position’) and QUAL approach that outlines the inductive stages outlined later in this chapter in Section 3.6.2.

QUANT		QUAL				
Categorisation / Dimension	Conceptual position	Redefinition	Hermeneutic Inference (HI)	Weak (W)	Medium (M)	Strong (S)

Table 3.4: Outline of hermeneutic inference (HI) model derived from inductive and emerging themes in the research. A model extended and developed within the methodology

### **3.4.1.1 The theoretical foundations for the study**

Crotty's (1998) model (Figure 3.1) presents theory operating at a 'narrower perspective than worldview' Creswell and Plano Clark (2011). The theoretical stance (or lens or standpoint) provides direction for the research project. Creswell's (2009) examples of a social science and emancipatory theoretical lens incorporated into a mixed methods study demonstrates the divergence in approach that can be taken:

- Emancipatory theory  
A theoretical stance in favor of underrepresented or marginalized groups  
e.g., feminist theory, racial or ethnic theory
- Social science theory  
Description of probable relationships among constructs  
e.g., leadership theory, economic theory

In regards to the research question for this research (Chapter 1, Section 1.2), the 'description of probable relationships among constructs' in relation to the meso level of behavior between advertiser / senders and consumer / receivers is a logical point of departure when considering the next step of designing the procedures for collecting, analyzing, interpreting, and reporting the data in the research design. Therefore the research project will be considered through a social scientific lens as suggested in Creswell (2009).

### **3.4.1.2 Incorporating a social science theory into a mixed methods study**

Creswell and Plano Clark (2011) describe the approach to mixed methods research design with a set of key principles that aid the researcher in navigating the inherent complexity in the use of a mixed methods; using fixed and / or emergent design; identifying a design approach to use; matching a design to a study's problem, purpose and questions; and being explicit about the reason for mixed methods.

Fixed methods designs are mixed methods studies where the use of quantitative and qualitative methods is predetermined and planned at the start of the research process, and the procedures are implemented as planned. Emergent mixed methods designs are found in studies where the use of mixed methods arises due to issues that develop during the process of conducting the research. The researcher in this instance has undertaken an emergent approach due to the nature of the research process itself being emergent (See Section 3.4). Creswell and Plano Clark (2011) view is that the two categories do not present a clear differentiation between fixed and emergent designs rather the pragmatists ‘fall somewhere in the middle’ (p. 55), and supports the further exploration of methodology in Chapter 3.

A typology of mixed methods approaches emphasizes the classification of useful mixed methods designs and aids in the selection and adaptation of a design. Creswell, Plano Clark, Gutmann, and Hanson (2003) summarise the current 15 classifications represent many disciplines with different terminologies (see Section 3.2).

### **3.4.1.3 Current controversies in mixed methods research**

The definition of mixed methods research is changing and expanding, whilst the earlier discussions by Tashakkori and Teddlie (2003) concentrate on collaboration and teaching mixed methods, Higgins and Green (2008) and Creswell (2008, 2009) have mapped the increased use of mixed methods by new disciplines and across fields of inquiry practice. Their analysis suggests that the approach is spreading and being adapted to ‘suit unique approaches to research methodology’ Creswell and Plano Clark (2011, p.35).



Criticisms, such as Giddings (2006) challenged the claims made by mixed methods writers about inclusiveness, also how qualitative and quantitative methods would produce the “best of both worlds” Giddings (2006, p. 195), along with Holmes (2006) critiquing the description of mixed methods. The concerns raised were centered on the potential marginalisation of qualitative interpretive frameworks and recommended that the mixed methods community provide a clearer concept of terms and include a qualitative interpretive framework.

Creswell and Plano Clark (2011) discuss 11 controversies relating to definition, use of terms, philosophical issues, the discourse of mixed methods, the design possibilities, and the value of mixed methods research. In their conclusion Creswell and Plano Clark (2011) suggest that after a 20-year history of mixed methods (Greene, 2008) they recommend an exhaustive list for designing and conducting a study, much of which has been included in this chapter and is developed further throughout the thesis.

### 3.5 Research design

#### 3.5.1 Planning mixed methods – an appraisal approach

After the broad description of the processes of mixed methods research a more focused and deliberate examination of the methodology through an assessment of the research content topic is needed. This allows for a simplification of approach to the complex aspects of mixed methods research and therefore a focus on the specifics of a choice of method(s) in context. A listing of the 5 core approaches with associated blended methods within each approach can be found in Appendix 8.1. It is appropriate here to list only the outline design features and refer the reader to the explicit text, Creswell and Plano Clark (2011, p. 68 – 106), for a more in-depth review of the totality of mixed methods research design.

Within the current research, and in order to move the discussion forward, Creswell and Plano Clark (2011, p. 112 – 113) suggests a contextual checklist approach that;

- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li><b>a. Assesses the study’s content topic</b></li> <li><b>b. Notes the philosophical and theoretical foundations</b></li> <li><b>c. Identifies the study’s content purpose</b></li> <li><b>d. Identifies the samples used</b></li> <li><b>e. Identifies the data collection</b></li> <li><b>f. Identifies the data analysis</b></li> <li><b>g. Assesses the authors reasoning</b></li> <li><b>h. Determines the relative priority</b></li> <li><b>i. Determines the timing</b></li> <li><b>j. Determines the point of interface</b></li> <li><b>k. Determine how quant and qual strands mix</b></li> <li><b>l. Identifies the overall methods</b></li> <li><b>m. a – l are described in a simple one-page diagram</b></li> </ul> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Therefore Chapter 3 will continue by pursuing the questions raised in the checklist and then move to an exploration of the methods to be undertaken.

**a. Assesses the study's content topic**

As discussed in Chapter 1, this thesis gains an insight into advertising and integrated marketing communications with an exploration of the relationships between advertisers and consumers at the meso level of interface in the macro to micro level of consumer behaviour in context.

**b. Notes the philosophical and theoretical foundations** – As discussed in Chapter 2.

**c. Identifies the study's content purpose** – As discussed in Chapter 1, Section 1.2

**d. Identifies the samples used** – Research Design, See Section 3.5

**e. Identifies the data collection** – Research Design, See Section 3.5

**f. Identifies the data analysis** – Research Design, See Section 3.5

**g. Assesses the authors reasoning** – As discussed in research question, aims and objectives (Chapter 1, Section 1.2 and 1.3).

Once defined and focused in the diagram and previous section the mixed methods approach aid the researcher in assuming a Convergent Parallel Design based on a rigorous consideration of the complex typologies and eliminating those process that do not match the criteria established by the research question, aims and objectives. Therefore the researcher chose a Convergent Parallel Design (as shown in Section 3.5) with the design characteristics that permit an exploration of the data at a deep level of qualitative understanding in conversation with the two groups, with a quantitative analysis of the conversations as a data analysis mapping exercise in Chapter 4. The design defines the relative priority, timing and mixing decisions.

**h. Determines the relative priority**

There are two possibilities for the relative priority of the strands for addressing the study's purpose: equal or unequal (depending on emphasis). A need to use more than one approach is inherent in the research question, aims and objectives (Chapter 1, Section 1.2 and 1.3) as the research seeks to explore an under-researched area where a blend of activity occurs, therefore a blended, or mixed method, approach to data is appropriate as one data source is not sufficient. A further need to explain the initial results and then review the data in cross data analysis to generalise the exploratory findings aids the research in moving through the data and enhancing the study with a second method of data analysis (Creswell and Plano Clark, 2011 p. 113).

**i. Determines the timing**

Determining the timing of the qualitative and quantitative strands of the research is outlined by Creswell and Plano Clark (2011) as having three possibilities in the two strands: An implementation concurrently in one phase, sequentially in two phases, or combined in multiple phases or projects. A key aspect of the methodology and one that is explored more fully in Section 3.7. As the researcher is undertaking an iterative, hermeneutic approach (see Section 3.10) where the data is compared and interpreted, it is necessary to pursue a research design that allows the convergence of data in exploring the commonalities and variances in the behaviour of the two groups to be analysed. Suggesting a combined multiple iteration timing approach that is extended further in Section 3.7.

**j. Determines the point of interface**

There are four possible points of interface between the study's strands (Creswell and Plano Clark, 2011): at the point of interpretation, at the point of data analysis, at the point of data collection, and at the level of the design. Although the study itself is an exploration of interface, the interfacing of data is made explicit at the results stage of the research as the two groups are studied in separation before this point (as discussed in Section 3.7).

**k. Determine how quant and qual strands mix**

The mix of strands is explicitly described in this chapter, Section 3.5 onwards. In the discussions section of the research (Chapter 6) a reflection on the process is given.

**l identifies the overall methods**

The strategy identified is the Convergent Parallel Design as the criteria are thus:

**The Convergent Parallel Design includes:**

- The researcher:
  - Collects quantitative and qualitative data concurrently
  - Analyzes the two data sets separately
  - Mixes the two databases by merging the results during interpretation (and sometimes during data analysis)

**Purposes for the Convergent Design**

- Obtain a more complete understanding from two databases
- Corroborate results from different methods
- Compare multiple levels within a system
- Philosophical assumptions:
  - Best suited to an "umbrella" paradigm such as pragmatism
  - Common variants:
    - Parallel-databases variant
    - Data-transformation variant
    - Data-validation variant
- Strengths: Convergent Design
  - Intuitive
  - Efficient
  - Lends itself to teams

**Challenges: Convergent Design**

- Requires substantial effort and expertise
- Issues related to the samples and sample sizes
- Difficult to converge two sets of different data
- How to resolve discrepant results

Figure 3.2 – Creswell and Plano Clark (2011, p. 54)

In terms of a suggested process, a parallel-data variant in regards to an holistic, iterative research design gives the research the means to move on to implement a convergent parallel design. Where both qualitative and quantitative data is compared at the level of interface at the analysis level of the research. In turn an understanding of the interface between the macro and micro levels of interface between the two groups at the meso level can emerge from the analysis of the 'unknown'. A challenge being the issues around converging the two sets of different data has been met in the description and outline of the research design in Section 3.5.

The need to use an emergent mixed method with iterative strands that are combined in analysis suggest a convergent parallel design.

The research will therefore undertake:

- An emergent mixed method design (Creswell and Plano Clark, 2011)
- Using iterative strands with a qualitative priority strand
- With multiphase combination timing
- In a convergent parallel design
- In a convergent parallel model (see Section 3.5)

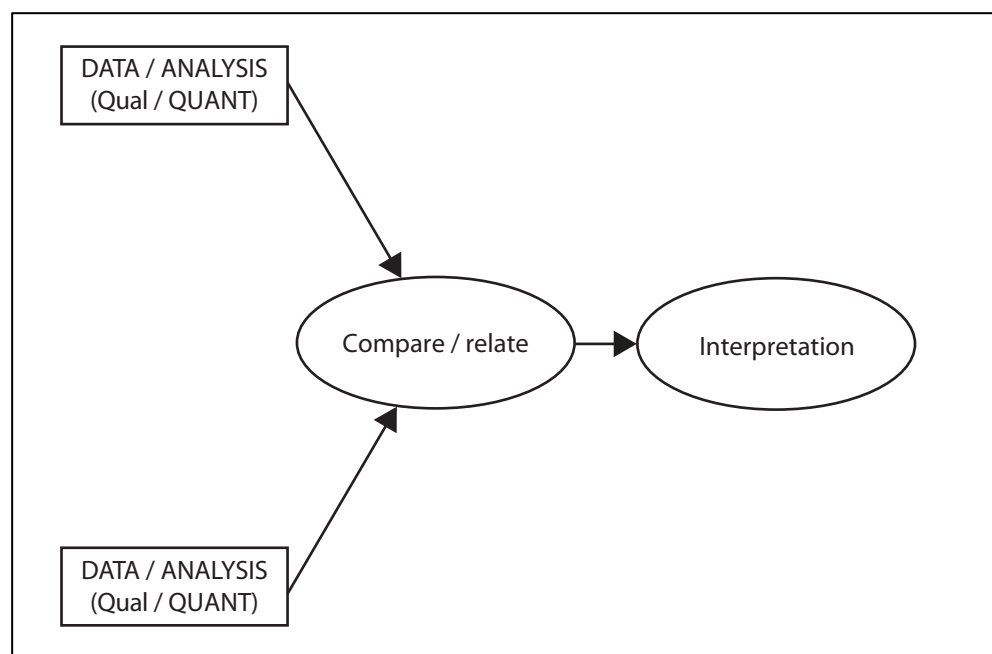


Figure 3.3: Adapted from (Creswell and Plano Clark, 2011)

**m. a – l are described in a simple one-page diagram**

By way of a summary of this section, it is useful and necessary to present a diagram that encapsulates the discussion of methodology before going on to describe the notation, procedures and sampling within the model (Figure 3.4).

The model presents an outline of the items discussed in the checklist a-l and are in line with the discussion and development of the conceptual model in Section 3.7. Chapter 3 then continues with a description and construction of methodology in regards the theoretical positions (Section 3.3), nature of the

research (Section 3.2.3) theory building (Section 3.4) research design (Section 3.5), iterations (Section 3.7) and mapping (Section 3.14).

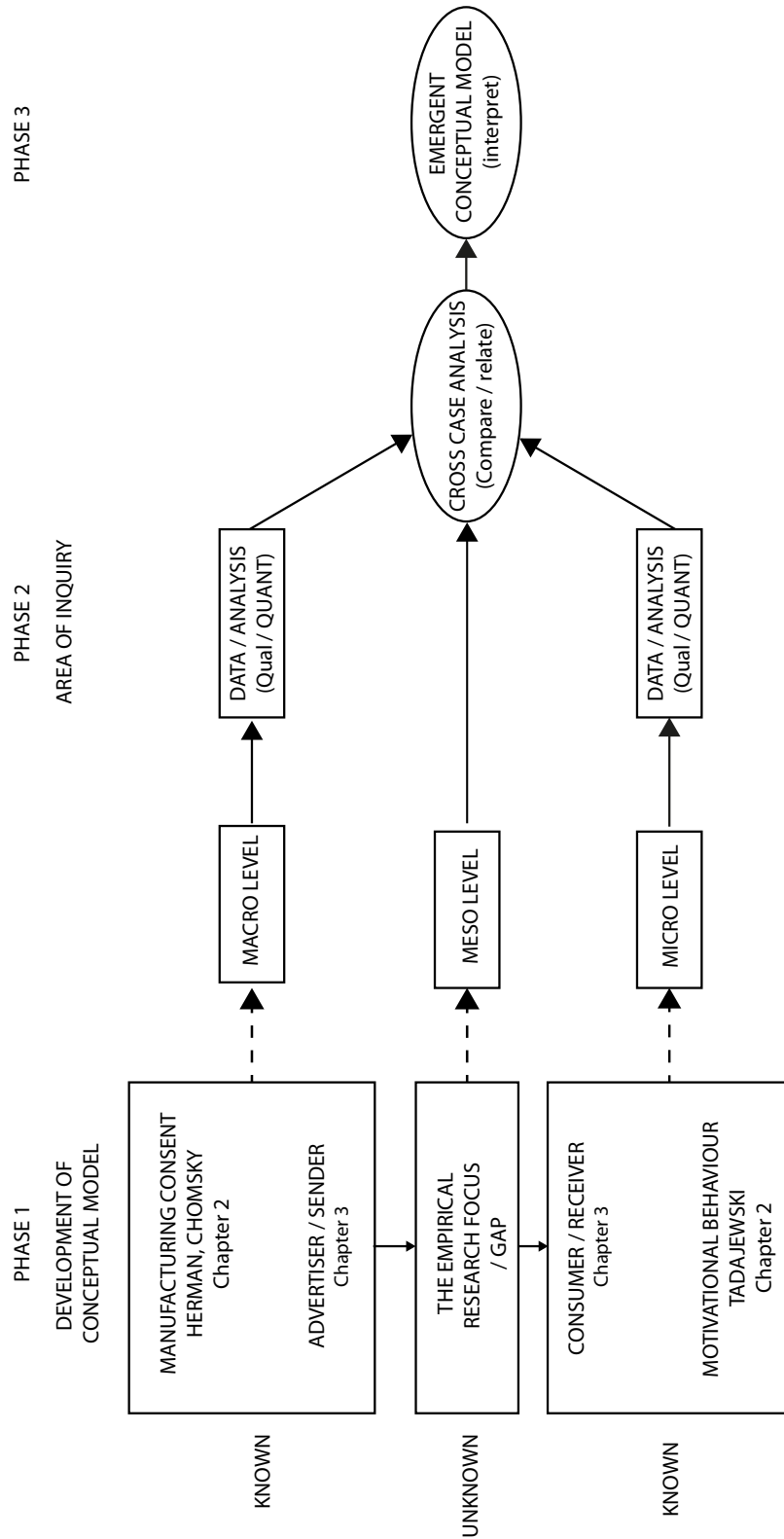


Figure 3.4



### 3.5.2 Notation in the visual model

The relative priority of the two methods within the research is indicated through the use of uppercase and lowercase letters, prioritized methods are indicated with uppercase letters. In addition, the notation system uses a plus (+) to indicate methods that occur at the same time and an arrow (>) to indicate methods that occur in sequence. Parentheses are used when methods are embedded in a larger framework .

Priority diagram	Explanation	Sequential options
QUAN > qual QUAL > quan	The first component is the predominant part of the study, and the secondary component is done afterward.	QUAN > qual: Using qualitative interviews to explore an unusual clinical result (often a form of triangulation). Example projects: Brazier et al (2008); Menard (1995).
quan > QUAL qual > QUAN	The predominant part of the study is done after the secondary component has been completed.	qual > QUAN: Using interviews to develop a questionnaire; collecting demographics and clinical data about a population from which interviewees will be drawn.
Parallel options		
QUAN + qual QUAL + quan	The secondary component often resembles a nested process within the primary research component, occurring at the same time, either with the same sample or with different samples.	QUAN + qual: Including spaces on questionnaires where respondents are encouraged to describe or explain their answers in more detail. Example project: Menard (1995).
QUAN + QUAL QUAL + QUAN	<b>Both components are considered equally important and are often run independently. Integration of the components begins at the analysis stage.</b>	<b>QUAN + QUAL: For example, assessing the outcomes of therapeutic massage treatments by new students, interviewing community members about the impact of the new training program in their remote community. Example projects: Ebright et al (2003).; Porcino et al (2010).</b>

Table 3.5: By the author, adapted from Creswell and Plano Clark (2011)

The researcher has highlighted the notation systems above, **QUAL + QUAN**. This notation will be used throughout the thesis where appropriate.

### 3.5.2.1 Data collection and analysis procedures in relation to the model

Further clarification of the Hermeneutic data collection and analysis procedures in relation model is described in Section 3.10. The sampling strategies are outlined in Section 3.6.2 in regards to the qualitative (QUAL) data collection and Section 3.13 in regards to the quantitative (QUANT) analysis.

The analysis of the data presented in Chapters 4 and 5 offers a source of research outcomes by seeking to justify the needs of policy, practice and research. Any discussion within the area of meaningful application of the research would be incomplete without acknowledgement that the practitioner is himself a rich and informative source of opinion on theory making. This is encouraged through research that engages fully with the practitioner's self-reflection in context, reinforced by the conversations with advertiser / sender and consumer / receiver as co-participants of 'theory making' to fully contextualize the **manufacturing consent** and **motivational behaviour** phenomena. Such situations can only be achieved where idiographic (the study of the individual in context), as opposed to nomothetic (the imposition of a generalisation) approaches are accepted (Gummesson 2003; Bjerke and Hultman 2002).

A convergent parallel design methodological approach (Section 3.2) has been examined supporting the literature on the subject of theory building in context of this research (Chapter 2). Perry and Gummesson posit the idea of 'theory building from particular situations for the emerging body of knowledge about a phenomenon' (Perry and Gummesson 2004, p. 315).

Yin (1994) suggests that in a comprehensive research strategy that deals with situations 'in which there will be many more variables of interest than data points' the researcher must be aware at all times of the changes he may effect during the process.

There is criticism of the case approach in terms of the lack of underpinning generalisation (Stake, 1995; Yin, 2008). However Yin (2008) argues that cases are ‘generalizable to theoretical propositions and not to populations or universes’ (p. 10). Therefore the purpose of cases is in ‘analytical generalisation’ to expand theory and not in statistical generalisation (Rhee, 2004). Yin (2008) expresses the concept of ‘analytic generalisation’ as a way of combining these imperatives within the research and knowledge development traditions.

The distinction between ‘intention’ and the ‘invitation’ to effect change in the research is subtle (Susman and Evered, 1978) and is closely aligned with the idea of the researcher as ‘describer’ in case research and ‘implementer’ in action research (Vreede, 1995).



Figure 3.5: Susman and Evered, 1978

As a form of linkage between methodological paradigms this can be reinforced conceptually with the additional concept of the ‘observer’ as participant-observer, a position taken for use in this study reinforcing the idea of the observer simultaneously critically comparing the phenomena, the unknown, with the known (Figure 3.10) and in so doing building new insights and understanding (Chapter 6).

However, there is a distinction between the subtleties of an intention to effect change and an invitation to make comment or report on observations made and therefore effect change (Susman and Evered 1978). We may view case research as sitting at one end of a continuum with action research at the other. In case research the researcher is a ‘describer’, whereas in action research the researcher is the ‘implementer’ (Vreede 1995). In the middle is the ‘observer’ who is socially interacting with case participants

and has an inside and working view, yet is not a full participant in the phenomenon. The ‘observer’ descriptor reflects the participant-observer stance taken in this study (Section 3.7.1).

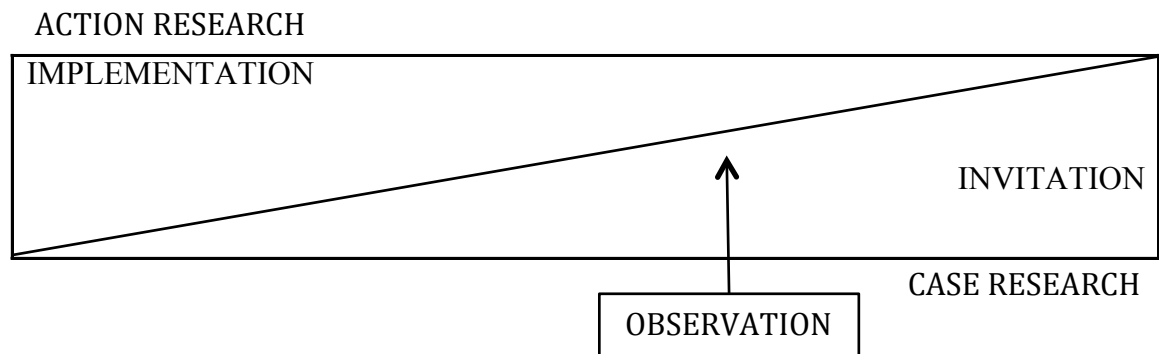


Figure 3.6: The location of observer in the case study continuum (Deacon, 2008)

Therefore in this study, the researcher becomes part of the phenomena within the social context of ‘advertiser / sender and consumer / receiver’ and is invited to comment on the practice of advertising – in due course effecting change. Simultaneously the observer critically compares the phenomena (in this study of consumer behaviour) with known theory (as illustrated in Figure 3.11) and in doing so builds new insights and understanding.

The study pursues a further description conceptually in order to underpin and reinforce these linkages in Chapter 2, Section 2.7.2, where the mode of inquiry is further clarified in the ‘practical immersive’ approach outlined by Evered and Louis (1981).

Here, it is necessary to note that the researcher has become personally involved within the development of the advertising process within the described environment by invitation and through his experience and is able to make informed contributions to the development of knowledge within the discipline. The researcher has had a career in advertising and design for over 20 years with direct experience in all parts of the process of creating advertising.

Therefore, Evered and Louis (1981) describe two approaches that acknowledge multiple perspectives to inquiry from within in regards to organisational or societal groups.

1. 'Inquiry from the outside' – Researcher as an objective external observer
2. 'Inquiry from the inside' – Researcher as a subjective participant observer.

The approach of 'inquiry from the inside' reflects and supports the personal ontology (Section 3.2.4) of the researcher in the epistemological (Section 3.2.5) insight about the research interface issues that are developed and therefore inform this work. This is also reflected in the literature review (Chapter 2) demonstrating the overt ontological and epistemological parallels (Section 3.2.5) and convergences of manufacturing consent and motivational behaviour in context. It can be seen that the QUANT 'outside' approach is defined by a detached, neutral observational approach whereas the experiential QUAL 'inside' paradigm gives us an interpreted, contextually embedded meaning from the 'particular, idiographic praxis' knowledge acquired (Evered and Louis, 1981).

Whilst it can be argued that both approaches have value, the author's research intent is best served by the 'practical immersive' approach to 'inquiry from the inside' as described in and by several themes already addressed in Chapter 2 and earlier in this chapter in regards to the convergent parallel design (Section 3.5)


Primary purpose of knowledge-yielding activity			
Mode	Organisational action	Organisational inquiry	Role of researcher
From the inside  From the outside	Coping Action taking Managing Surviving	Situational learning Action research Clinical practice Case research	Organisational actor Participant observer Unobtrusive observer
	Organisational design and engineering Controlled experimentation Social technology	Traditional positivistic science	Data analyst Rationalistic Model builder

Figure 3.7: Alternative modes of inquiry (Evered and Louis (1981))

Dimension of Difference	MODE OF INQUIRY	
	From the Outside	From the Inside
Researcher's relationship to setting	Detachment	↔ 'Being there', 'immersion'
Validation basis	Measurement	↔ Experiential and logic
Researcher's role	Onlooker	↔ Actor
Source of categories	A priori	↔ Interactively emergent
Aim of inquiry	Universality & generalizability	↔ Situational relevance
Type of knowledge acquired	Universal, nomothetic: theoria	↔ Particular, idiographic: praxis
Nature of data and meaning	Factual, context free	↔ Interpreted, contextually embedded

Figure 3.8 Differences between the two modes of inquiry (Evered and Louis (1981))

The emphasis on hermeneutics (Section 3.6.3) can be seen as an ‘influential approach to social sciences... with its leading forerunners [including] members of the Frankfurt School, e.g. Habermas, Horkheimer, Adorno and Marcuse (Evered and Louis, 1978) as outlined in Chapter 2, Section 2.3.5 of the literature review.

It is perhaps appropriate to quote here, in full, the section discussed in Evered and Louis’ (1981) key text as an illustration and summation of this chapter thus far,

‘... no knowledge is possible without presuppositions. This idea has been recognized also by philosophers not associated with hermeneutics as, for example, Popper’s (1959) acknowledgement that the framing of any scientific question assumes some foreknowledge of what it is we want to know. In the social sciences, the hermeneutical circle takes the form of attempting an initial holistic understanding of a social system and then using this understanding as a basis for interpreting the parts of the system. Knowledge is gained dialectically by proceeding from the whole to its parts and then back again’ (Evered and Louis, 1978).

This research sets out to explore consumer behaviour within the hermeneutic methodology expressed, the Evered and Louis (1981) concept of a practical approach of inquiry ‘from the inside’ is in direct relation to the research issue thematically, conceptually and holistically.

## **3.6 Research instrument**

### **3.6.1 Research instrument – The researcher as focal instrument**

Van Maanen (1983:9) suggests that the research instruments used under this approach are ‘an array of interpretive techniques, which seek to describe, translate and otherwise come to terms with the meaning, not the frequency of certain more-or-less naturally occurring phenomena in the social world’. This type of mixed method employs a convergent parallel approach (Section 3.2) to the empirical data in order to provide a deeper insight and more understanding of the influences that shape the phenomena in order to explain



the interacting realities and experiences of the researcher and the participant (Lincoln and Guba, 1985).

The researcher acts as the focal research instrument, gaining insights into the interacting realities and experiences of the researcher and the participant(s) from within, during the research process. This study will approach the research issue with a focus upon open data – that is data sourced from participants in their own voices. A mixed methods approach allows the researcher to gain an insight into the social construction of meaning in relation to the research question and how such meaning can be used to inform ‘contextual’ theory development, as described in Section 3.5. ‘The aim is to understand and explain why people [participants] have different experiences, rather than search for external causes and fundamental laws to explain their behaviour’ (Gilmore et al 2001, p. 7). Alvesson and Skoldberg (2009) suggest that this allows for a wider perspective to be taken in the generation of knowledge as it encourages the development of new and undiscovered meaning rather than seeking to confirm existing ‘truths’.

### **3.6.2 Qualitative (QUAL)**

#### **3.6.3 Drawing conclusions / hermeneutic approach**

The ability to draw valid conclusions rests in the hands of the researcher; and his skills and experience are tested to the extreme at this stage of the process. Several texts describe the qualities of a good researcher, such as Braun and Clarke (2006), and Mey and Mruck (2007). The researcher is the research instrument gaining insights into the interacting realities and experiences of the researcher and the participant, (Section 3.5). It is he or she who is at the centre of the research process and who drives the whole effort forward, remaining within the research throughout the duration of process. Based on their many

years of experience in the field, Mey and Mruck (2007) believe that a knowledgeable researcher with conceptual interests and more than one disciplinary perspective is often a better research instrument for qualitative research, as he is more refined, more bias-resistant, more economical, quicker to focus on the core processes that hold the case together, and more persistent in the search for conceptual meaning – reinforcing the intrinsically reflexive and mixed approach to the data and theory building presented.

The reflexive iterative process starts with an informed description of research, moves to a stage of ‘blended’ activity where research questioning, conversational probe development, data collection and analysis are almost simultaneous. A representational account is then given before resuming the iterative spiral again (Crabtree and Miller, 1992). Gummesson (2003, p. 485) refers to this cycle as the ‘hermeneutic spiral’ (and is confirmed in Alvesson and Skoldberg, 2009, p. 53 in reference to Radnitzky, 1970, p. 23), suggesting that understanding is developed in an iterative process, Figure 3.9;

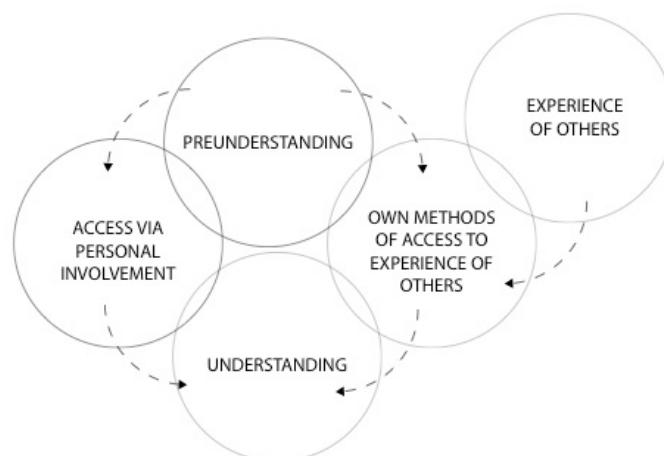


Figure 3.9: Sources of understanding adapted from Gummesson (2003)

Within the iterative development, each step increases knowledge by a process of pre-understanding to inform the next step in the research process, and therefore contribute to ‘understanding’ (Figure 3.10). As information is accumulated an interpretation of the

phenomenon alters to incorporate the new information, developing the deeper contextual understanding of the ‘whole’ and ‘part(s)’. The process reaches ‘saturation’ when valid meaning has been obtained.

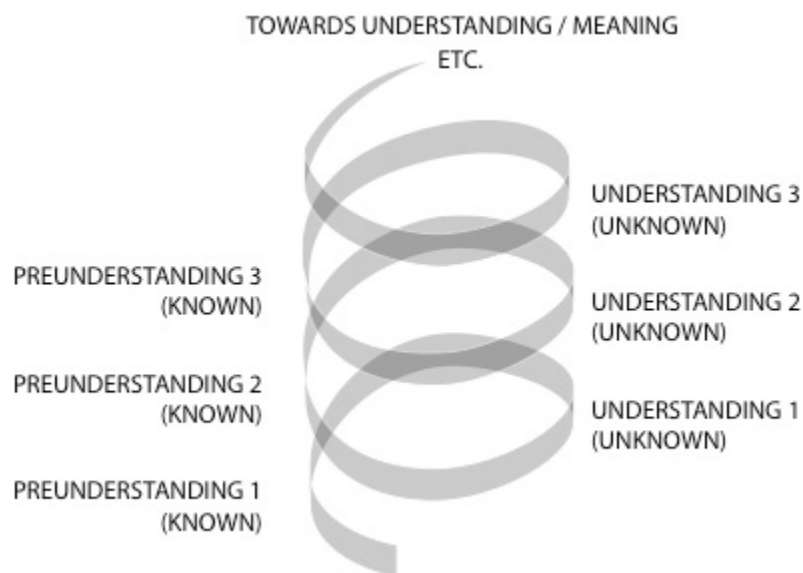


Figure 3.10: Adapted by the author from Gummesson (2003 pp. 68 – 72)

Crabtree and Miller (2008) and Gummesson (2003) proposed that the development of theory is a consequence of a reflexive ‘oscillation’ within and between the known and the unknown, and simultaneously between the constituent parts of the study from the generated data as shown in Chapter 4 and the whole as shown in Chapters 5 and 6. This reverberative effect creates a harmonic ‘resonance’ between the ‘parts’ and the ‘whole’, see Figure 3.11, and is a representation of the reality of data generation at the interface between **manufacturing consent** and **motivational behaviour** in context.

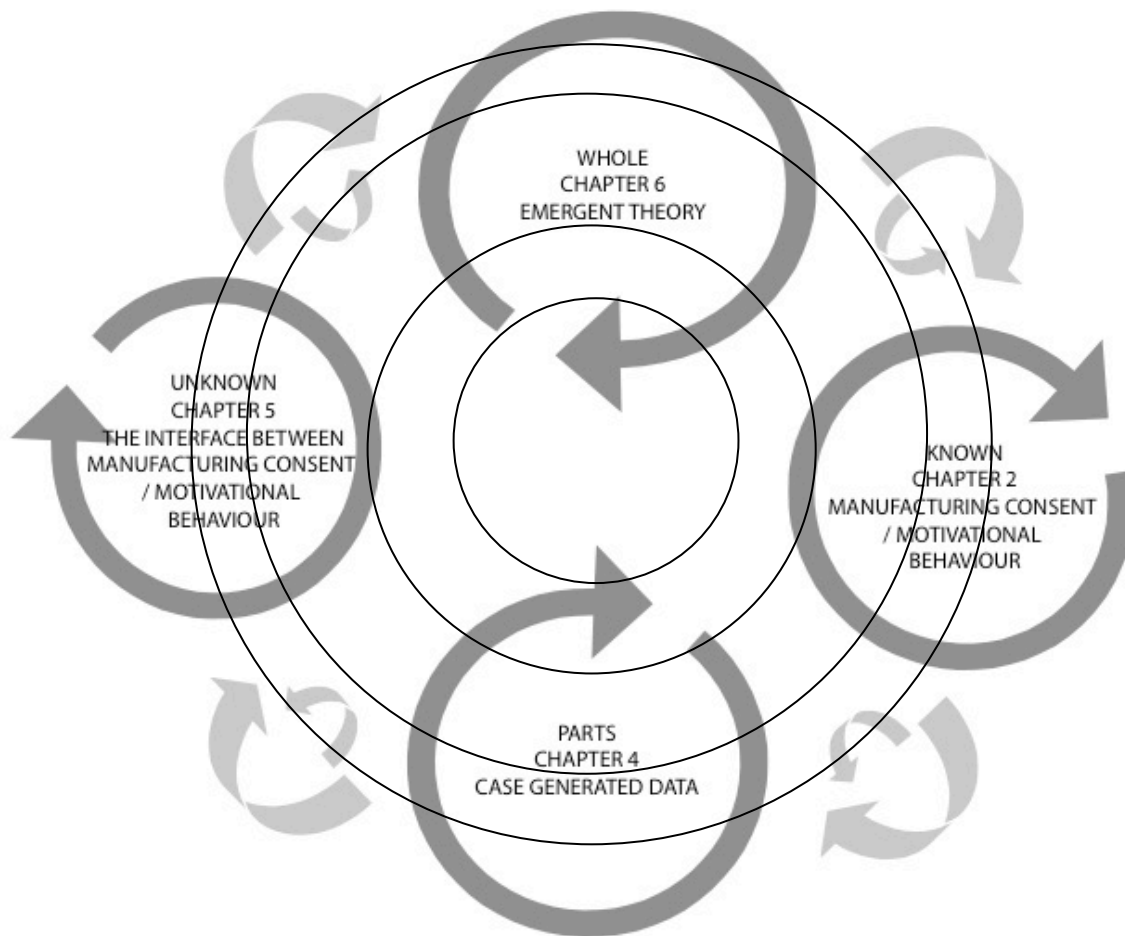


Figure 3.11: The oscillation and turbulence of data used in this study (adapted from Deacon, 2008 with extension by the author in illustration of harmonic ‘resonance’ across the data model)

The resonance from the parts to the whole allows the data to emerge through a continuous ‘filter’ by revisiting the ideas discussed after each conversation and also continuing to move the questioning and simultaneous data analysis on together rather than sequentially. Section 3.7, and in keeping with the convergent parallel design outlined in Section 3.7, presents and develops the area surrounding the inductive questioning.

As a dialectical approach to the conversations, texts and conversational probes an interpretive and emergent series of themes whereby the,

‘primary interpretations are made before and during the interaction that such an interview entails: the researcher ‘interprets’ what and who can be asked, what has been said previously during the interview and what is being said now, what is interesting, and what it is possible to get an answer to.’

(Alvesson and Skoldberg, 2009, p.286).

The initial stages of the research cycles presented continuing questioning and simultaneous analysis. Giving meaning and depth to the development of the conversational probes and transactional analysis. This was represented in the development of the ‘framing’ of questioning when gaining insight into the commonalities and variances of the two groups in parallel and later in cross-case analysis (Section 3.12).

### **3.7 Iterations and cases**

#### **3.7.1 Participant-observation**

The philosophical approach (Section 3.2.3) allows for a number of methods to be used for the inquiry at the point of interface between **manufacturing consent** and **motivational behaviour** and allows for the emergence of theory longitudinally. A mixed methods convergent parallel approach was chosen (Section 3.2) within the study as it allows for the exploration of the interlinked social and contextual relationships between ‘consumer’ (consumer / receiver) and ‘advertiser’ (advertiser / sender) (Carson et al, 2001) and as Patton (1990) states:

‘The aim of qualitative studies is to gain an in-depth understanding of a situation.

In-depth understanding is based on researcher immersion in the phenomena to be studied, gathering data which provide a detailed description of events, situations and interaction between people and things, providing depth and detail’.

(Cited Carson et al. 2001, p. 62).

A description that allows for a number of methodologies to be used within context, with the emergence of theory occurring as knowledge increases longitudinally (Carson et al. 2001). An approach that is consistent with this research study philosophical position in that it is exploratory within the social constructs of the groups being considered. Carson et

al. (2001) go on to describe ‘in-depth / convergent interviews / focus groups; action research and learning; ethnographic studies; and grounded theory as interpretivist methodologies, and in particular the last three being consistent with an ‘emergent’ mixed methods approach. They develop over time (longitudinally) therefore; a holistic set of instruments can be seen as the foundation for this research in terms of generative data.

These being:

1. In-depth ‘responsive’ interviews (Rubin and Rubin 2005),
2. Ethnographic participant-observer observation. (Swartz et al. 1998) ‘Inquiry from the Inside’ (Evered and Louis 1981), Figure 3.8 and Figure 3.9

This mixed methods process has been chosen in order to allow the researcher to examine the interface between advertiser / sender and consumers / receiver in line with the philosophical position of the literature review and methodological fit as described (Chapter 2).

Crabtree and Miller (1999, p. 47) view participant-observation as ‘a process we use in everything we do’. Citing Lindemann (1924), Crabtree and Miller (1999) distinguished between ‘objective observers’, who sought an insight into culture from the outside (using interviews) and ‘participant observers’ who use observation to gain insight to culture from within.

This gives the researcher a method of generating data, that has a foundation within social and cultural anthropology, where the choice of using a participant-observation approach ‘relates to the significance of the cultural context and observing behaviours in answering the research question’ (Crabtree and Miller 1999, p. 48).

### 3.7.2 Case research – justification

In terms of validity, the research strategy encompasses two main themes that determine the approach and the research must therefore:

1. Establish 'reliable and valid' evidence.
2. Be able to develop a 'narrative description' of the condition or event.  
(Swartz et al. 1998, p.164).

As this study utilizes a subjective approach, it allows a closer exploration of decision-making and choice processes within the chosen field of study from within (advertisers / sender) and without (consumer / receiver) and therefore to ascribe meaning in context.

The two groups are heterogeneous, allowing for a research design that centers on the interpretation of reality within a small range of group of advertiser / senders and consumer / receivers. Case research 'guides the investigator in the process of collecting, analyzing, and interpreting observations... that allows the researcher to draw inferences concerning causal relations among the variables under investigation.' (Nachmias and Nachmias, 1992, p. 77-78. Cited Yin, 2008), such as the interplay between participants in consumer behaviour.

It is possible that case study research can establish 'reliable and valid' evidence in developing a 'narrative description' of a condition or event (Swartz et al. 1998, p. 164) and is justifiable in this study as it focuses on the 'how' and 'why' questions within a set of contemporary events over which the researcher has little or no control (Yin 2008, p. 11).

It is important for the investigator to acknowledge and recognize the potential weaknesses in the approach and ensure that in developing a research design that it reduces as fully as possible any shortcomings by using tactics that pay attention to the detail, in order to use

multiple studies that enhance the results by developing a 'narrative description' of events or conditions.

The researcher was embedded in the 'lived experience' of the research as can be seen as an interview with the researcher was undertaken by a participant as a means of ensuring the process of immersion was consistent with the research method ideologically. In several iterations of the research the researcher ensured that the interviews and conversations undertaken in conjunction, or with, the researcher were part of an immersive and co-created environment where the participants were aware of their contribution, development and testing of the theory. In particular the students that carried out interviews had the opportunity to interrogate the theoretical model and develop conversations with and the researcher and in parallel (Section 3.2). An example of this flow and focus of the process is found in Appendix 8.3 where the student conversation and report is given in full as a demonstration of the richness and complexity of the research methodology in a longitudinal study lasting 18 months to 2 years.



### 3.7.3 Interactions of research design

Chapter Section	Iteration	Action	Participants
3.7.4	Pre-Study' Iteration	On-going relationships	Advertisers / sender Researcher
3.7.5	Iteration One	Extended Conversations	Advertisers / sender Consumers / receiver Researcher
3.7.4	Iteration Two	Observations	Advertisers / sender Consumers / receiver Researcher
3.7.7	Iteration Three	Analysis and explanation	Researcher
		Theory building	Researcher

Table 3.6: Iterations of research design

#### 3.7.4 'Pre-study' iteration – on-going relationships

Many, although not all, of the individuals approached for this study were known by acquaintance of the persons interviewed or knowledge professionally during working practice with the researcher prior to his career in academia. The research process benefits from this prior relationship as it facilitates an openness and rapid dialogue with the participant that embeds the researcher in an immersive environment. Any dialogue in regards to the research question has been purposefully limited in order to allow a clear capture of generated data within context for this research.

Initial contact was followed up with an in-depth unstructured responsive interview or interviews with the objective to frame and assess the ways the individuals view the process of information exchange within the context of **manufacturing consent** and **motivational behaviour** within choice settings. Initial contact also provided background information on the individual and the co-creative nature of the relationship. Socially this

initial contact iteration built on, or reconfirmed, an existing relationship between the participants and the researcher and establishes the schedule, trust and empathy needed for the second iteration.

### **3.7.5 Iteration One – Extended Conversations**

The first iteration was conducted at, or as near as possible to, the point of activity.

The unstructured response interviews were ‘planned to allow ‘mini-ethnographies’ of the respondents’ (Anderson and McAuley, 1999), to emerge from background, experiences and personality. The direction of these initial interviews was governed by the type of emerging data and researcher’s own understanding of the nature of the relationship between the co-participants in the study as outlined in Section 3.7.9. The objective was to create a free-flowing conversation that is neither ‘forced’ nor ‘false’ but captures ‘insight of context’ through mutual understanding and respect – a conversational partnership.

All recorded materials are kept secure; password-protected and transcribed for analytical purposes only, being stored for five years after the date of submission (transcripts were made available to external examiners).

It was explained to the participant that, in any time during an interview observation, if the participant wished so, the activity would be terminated, and that if any questioning was deemed to be probing areas considered confidential, then again, the participant could ask for termination of the interview or redirection of the conversation. Finally the objectives of the study were outlined or re-established – that the purpose was to explore, the meaning and operation of the decision making process in advertising – and as such any conversation or questioning was to elicit insight and not test knowledge.

Interviews (conversations) therefore consisted of three base informal discussion probes, extended and explored further in Section 3.7:

1. The understanding of the advertising focus at the time of interview.
2. Ideas of choice and what form of decisions about advertising have been supposed.
3. Understanding the emotional effect of advertising.

These three base informal discussion probes have an element of evolution about them that is propagated upon the understanding of the researcher over the period of the enquiry and is in line with the process illustrated (Section 3.7). The purposes of these discussion probes were twofold: firstly, they allowed the inquiry to move from the general to the specific and secondly, they enabled conversational probes used in order to manage the conversation, regulate the degree of detail and clarify respondents' answers.

Immediately following the interview the researcher undertook a reflective 'contextual self memo' exercise where conversation, interview process, context and atmosphere were noted. These included self- observation comments on the 'flow' of the conversation, time of day and significant atmospheric issues for example: a busy office, restaurant or an outdoor location. The interviewer reviewed as soon as possible following interview; all recordings were made using the technology necessary to a secure password-protected hard disk and transcribed from this media. At this stage of the study no attempt was made to make 'sense' of the data to 'just let the data talk', before settling on the method of reporting the emerging empirical evidence in line with a hermeneutic interpretation (Gummesson 2003, p. 485), see Section 3.6.3 and Chapters 4 and 5.

### 3.7.6 Iteration Two – Observations

Observations took place – these were conducted at the point of social interface either with advertisers / sender or consumers / receiver but certainly where operational aspects of the process are present where possible.

### 3.7.7 Iteration Three – Analysis and explanation / Theory building

During the process of data generation, as outlined in Iteration 1 and Iteration 2 above, a simultaneous process of question refinement, analysis and explanation took place in order to clarify and indeed make meaning of the interpreted explanations in respect of the hermeneutic interpretive (HI) approach. The researcher sought to explore the potential ‘oscillation’ and ‘resonance’ between the ‘known’ and ‘unknown’ in context and the researcher’s knowledge and context, as visualized in Figure 3.15

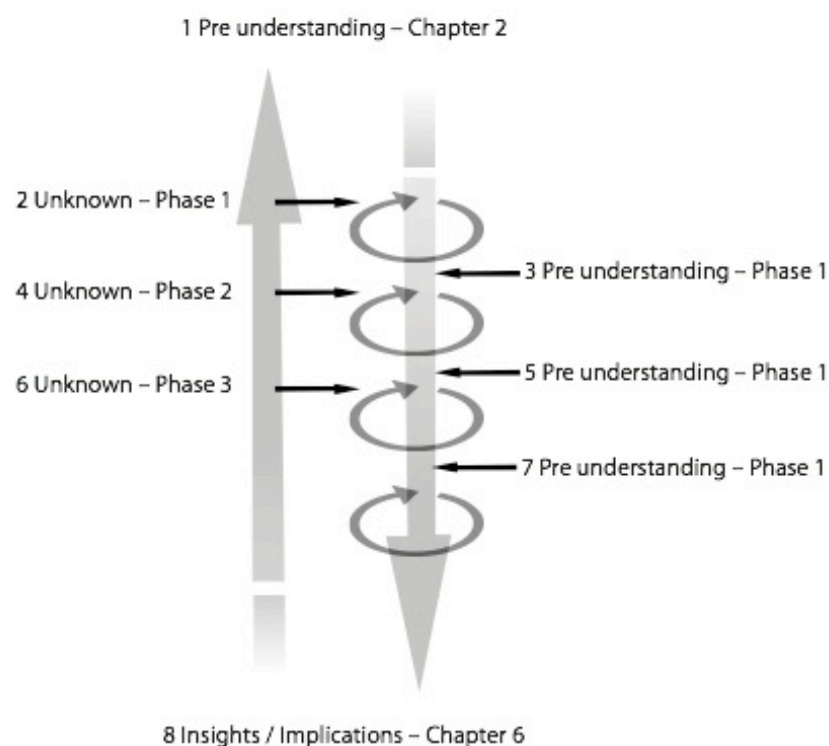


Figure 3.12: The hermeneutic interpretive approach used within this study, highlighting the oscillation between the ‘known’ and ‘unknown’ iterations of the data generation activity (Deacon, 2008)

### **3.7.8 Units for analysis: cases**

It is important to develop understanding of the construction of meaning between advertiser / sender and consumer / receiver through exploration via inquiry from within. Here, the units for analysis that constitute a 'case' are individual advertiser / senders and consumers / receivers, and are selected to explore the original intent of the message (see Table 3.8 for a table of figures describing these groups) – to understand if meaning is imbued in the process and how ideas of 'choice' and value exchange are viewed in relation to the research question posed and in relation to the cross-case analysis. The focus of the data analysis is to develop an understanding of the relationship between these two areas (advertisers / sender and consumers / receiver) through exploration via inquiry from within.

The 'case' can be defined here as the individual within the advertiser / sender group or collective group (consumer / receiver group) that the researcher engages with in order to focus on the question of 'choice' within the decision making process and not an examination of structures and hierarchies that evolve or are present during each iteration of the research (Yin, 2002).

Iteration	Process	Documentation
1. Literature review	Define framework/methodology	Literature review informs 2. Research Framework (Chapter 2)
2. Research framework	Define strategy/context/ preliminary model Define semi-structured conversations and case study protocol Identify potential cases which in turn informs 3. Multiple case studies	Case study protocol Cases for study
3. Multiple case studies	Conduct case studies Analyze case study data Evaluate results to inform 4. Model building	Multiple case documentations Multiple case results
4. Model building	Develop model Refine model	Revised model Model documentation
5. Conclusion	Interpret findings Identify implications	Study implications (Chapter 5) Implications for further research (Chapter 6)

Table 3.7: Research design: iteration / process / documentation.  
Source: Author adapted from Yin, 2008

Yin (2008) gives further guidance on selecting the units for analysis. Typical units include the individual, organisation or even the society they are within. The unit for analysis in this study is the advertiser (as ‘sender’) and the consumer (as ‘receiver’).

### 3.7.9 Selection of cases

The selection of cases contained within this study, and the aims of this study, were selected in line with the principles laid out by Carson et al (2001, p.102) in order to develop knowledge and build theory. This was pursued via a multi-case design and utilised cross-case analysis, as this research is primarily concerned with theory development that is inherently emergent in nature where prediction in relation to outcome is not possible.

Cases were selected in order to achieve the required informality and intimacy of a conversation. Therefore the choice of cases is deliberately ‘purposeful’ (Patton, 2001) in selection, not in an attempt to force an outcome, as at this stage the outcome is unknown, but in order to adhere to the presets laid out in this chapter. Allowing the theory to emerge via a naturalistic inquiry devoid of presupposition and ‘knowing’. This is in line with the field of studies works undertaken by Gummerson (2008), Glaser and Strauss (1967), Yin (2008) and others and moves towards achieving a theoretical ‘fit’.

The selection of cases is purposefully small in scale in order to promote access, empathy and aid the development of co-created meaning in context.

### **3.7.10 Number of cases**

There is little in the research literature that gives clear guidance of the number of cases required in multiple case research. Carson et al (2001:103) sought guidance from others (Romano 1989; Eisenhardt 1989; Lincoln and Guba 1985). Deacon (2008) suggests that the cumulative conclusion demonstrates ‘that somewhere between four and 12 cases are needed where more than one case is deemed necessary – to allow for a ‘credible picture’ of the context to be presented.’ (Carson et al. 2001:104, cited Deacon 2008), thereby achieving saturation in the process of analysis.

Saturation, complexity and richness according to Ruben and Ruben (2005) in regards to the credibility of the findings of a study are enhanced when it can be demonstrated that data has been generated from a multiple perspective upon the focus of the research – in this instance in the analysis of the separate and cross cases by group and hermeneutic inference.

Therefore, 10 advertisers / senders and 34 consumer / receivers have been identified (Table 3.8), and a series of conversations took place with them. The rationale for

choosing this number and these particular participants for the study was based upon the ability to elicit quality data generation and enable the study to have a longitudinal dimension through observation and extended conversations (Section 3.7.12). Thus the researcher knows the participants – the relationship that the researcher has with them has either come about because of academic activities or through commercial relationships built before the researcher entered academia. It is also of note that the lecturer / academic was embedded in the iteration of research as participant and was interviewed.



<b>Advertiser / sender</b>					
<b>Case No.</b>	<b>Company (+ previous companies)</b>	<b>Participant (Gender – Age)</b>	<b>Focus</b>	<b>Location</b>	<b>Time Known</b>
AS1	Brand agency Brand in house Advertising agency	FB: M: 48	AD/CEO	London	>5
AS2	Advertising agency	PB: M: 50	AD/CEO	Paris	<5
AS3	Lingerie brand Telecoms brand Record label Design agency Design agency	SP: M: 40	Sales	UK	>5
AS4	Lingerie brand TV Network Record label	NM: F: 36	CEO	UK	>5
AS5	Design agency	TS: M: 34	AD/CEO	London	>5
AS6	Photography	HJ: M: 46	Sole Trader	Newport, South Wales	<5
AS7	Creative agency Brand agency	JP: M: 26	Creative	London	<5
AS8	Brand agency	SM: M: 25	Creative	Cardiff	<5
AS9	Fashion agency Record label	TL: M: 39	AD/CEO	London	>5
AS10	Advertising agency	RG: M: 43	AD	Greater London	<5

<b>Consumer / receiver</b>					
<b>Case No.</b>	<b>Occupation</b>	<b>Participant (Gender – Age)</b>		<b>Location</b>	<b>Time Known</b>
CR1	Student	AM: F: 21		Newport, South Wales	<5
CR2	Student	CN: F: 38		Newport, South Wales	<5
CR3	Student	LH: F: 19		Newport, South Wales	<5
CR4	Student	PV: M: 22		Newport, South Wales	<5
CR5	Student	RM: M: 19		Newport, South Wales	<5
CR6	Student	HB: F: 20		Newport, South Wales	<5

Table 3.8: Individuals and the time known

There are three iterations to this inquiry that drive the nature, frequency and totality of the interviews and observations. The first iteration is a ‘pre study’ iteration, where the ongoing relationship between the participants and the researcher has been previously established and knowledge of ‘each other’ is acknowledged ensuring that;

1. Establish 'reliable and valid' evidence.
2. Develop a 'narrative description' of the condition or event.  
(Swartz et al. 1998:164).

Study iterations can be outlined as;

1. Iteration one (Table 3.9) 44 interviews and histograms,
2. Iteration two (Section 0) is built upon a total of 44 observations and 'extended conversations' developing the longitudinal dimension of the study
3. Iteration three (Section 3.7.7) multi case and cross-case analysis and explanation moving towards theory building

Table 5, Study activity shows the detail of the longitudinal study:

Case / Date	P1	P2	P3
1		11 <sup>th</sup> August 2011 at 16:11	11 <sup>th</sup> August 2011 – 1st June 2013
2		24 <sup>th</sup> August 2011 at 18:47	11 <sup>th</sup> August 2011 – 1st June 2013
3		26 <sup>th</sup> August 2011 at 14:42	11 <sup>th</sup> August 2011 – 1st June 2013
4		31 <sup>st</sup> August 2011 at 8.54	11 <sup>th</sup> August 2011 – 1st June 2013
5		3 <sup>rd</sup> September 2011 at 10:59	11 <sup>th</sup> August 2011 – 1st June 2013
6		3 <sup>rd</sup> September 2011 at 16:36	11 <sup>th</sup> August 2011 – 1st June 2013
7		22 <sup>nd</sup> September 2011 at 16:31	11 <sup>th</sup> August 2011 – 1st June 2013
8		12 <sup>th</sup> October 2011 at 12:32	11 <sup>th</sup> August 2011 – 1st June 2013
9		19 <sup>th</sup> October 2011 at 14:10	11 <sup>th</sup> August 2011 – 1st June 2013
10		24 <sup>th</sup> October 2011 at 13:37	11 <sup>th</sup> August 2011 – 1st June 2013
11		26 <sup>th</sup> October 2011 at 13:48	11 <sup>th</sup> August 2011 – 1st June 2013
12		26 <sup>th</sup> October 2011 at 18:18	11 <sup>th</sup> August 2011 – 1st June 2013
13		4 <sup>th</sup> November 2011 at 15:38	11 <sup>th</sup> August 2011 – 1st June 2013
14		5 <sup>th</sup> November 2011 at 15:52	11 <sup>th</sup> August 2011 – 1st June 2013
15		28 <sup>th</sup> November 2011 at 12:14	11 <sup>th</sup> August 2011 – 1st June 2013
16		19 <sup>th</sup> January 2012 at 15:44	11 <sup>th</sup> August 2011 – 1st June 2013
17		16 <sup>th</sup> April 2012 at 13:30	11 <sup>th</sup> August 2011 – 1st June 2013
18		23 <sup>rd</sup> April 2012 at 11:15	11 <sup>th</sup> August 2011 – 1st June 2013
19		24 <sup>th</sup> April 2012 at 14:46	11 <sup>th</sup> August 2011 – 1st June 2013
20		18 <sup>th</sup> April 2012 at 13:00	11 <sup>th</sup> August 2011 – 1st June 2013
21		18 <sup>th</sup> April 2012 at 11:00	11 <sup>th</sup> August 2011 – 1st June 2013
22		13 <sup>th</sup> April 2012 at 10:00	11 <sup>th</sup> August 2011 – 1st June 2013
23		27 <sup>th</sup> April 2012 at 15:30	11 <sup>th</sup> August 2011 – 1st June 2013
24		24 <sup>th</sup> April 2012 at 20:30	11 <sup>th</sup> August 2011 – 1st June 2013
25		28 <sup>th</sup> April 2012 at 19:30	11 <sup>th</sup> August 2011 – 1st June 2013
26		29 <sup>th</sup> April 2012 at 10:30	11 <sup>th</sup> August 2011 – 1st June 2013
27		23 <sup>rd</sup> April 2012 at 10:15	11 <sup>th</sup> August 2011 – 1st June 2013
28		30 <sup>th</sup> April 2012 at 20:30	11 <sup>th</sup> August 2011 – 1st June 2013
29		13 <sup>th</sup> April 2012 at 14:34	11 <sup>th</sup> August 2011 – 1st June 2013
30		27 <sup>th</sup> April 2012 at 15:49	11 <sup>th</sup> August 2011 – 1st June 2013
31		5 <sup>th</sup> April 2012 at 21:57	11 <sup>th</sup> August 2011 – 1st June 2013
32		15 <sup>th</sup> April 2012 at 15:15	11 <sup>th</sup> August 2011 – 1st June 2013
33		21 <sup>st</sup> April 2012 at 13:27	11 <sup>th</sup> August 2011 – 1st June 2013
34		29 <sup>th</sup> April 2012 at 15:28	11 <sup>th</sup> August 2011 – 1st June 2013

Table 3.9: Study activity

The positioning of events in

Table 3.9 is based upon the following factors:

1. Interviewee availability: Each interview/observation was undertaken with key participants within their respective areas.
2. Interviewee fatigue: the methods used for data generation involve a large element of ethnography.
3. Saturation, complexity and richness: according to Ruben and Ruben (2005) the credibility of the findings of the study were enhanced when it can be demonstrated that data is being generated from multiple perspectives within the focus of the research themes. The distinctive themes of the study emerge to frame the data generation activity and such themes will be pursued until additional conversations and observation add little further understanding to the focus of the study.

The following sections move from discussion of methodology and its relation to theory, towards a consideration of the practical aspects of understanding how the data was generated in context. This preparatory view leads on to Chapter 4 and the work carried out in relation to the findings, analysis and discussion of the research.

As discussed in detail within this chapter, the case study method is utilized. The data within this can be generated in a number of ways (Swartz et al. 1998: 175; Yin 1994:80). Suggesting that interviews (responsive) and observations (participant) are the most appropriate methods for generating data.

### **3.7.11 Responsie interviewing**

There are many forms of in-depth qualitative interviewing methods, and Ruben and Ruben (2005) offer a typological framework assessing the most appropriate type of interview methods for given states of inquiry (Section 3.7.12). Ruben and Ruben (2005) suggests a 'two-dimensional model, comprising: 'breadth of focus' (narrow or broad) and: 'subject to focus' (meaning or description)'. The researcher has extended and developed the model to accommodate weak (W), medium (M) and strong (S) emphasis within the

transcription analysis and additional axis for inclusion of categories and dimensions (five for manufacturing consent and three for motivational behaviour categories and dimensions), Figure 3.13.

The analysis therefore enables the researcher to consider conceptual clarification, theory elaboration and ethnographic interpretation within the framework described and enables;

- a. **Conceptual clarification:**  
Seeks to explore the personal constructs of meaning in relation to manufacturing consent and motivational behaviour within individual specific contexts.
- b. **Theory elaboration:**  
Identifies a specific problem, investigates the detail of that problem and interpret, capture and report those aspects of the emergent behavioural framework that impact upon the shared experience of the two groups within the research and reflecting on themes that may have a broader significance.
- c. **Ethnographic interpretation:**  
Identifies the commonalities and variances of use and meaning for advertiser / sender and consumer / receiver in relation to consumer behaviour in the two groups.

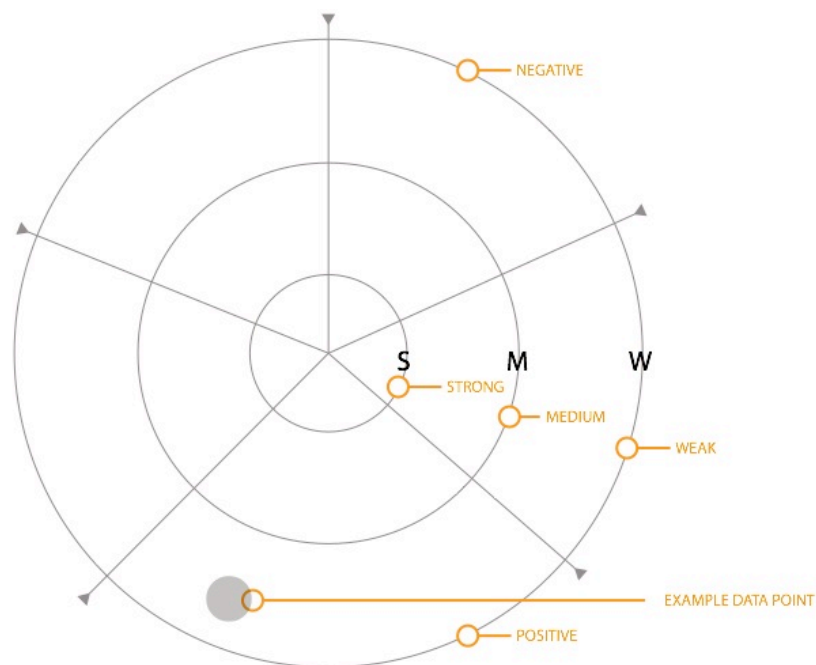


Figure 3.13: Illustration of the author's extension of the two dimensional model (Ruben and Ruben, 2005) to a multi-dimensional mapping required to accommodate weak, medium and strong emphasis within the transcription analysis and with an additional axis for inclusion of categories and dimensions (five for manufacturing consent and three for motivational behaviour categories and dimensions).

### 3.7.12 Interview protocol

An interview protocol is articulated as a consideration of the following aspects; researcher/participant relationship and development of trust; language used within meetings and the research objectives. The empirical research was undertaken in the following way, through three distinct iterations of activity.

### 3.7.13 Analysis of generated data

Section 3.7.13 focuses upon the approach taken to data analysis. Firstly the criteria for analysis are defined and then an explanation of how these criteria were applied to the generated data in this study is given.

### **3.8 Criteria for analysis**

As discussed in Chapter 2 and shown in the model (Figure 2.9), the extant literature in the domain of consumer behaviour and manufacturing consent has been chosen to view an alternative perspective to the normative approach. This is with a view to understanding, and focuses upon the qualitative as opposed to the quantitative approach to research design in regards to the unit of inquiry.

There has been a lack of structured inquiry into the interface between advertiser / sender and consumer / receiver aspects of the phenomena, the best so far has been either a collection of observations (Herman and Chomsky, 1988) or the cross-comparison between conventional approaches to consumer behaviour (Chapter 2), all of which have acted as a stimulus for this work.

### **3.9 QUAL Categories**

#### **3.9.1 Categories**

Given that there are research issues with regards to the debate on process, the author has developed the following categories to allow the generated conversational and observational data to be analysed and interpreted. The outcome from which will move the understanding of how advertising and integrated marketing communications extend our understanding of the relationship between advertiser / sender and consumer / receiver from a macro to micro theoretical level by an identification of commonalities and variances between contexts.

The research issues therefore develop to form a framework of interconnected categorisations, from which the potential macro and micro influences on the relationship between advertiser / sender and consumer / receiver can be assessed by way of a mapping

of hermeneutic inference (HI) in the conversations and data collection undertaken as initially separate processes then further interrogated by cross-case comparison towards a meso level insight.

### **3.9.2 Categories and classifications**

In some instances, the consumer / receiver of the advertising in question is not always the end user (Arens et al., 2011). Often the advertiser's / sender's goal is to 'sell' the concept or final work to the client (the purchaser of the advertising). This staged process and its multi-consumer scope is mitigated as a research issue by retaining the idea of a 'sender' and 'receiver' status for those concerned, in order to allow the complex relationships that are described to be accessible to data analysis as general and specific terms. This allows a broad categorisation rather than omitting key information from the continuing dialogue through an unnecessarily exclusive categorisation and specific use of the term 'advertiser / sender' as client.

The parallel relationships between the two theories and the two groups described can be seen as a narrative that positions the research at the meso level of inquiry. This unique narrative in regards to the linear and non-linear histories in consumer research defines and positions the exploration of the influence of advertising and persuasion that is to follow (Chapters 4, 5 and 6).

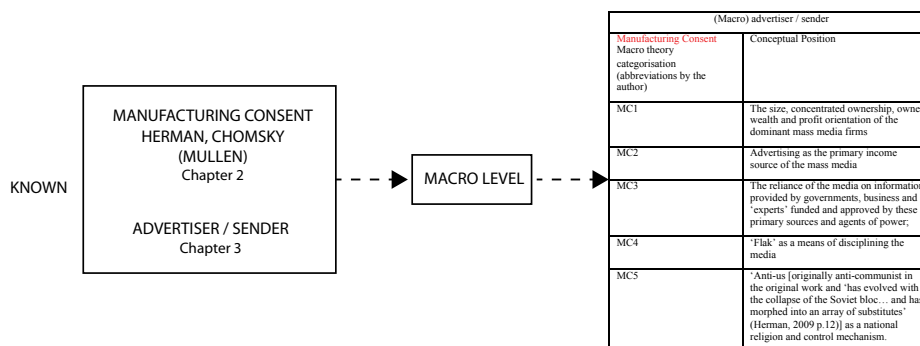


Figure 3.14: Macro theoretical diagram

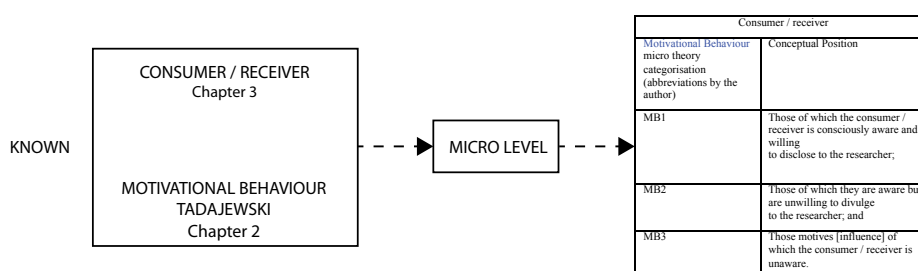


Figure 3.15: Micro theoretical diagram

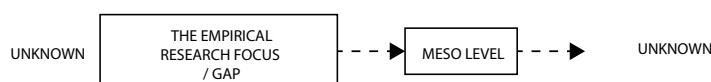


Figure 3.16: Meso (Section 2.7) level area of investigation

Figure 3.17 is a development of the diagrams described throughout Chapter 2. It acknowledges the linear and non-linear construct in preparation for the intervention to come. The point of interface is described and indicated as the point at which the concepts of **manufacturing consent** and **motivational behaviour** research meet, here represented by the advertiser / sender (Section 2.2.1), consumer / receiver interface.

Chapter 2 outlines the original conceptual positions, a redefinition by the author in relation to the understanding of the literature. The implicit meaning of the text is drawn from the literature, and the meaning is developed towards a hermeneutic inference (HI) in Chapter 3. The study will be undertaken by an intra-analysis of the text in Chapters 4 and



5 in relation to the original conceptual position outlined in Chapter 3. This study sits at the interface between the concepts of **manufacturing consent** and **motivational behaviour**, co-constructed and in context. The investigation therefore does not seek meaning in persuasion in advertising in the traditional, defined sense of knowledge development, but something more – an insight into the influence persuasion has on the consumer via advertising practitioners’ best efforts in context (Chapter 3) at the meso level of interface.

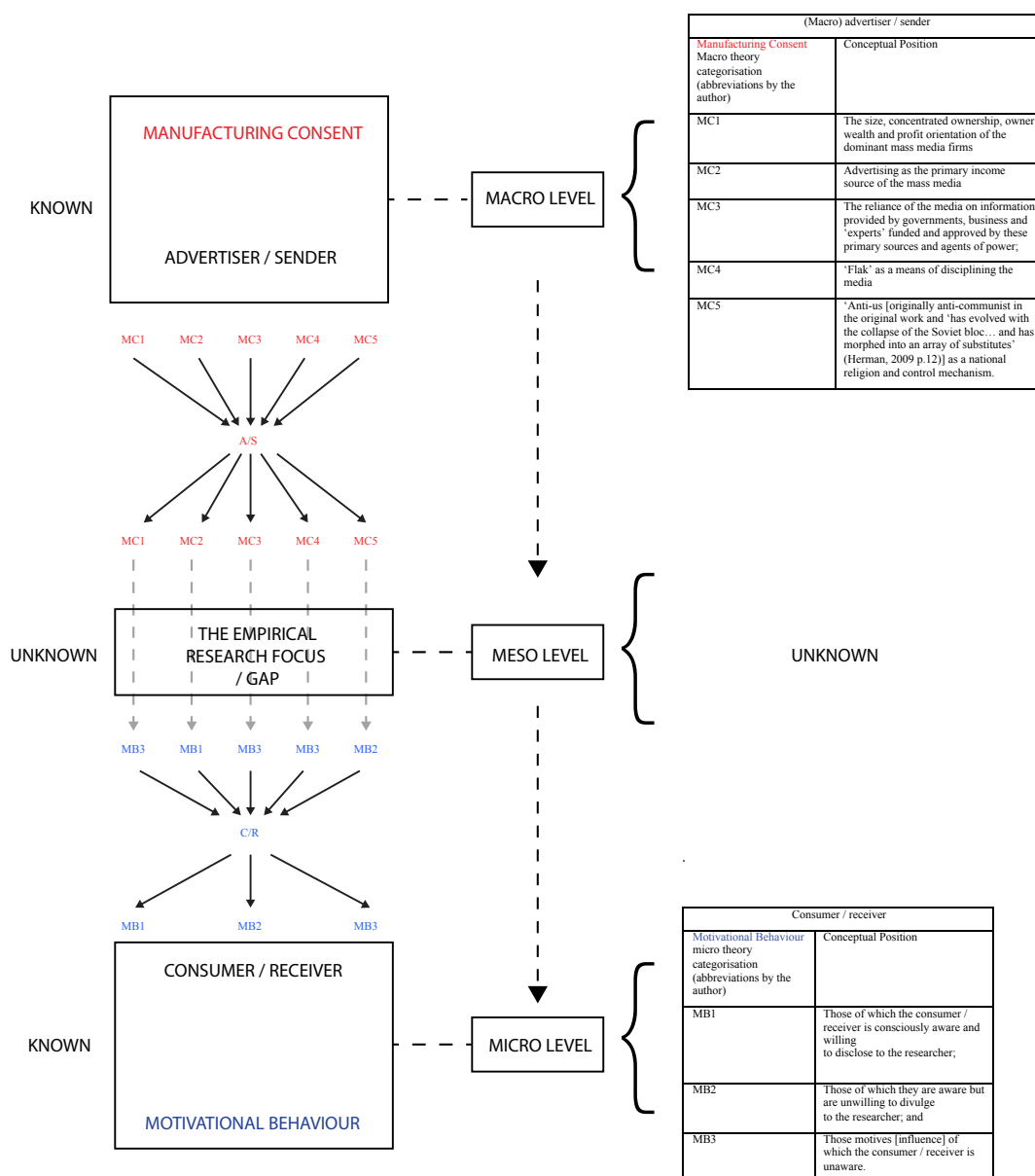


Figure 3.17: Known to unknown. A development of linkages in the conceptual model towards a conceptual model

The social science research lens was focused at the meso level of enquiry (Section 2.9) when viewing the interface between the macro advertiser / sender (**manufacturing consent**) level and micro consumer / receiver (**motivational behaviour**) level. Whilst empirically it is often enough to collect statistical data, interview respondents and tally the results with a view to reflecting their immediate needs (Belch, 2011), motivation research must seek to uncover the subtext of the consumer's behaviour (Tadajewski, 2006). To investigate the rational buyers' 'wants' and emotional 'needs' alongside their genuine rational behaviour,

‘...people do behave rationally. But rational behavior also includes acceptance of emotions, such as the fear of embarrassment, as a motivator’.  
(Dichter, 1979: 114).

Therefore the **motivational behaviour** researcher must understand the customer in total (Scholl, 2002).

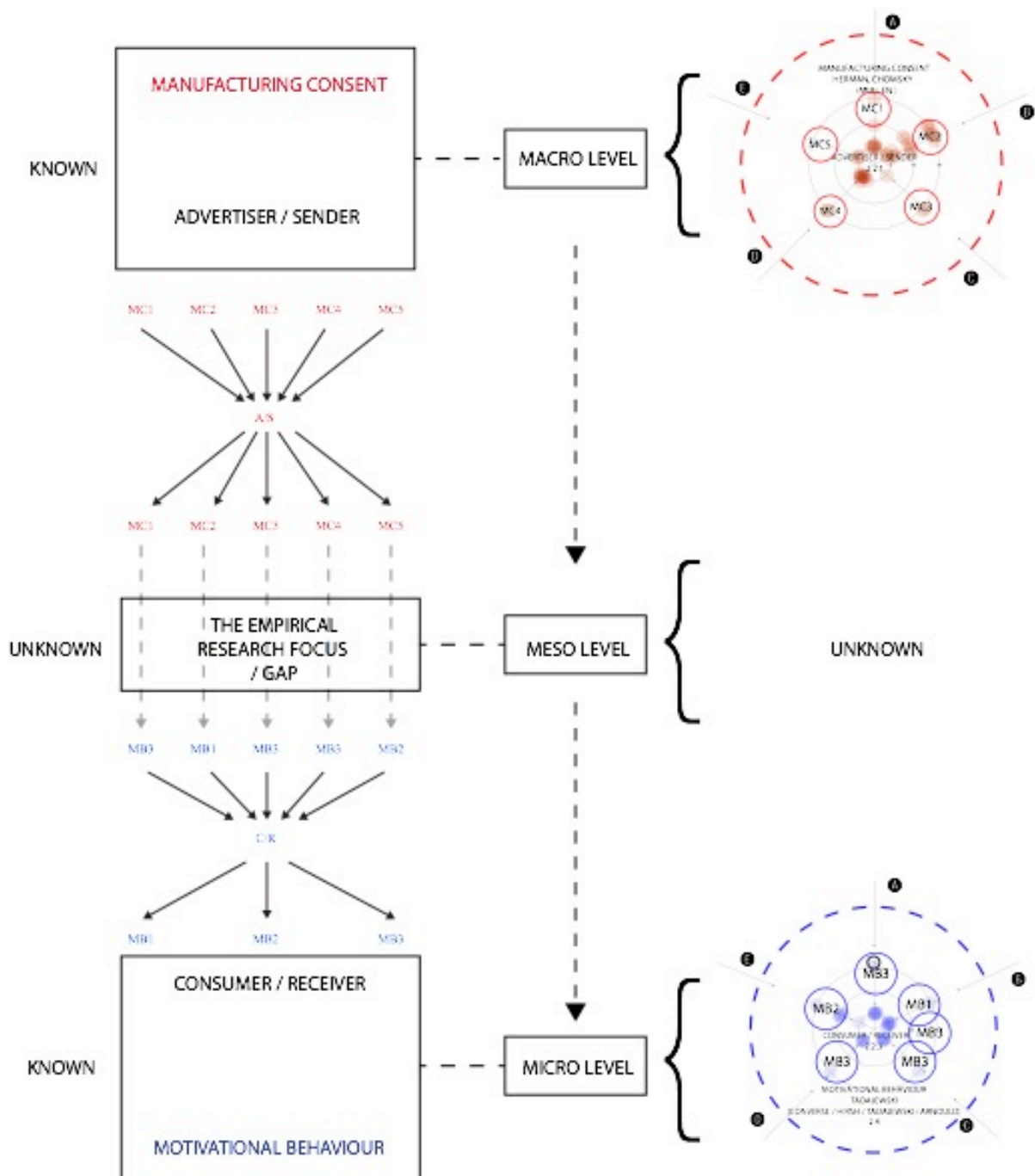


Figure 3.18: Section of the conceptual model with weak (W), medium (M) to strong (S) scale positions for the measurement of sub-textual meaning as described in Chapter 3 in relation to the multi-dimensional mapping technique used in data analysis (Chapter 4). This view also includes a boundary suggesting the limitations of the study as described in Chapter 3

### **3.10 Iteration One – Extended Conversations** **QUAL Hermeneutic inference (HI) and conversational probe development process**

#### **3.10.1 Hermeneutic inference (HI) and conversational probe development process**

Section 3.10.1, outlines the meaning and depth developed from the conversational probes, locating the building of theory from Iteration 1, through to Iteration 2, and the making of meaning evolves from and into Iteration 3. At all times exploring the potential ‘oscillation’ and ‘resonance’ between the ‘known’ and ‘unknown’ in context (Section 3.6.3) is at the forefront of the process allowing for a construction of questioning and insight developed in parallel, and being a part of the simultaneous capturing of meaning as described in Section 3.4.

The tables and descriptions presented in Sections 3.7.5 – 3.7.7 are part of the iterative process developed during the data capture iteration outlined in Chapters 4 and 5. They are outlined here as contextually relevant to the conventions of presenting process in the methodology in order for the reader to be aware of the development undertaken throughout the research. As stated in Alvesson and Skoldberg (2009, p. 92) the researcher has, ‘relate[d] to the whole, upon which new light is shed, and from here you return to the part studied, and so on. In other words, you start at one point and then delve further and further into the matter by alternating between part and whole, which brings a progressively deeper understanding of both’. The researcher asserts that this development process is also aligned not only to the responses but also equally to the questioning, where both move forward together. This is recognised by Alvesson and Skoldberg (2009) in context as hermeneutic inference (HI) by ‘present[ing] a processual, dialectic solution, alternating between the poles in a contradiction which at first sight, and regarded statically, seems unsolvable. Or to put it another way, they solve research situations of the ‘Catch 22’ kind by successive acrobatic jumps between the horns of the dilemma’.

The development of the move from conceptual (QUAL) positions through repositioning into conversational probes began with a redefinition of the conceptual positions in both theories. In addition the researcher was able to map this emergent process with the need for an understanding of the issues raised during the conversations (QUANT) (Section 3.13).

### **3.11 QUAL Tables**

#### **3.11.1 Tables**

Table 3.10 presents the redefinition in relation to the Herman / Chomsky conceptual position based on a simplification of the themes in preparation for inclusion in the conversational probes to be designed (Table 3.11 – Table 3.19).

Reiterating the concept of resonance from the parts to the whole that allowed the data to emerge through a continuous ‘filter’ by revisiting the ideas discussed after each conversation and also continuing to move the questioning and simultaneous data analysis on together rather than sequentially develops the area surrounding the inductive (QUAL) questioning (as discussed in Section 3.10, and developed throughout the following tables).

1	2	3
<b>Categorisation / Dimension</b>	Herman / Chomsky conceptual position	<b>Redefinition</b>
<b>MC1</b>	The size, concentrated ownership, owner wealth and profit orientation of the dominant mass media firms	Ownership
<b>MC2</b>	Advertising as the primary income source of the mass media	Income source
<b>MC3</b>	The reliance of the media on information provided by governments, business and 'experts' funded and approved by these primary sources and agents of power	Experts
<b>MC4</b>	Lack of understanding of creative issues	Understanding of creative issues
<b>MC5</b>	Weak understanding of key competitors	Medium understanding of key competitors

Table 3.10

1	2	3
Categorisation / Dimension	Tadajewski et al conceptual position	Redefinition
MB1	Those of which the consumer / receiver is consciously aware and willing to disclose to the researcher	Underlying motivation
MB2	Those of which they are aware but are unwilling to divulge to the researcher	Suppression
MB3	Those motives of which the consumer is unaware	Underlying influence

Table 3.11

Table 3.11 presents the redefinition in relation to the Tadajewski (2006) conceptual position (Categorisation / Dimensions being discussed and located in Section 3.9). The tables demonstrate the further development of the needs of the hermeneutic inference (HI) (and given a labeling in relation to the later data analysis and mapping on the multi-dimensional diagrams (QUANT)) drawn out from the conversation process. As noted in Baxter and Jack (2008), ‘Yin suggests that returning to the propositions that initially formed the conceptual framework ensures that the analysis is reasonable in scope and that it also provides structure for the final report’, supporting the mixed methods methodology described in Section 3.2 and supporting the QUAL / QUANT research design described.

Using this framework as a basis it was possible to consider the components in context: the elements of inference sit within the categorisations in Sections 3.7 – 3.9.

Each of the categories has been ascribed a usage dimension to enable case and cross-case comparison and adjudge the strength of meaning in context.

Sections 3.10 – 3.14 present the researchers progression towards a series of conversational probes (boxed out in Table 3.6 and Table 3.7). Derived from the development of new and undiscovered meaning as a form of interpretation emerging from the conversations and mixed method methodology employed throughout the longitudinal study. The numbering of rows giving the reader a guide to the movement of concepts during this crucial developmental iteration. Column 1 and column 3 present the original conceptual position; column 3 presents the repositioning, giving the terms ‘ownership’, ‘income source’, ‘experts’, ‘understanding of creative issues’ and ‘medium understanding of key competitors’ as they emerged during the research process (Section 3.7).



Column 3 represents the redefinition of the categorisation / dimension column, and 4 the Hermeneutic Inference (HI) derived from the QUAL part of the research. Column 5 is an extension of the Hermeneutic Inference (HI) derived from Iteration 1 of the research (the on going relationships) in conjunction with the first three columns (1, 2 and 3). Column 5 represents the key points of inference as sub-textual meaning in the conversations undertaken and mapped as nodes in the QUANT multi-dimension maps later (Section 3.14).

The conversational probes were statements drawn from the tables and made explicit as open-ended questions that were embedded in the conversations and were used as prompts for the researcher in each case. An example of an advertiser / sender, consumer / receiver interview and an interview of the researcher are shown in Appendix 8.3 for reference.

1	4	2	3
<b>Categorisation / Dimension</b>	<b>Hermeneutic Inference (HI)</b>	Herman / Chomsky conceptual position	<b>Redefinition</b>
<b>MC1</b>	Ⓐ Dominance / Power	The size, concentrated ownership, owner wealth and profit orientation of the dominant mass media firms	Ownership
<b>MC2</b>	Ⓑ Propaganda / Influence	Advertising as the primary income source of the mass media	Income source
<b>MC3</b>	Ⓒ Indoctrination	The reliance of the media on information provided by governments, business and 'experts' funded and approved by these primary sources and agents of power	Experts
<b>MC4</b>	Ⓓ Disciplining and exerting pressure to change (choice).	'Flak' as a means of disciplining the media	Flak
<b>MC5</b>	Ⓔ Control of the masses and the individual.	'Anti-us'	Anti-us

Table 3.12: Inclusion of hermeneutic inference (HI) in relation to the manufacturing of consent theoretical position.

1	4	2	3
Categorisation / Dimension	Hermeneutic Inference (HI)	Tadajewski conceptual position	Redefinition
MB1	ⓑ Power of advertising exerted on the individual	Those of which the consumer is consciously aware and willing to disclose to the researcher	Underlying Motivation
MB2	ⓔ Suppression of information / Subtext	Those of which they are aware but are unwilling to divulge to the researcher	Suppression
MB3	ⓐ ⓑ ⓒ ⓓ Influence on	Those motives of which the consumer is unaware	Underlying Influence

Table 3.13: Inclusion of hermeneutic inference (HI) in relation to the motivational behaviour theoretical position.

1	5			4	2	3
Categorisation / Dimension	Weak (W)	Medium (M)	Strong (S)	Hermeneutic Inference (HI)	Herman / Chomsky conceptual position	Redefinition
<b>MC1</b>	Lack of direction on / from client	Understanding of who client is	Defined Client	<b>A</b> Dominance / Power	The size, concentrated ownership, owner wealth and profit orientation of the dominant mass media firms	Ownership
<b>MC2</b>	Lack of defined cost of campaign	Understanding of cost of campaign	Defined cost of campaign	<b>B</b> Propaganda / Influence	Advertising as the primary income source of the mass media	Income Source
<b>MC3</b>	Lack of research goal	Understanding of research goal	Defined research goal	<b>C</b> Indoctrination	The reliance of the media on information provided by government, business and 'experts' funded and approved by these primary sources and agents of power	Experts
<b>MC4</b>	Lack of understanding of creative issues	Understanding of creative issues	Defined creative issues	<b>D</b> Disciplining and exerting pressure to change (Choice).	'Flak' as a means of disciplining the media	Flak
<b>MC5</b>	Weak understanding of key competitors	Medium understanding of key competitors	Strong understanding of key competitors	<b>E</b> Control of the masses and the individual	'Anti-us'	Anti-us

Table 3.14: Weak (W), medium (M) and strong (S) inferences derived from the development of understanding during the research process in relation to the manufacturing of consent theoretical position and hermeneutic inferences.

1	5			4	2	3
Categorisation / Dimension	Weak (W)	Medium (M)	Strong (S)	Hermeneutic Inference (HI)	Tadajewski et al conceptual position	Redefinition
MB1	Weak underlying motivation to buy	Medium underlying motivation to buy	Strong underlying motivation to buy	ⓑ Power of advertising exerted on the individual	Those of which the consumer is consciously aware and willing to disclose to the researcher	Underlying Motivation
MB2	No conflict in dialogue	Some conflict of dialogue	Clear conflict of interest in dialogue	ⓔ Suppression of information / Subtext	Those of which they are aware but are unwilling to divulge to the researcher	Suppression
MB3	Weak influence of advertising on individual	Medium influence of advertising on individual	Strong influence of advertising on individual	ⓐ ⓑ ⓐ ⓓ Influence on	Those motives of which the consumer is unaware	Underlying Influence

Table 3.15: Weak (W), medium (M) and strong(S) inferences derived from the development of understanding during the research process in relation to the motivational behaviour theoretical position and hermeneutic inferences

Advertiser / sender						
Categorisation / Dimension	Weak (W)	Medium (M)	Strong (S)	Hermeneutic Inference (HI)	Herman / Chomsky conceptual position	Redefinition
<b>MC1</b>	Lack of direction on / from client	Understanding of who client is	Defined Client	<b>A</b> Dominance / Power	The size, concentrated ownership, owner wealth and profit orientation of the dominant mass media firms	Ownership
	Who is the client?					
<b>MC2</b>	Lack of defined cost of campaign	Understanding of cost of campaign	Defined cost of campaign	<b>B</b> Propaganda / Influence	Advertising as the primary income source of the mass media	Income Source
	What is the cost of the campaign?					
<b>MC3</b>	Lack of research goal	Understanding of research goal	Defined research goal	<b>C</b> Indoctrination	The reliance of the media on information provided by governments, business and 'experts' funded and approved by these primary sources and agents of power	Experts
	What research has been carried out?					
<b>MC4</b>	Lack of understanding of creative issues	Understanding of creative issues	Defined creative issues	<b>D</b> Disciplining and exerting pressure to change (choice).	'Flak' as a means of disciplining the media	Flak
	Have there been any creative issues with the client?					
<b>MC5</b>	Weak understanding of key competitors	Medium understanding of key competitors	Strong understanding of key competitors	<b>E</b> Control of the masses and the individual	'Anti-us'	Anti-us
	Who are the key competitors?					

Table 3.16: Conversational probes added to the final advertiser / sender categories and dimensions table to demonstrate the development of the research process longitudinally in regards to the oscillation and resonances between iterations. The implicit meaning of the text (the hermeneutic inference or HI) in the context of this study is arrived at from an intra analysis of the text in relation to the original conceptual position.

Consumer / receiver						
Categorisation / Dimension	Weak (W)	Medium (M)	Strong (S)	Hermeneutic Inference (HI)	Tadajewski et al conceptual position	Redefinition
<b>MB1</b>	Weak underlying motivation to buy	Medium underlying motivation to buy	Strong underlying motivation to buy	<b>B</b> Power of advertising exerted on the individual	Those of which the consumer is consciously aware and willing to disclose to the researcher	Underlying Motivation
<div style="border: 1px solid black; padding: 5px; margin: 0 auto; width: 80%;">           Underlying motivation (Dialogue for metadata)         </div>						
<b>MB2</b>	No conflict in dialogue	Some conflict of dialogue	Clear conflict of interest in dialogue	<b>E</b> Suppression of information / Subtext	Those of which they are aware but are unwilling to divulge to the researcher	Suppression
<div style="border: 1px solid black; padding: 5px; margin: 0 auto; width: 80%;">           Tell me about yourself? (Dialogue for metadata)         </div>						
<b>MB3</b>	Weak influence of advertising on individual	Medium influence of advertising on individual	Strong influence of advertising on individual	<b>A B C D</b> Influence on	Those motives of which the consumer is unaware	Underlying Influence
<div style="border: 1px solid black; padding: 5px; margin: 0 auto; width: 80%;">           Underlying influence (Data for metadata)         </div>						

Table 3.17 : Conversational probes added to the final consumer / receiver categories and dimensions table to demonstrate the development of the research process longitudinally in regards to the oscillation and resonances between iterations. The implicit meaning of the text (the hermeneutic inference or HI) in the context of this study is arrived at from an intra analysis of the text in relation to the original conceptual position.

Advertiser / Sender			
<b>manufacturing consent</b> <b>Macro Theory</b> <b>catagorisation</b>	<b>Conceptual Position</b>	<b>Redefinition</b>	<b>Hermeneutic interpretation</b>
MC1	The size, concentrated ownership, owner wealth and profit orientation of the dominant mass media firms	Ownership	<b>A</b> Dominance / Power
MC2	<b>Advertising as the primary income source of the mass media</b>	<b>Income Source</b>	<b>B</b> Propaganda / Influence
MC3	The reliance of the media on information provided by governments, business and 'experts' funded and approved by these primary sources and agents of power;	Experts	<b>C</b> Indoctrination
MC4	'Flak' as a means of disciplining the media	Flak	<b>D</b> Disciplining and exerting pressure to change (Lack of choice).
MC5	'Anti-us'	Anti-us	<b>E</b> Control of the masses and the individual (by fear?)

Table 3.18 : Chomsky



<b>Consumer / Receiver</b>			
<b>motivational behaviour Micro Theory catagorisation</b>	<b>Conceptual Position</b>	<b>Redefinition</b>	<b>Hermeneutic interpretation</b>
MB1	Those of which the consumer is consciously aware and willing to disclose to the researcher;	Underlying Motivation	<b>B</b> Power of advertising exerted on the individual
MB2	Those of which they are aware but are unwilling to divulge to the researcher; and	Suppression	<b>E</b> Suppression of information / Subtext
MB3	Those motives [influence] of which the consumer is unaware.	Underlying Influence	<b>A B C D</b> Influence on

Table 3.19 : Converse

## **3.12 Iteration Three – Analysis and explanation**

### **QUANT Analysis process**

#### **3.12.1 Analysis process**

Using conversational analysis as the framework, it was possible to consider the components of the factors that influence consumer behaviour: the elements of **manufacturing consent** and **motivational behaviour** sit within the categorisations in Section 3.7. Each of the categories has then been ascribed a position on the multidimensional diagrams in Section 3.14 to enable case and cross-case comparison and consider the strength of meaning in context (Section 3.7.1).

When considering the individual components, analysis has been undertaken by interpreting meaning from the generated data (QUAL) and placing such meaning along a continuum between negative and positive extremes within the QUANT multi-dimensional positioning map framework developed in Section 3.14.

The work of Herman and Chomsky (1998) underpins the first two categorisations of the framework in relation to manufacturing consent and Tadajewski (2006) underpins the first two categorisations of the framework in relation to motivational behaviour. There is a need within the analysis to understand and reflect the highly personalised nature of the individual involvement and how this is manifest through the process of the consumer receiving the information sent in the form of advertising from the sender – the groupings have therefore been developed to form a framework of interconnected categorisations, from which the detailed components of the process and meaning of consumer behaviour (QUAL) can be assessed by way of strengths positioned along the axes in order to facilitate QUANT cross-case comparison (Section 3.14).

### 3.12.2 The development of QUANT positioning maps

A multi-dimensional positioning map has been developed based upon categorisations derived from: Herman and Chomsky (1989), (Chapter 2, Table 2.1) and Tadajewski (2006) (Chapter 2, Table 2.2) and covering the issues raised in relation to the conceptual components developed from the literature, consisting of:

<b>MC</b>	<b>manufacturing consent</b>
	<p>The first hypothesis put forward is that where there is consensus amongst the corporate and political elite on a particular issue, the media tends to reflect this in their coverage of the issue, to the exclusion of rival viewpoints. (Herman, E. and Chomsky, N. (1988))</p>
	<p>The second hypothesis is that, in liberal democratic regimes such as the US, where the mass media functions under corporate rather than state control, media coverage is shaped by what is a ‘guided market system’ underpinned by five filters – the operative principles of the Propaganda Model. (Herman, E. and Chomsky, N. (1988)).</p>
	<p>The third hypothesis relates to the way in which the Propaganda Model is received:  [It] makes predictions at various levels. There are first-order predictions about how the media function. The model also makes second-order predictions about how media performance will be discussed and evaluated.... The general prediction, at each level, is that what enters the mainstream will support the needs of established power. (Chomsky, 1989)</p>
<p>The essential ingredients of the propaganda model, or set of ‘filters’, fall under the following headings (as stated in Herman and Chomsky, 1988):</p>	

Table 3.20

<b>MC1</b>	The size, concentrated ownership, owner wealth and profit orientation of the dominant mass media firms;
<b>MC2</b>	Advertising as the primary income source of the mass media;
<b>MC3</b>	The reliance of the media on information provided by governments, business and ‘experts’ funded and approved by these primary sources and agents of power;
<b>MC4</b>	‘Flak’ as a means of disciplining the media; and
<b>MC5</b>	‘Anti-us’ as a national religion and control mechanism.
<b>MC=MC1, MC2, MC3, MC4, MC5</b>	

Table 3.21

Buying and consuming behaviours, Tadajewski (2006) define three categories:

<b>MB</b>	<b>motivational behaviour</b>
<b>MB1</b>	Those of which the consumer / receiver is consciously aware and willing to disclose to the researcher;
<b>MB2</b>	Those of which they are aware but are unwilling to divulge to the researcher; and
<b>MB3</b>	Those motives of which the consumer / receiver is unaware.
<b>MB=MB1, MB2, MB3</b>	

Table 3.22

These latter emergent thematic components have then been mapped onto the former dimensional framework by way of interpreting the strength of meaning in context as categorised in Section 3.7.

As part of the data analysis in Chapter 5 a cross-case analysis process will present an emergent set of overlapping points to present data ‘hot spots’ that form the basis of a potential ‘meso’ level conceptual model that links the macro and micro level models outlined so far.

### **3.13 Quantitative analysis – QUANT**

#### **3.13.1 QUANT data analysis**

The common QUANT data analysis approaches are examined in Section 3.13.1.

Yin (2002, Ch. 5) explains data analysis as a process of inspecting, categorizing, tabulating and modeling data with the goal of highlighting useful information, suggesting conclusions, supporting decision making and addressing the initial proposition. Creswell (2003) points out that data analysis has multiple approaches, encompassing diverse techniques under a variety of names, in different businesses and sciences, and it is incumbent upon the researcher to develop a general data analysis strategy as part of the case study data design.

The interpretation of data is recognized as a critical and difficult phase in QUANT research (Lindlof and Taylor 2010) and there are some excellent sources of reference available to the researcher to guide him through the process (see for example Yin 2002, Glaser 2005, Baxter and Jack 2008). There is no one approach of QUANT data analysis, but rather a variety of approaches, related to the different perspectives of the researcher (Glaser 2005). Researchers are also advised that successful QUANT research is entirely dependent upon a constant interaction among the research design, data collection, and data analysis (Van Echtelt et al 2006).

### 3.14 QUANT Multi-dimensional positioning maps

#### 3.14.1 Multi-dimensional positioning maps

Chapter 4 introduces a common framework to assist in the analysis within the case studies Chapter 4, Sections 4.3 – 4.18. The framework was predicated upon the derived criteria for analysis outlined in Chapter 3 and adapts and combines the work of Deacon (2008), Carson et al (2001), Patton (1980) (Chapter 2). As such, each case was reported via:

1. A case history
2. A research history
3. The eight categories and six dimensions in context – comprising the following categories, dimensionally positioned as defined in Section 3.9, 3.10 and 3.11 simplified below for clarification (Table 3.23).

	Weak (W)	Medium (M)	Strong (S)	Hermeneutic Inference (HI)	Herman / Chomsky conceptual position	Redefinition
MC1	x	x	x	x	x	x
MC2	x	x	x	x	x	x
MC3	x	x	x	x	x	x
MC4	x	x	x	x	x	x
MC5	x	x	x	x	x	x
MB1	x	x	x	x	x	x
MB2	x	x	x	x	x	x
MB3	x	x	x	x	x	x

Table 3.23: Condensed view of tables for clarification of design

Chapter 4 takes the outcome of the summation of each case analysis and develops cross-case insights into the plausibility of manufacturing consent and motivational behaviour in relation to the research question, building upon the commonalities and variances

identified within Chapter 4, and illustrated in Chapter 4 Section 4.19.9, the implications of which, will be considered and discussed within Chapter 6.

As discussed, the cross-case QUANT analysis process will furnish an emergent set of overlapping points to present data ‘hot spots’ that form the basis of a potential ‘meso’ level conceptual model that links the macro and micro level models outlined so far (Figure 3.18).

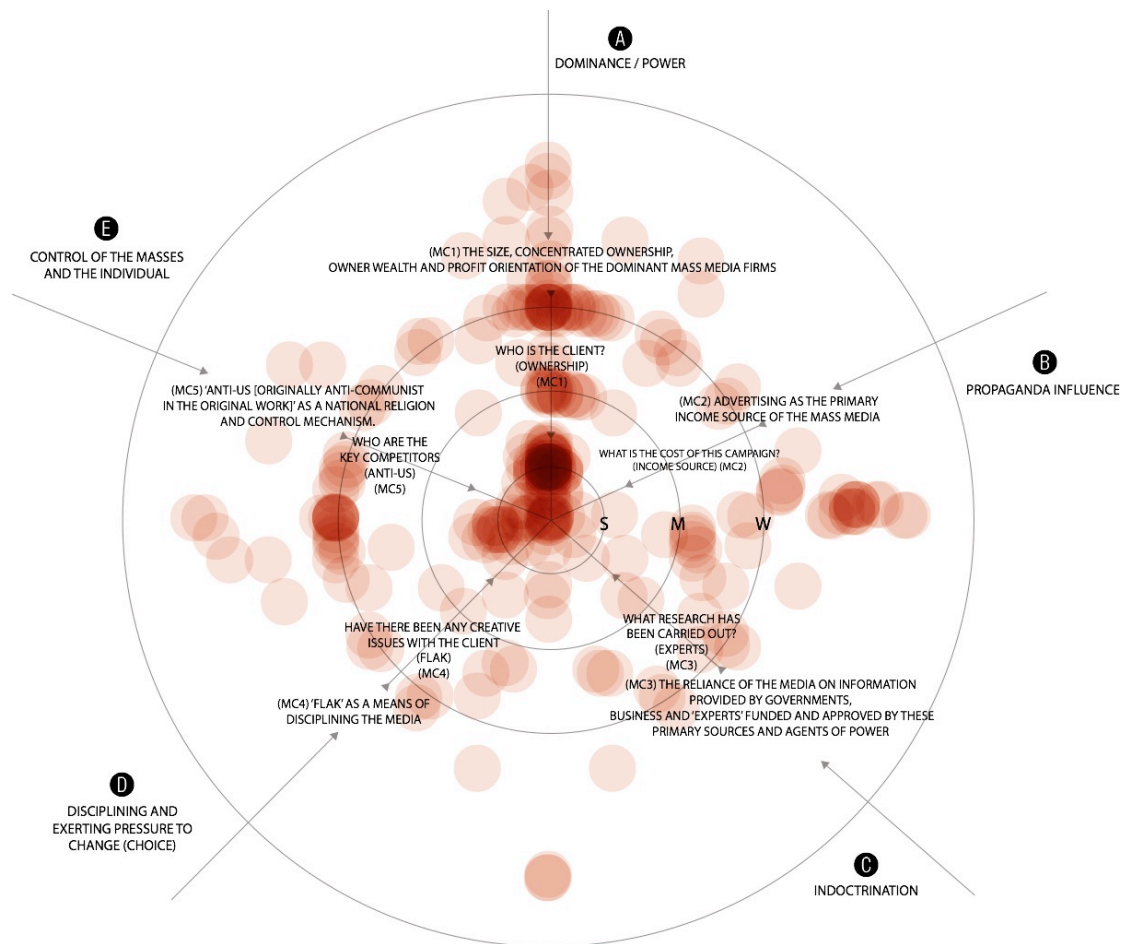


Figure 3.19 Multi-dimensional positioning map for comparative contextual advertiser / sender meaning

Figure 3.18 presents the multidimensional map in relation to the macro theoretical position of **manufacturing consent**: the categorisations as described in Section 3.9, 3.10 and 3.11. The development of the criteria for analysis are positioned in relation to the sub textual hermeneutic inference (HI) categorisations (Section 3.9), and are presented throughout the data collection process within all QUANT multi-dimensional maps (Table 3.24).

MC1	Ⓐ	Dominance / Power
MC2	Ⓑ	Propaganda / Influence
MC3	Ⓒ	Indoctrination
MC4	Ⓓ	Discipline and exerting pressure to change (choice)
MC5	Ⓔ	Control of the masses and the individual

Table 3.24: Manufacturing consent categorisations

MB1	Ⓑ	Propaganda / Influence
MB2	Ⓔ	Control of the masses and the individual
MB3	Ⓐ Ⓒ Ⓓ	Dominance / Power Indoctrination Discipline and exerting pressure to change (choice)

Table 3.25: Motivational behaviour categorisations





Figure 3.20 Multi-dimensional positioning map for comparative contextual consumer / receiver meaning

Figure 3.19 presents the multidimensional map in relation to the micro theoretical position of [motivational behaviour](#). The categorisations as described in Sections 3.9, 3.10 and 3.11, the development of the criteria for analysis are positioned in relation to the sub-textual hermeneutic inference (HI) categorisations (Section 3.10), and are presented throughout the data collection process within all QUANT multi-dimensional maps (Section 3.14).

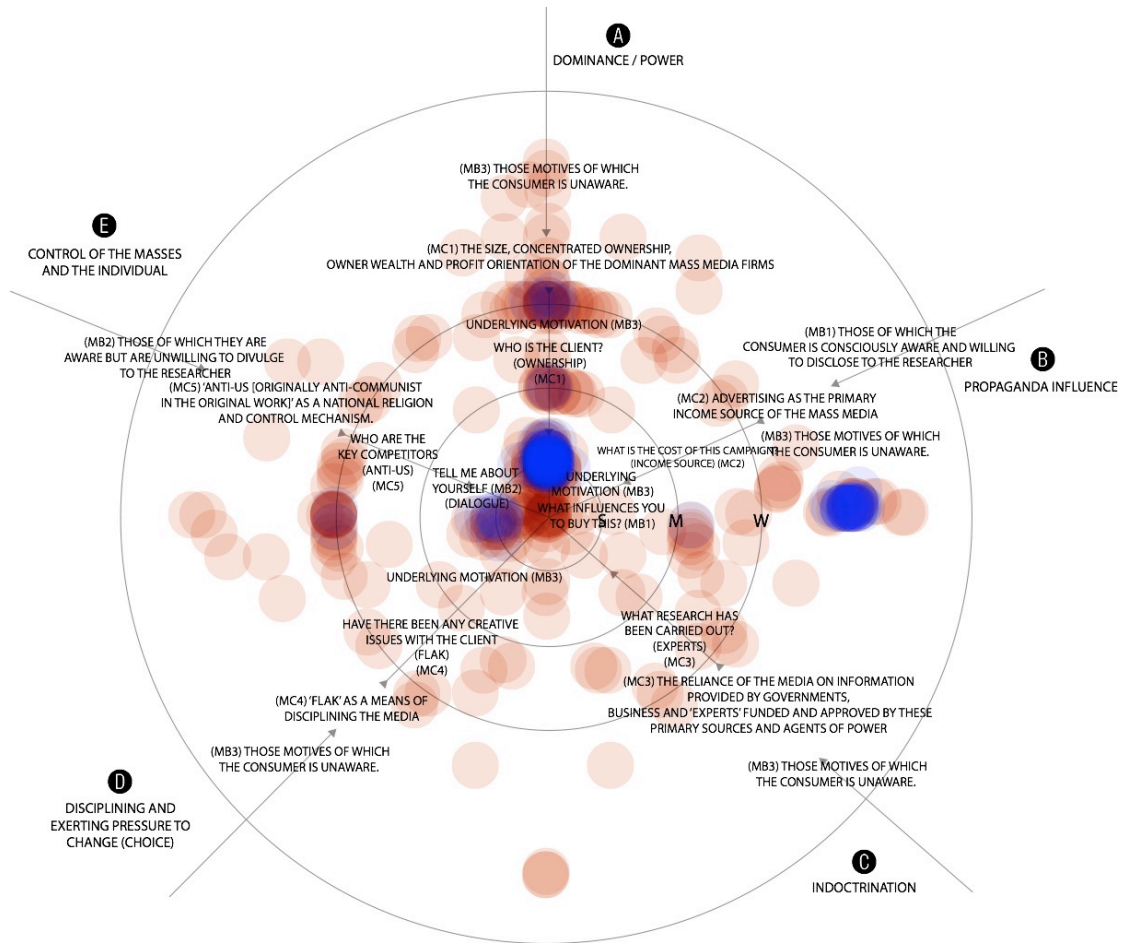


Figure 3.21: Diagram of multi-dimensional positioning map with manufacturing consent and motivational behaviour layers visible

Figure 3.20 presents the multidimensional map in relation to the combined macro (**manufacturing consent**) and micro (**motivational behaviour**) theoretical positions to view in relation to the cross-case analysis. The categorisations as described in Section 3.9, 3.10 and 3.11, the development of the criteria for analysis are positioned in relation to the sub-textual hermeneutic inference (HI) categorisations shown (Section 3.9), and are presented throughout the data collection process within all multi-dimensional maps (Section 3.14).

MC1	Ⓐ	Dominance / Power
MC2	Ⓑ	Propaganda / Influence
MC3	Ⓒ	Indoctrination
MC4	Ⓓ	Discipline and exerting pressure to change (choice)
MC5	Ⓔ	Control of the masses and the individual

Table 3.26: Manufacturing consent categorisations

MB1	Ⓑ	Propaganda / Influence
MB2	Ⓔ	Control of the masses and the individual
MB3	Ⓐ Ⓒ Ⓓ	Dominance / Power Indoctrination Discipline and exerting pressure to change (choice)

Table 3.27: Motivational behaviour categorisations

MB3 categorisations Ⓐ Ⓒ Ⓓ are reflective of the alignment to the hermeneutic inference (HI) mapped between the two participating groups (advertiser / sender and consumer / receiver) where significant parallel conceptual relationships occur (Table 3.28).

MC1	Ⓐ	Dominance / Power	Ⓐ	MB3
MC3	Ⓒ	Indoctrination	Ⓒ	MB3
MC4	Ⓓ	Discipline and exerting pressure to change (choice)	Ⓓ	MB3

Table 3.28: MB3 categorisations mapping to manufacturing consent hermeneutic inference (HI)

The additionality in Table 3.28 in terms of the hermeneutic inference (HI) mapping can be further described in relation to the redefinitions as;

Ownership	MC1	Ⓐ	Dominance / Power	Ⓐ	MB3	Underlying Influence
Experts	MC3	Ⓒ	Indoctrination	Ⓒ	MB3	Underlying Influence
Flak	MC4	Ⓓ	Discipline and exerting pressure to change (choice)	Ⓓ	MB3	Underlying Influence

Table 3.29: Relational redefinitions reference

The redefinition across all categorisations gives the cross-case analysis a QUANT structure for the mapping process to follow. Both **manufacturing consent** and **motivational behaviour** multi-dimensional maps and the combined **manufacturing consent / motivational behaviour** multi-dimensional maps are described in terms of an overlaying of data. The convergence has allowed cross-community mapping based on the underpinning hermeneutic inference (HI) as a QUANT continuum through the reporting process. Chapter 5 reports back the cross-case analysis findings based on this model.

Therefore the QUAL hermeneutic inference (HI) ‘sign posts’ throughout the analysis of the case studies serve as a revision and interpretation of the structural process found in the conceptual model where the hermeneutic inference (HI) and the related QUANT multi-dimensional mapping that followed gives the potential for further and deeper contextualisation via cross-case analysis (Table 3.30).

Ⓐ	Dominance / Power	MC1	MB3
Ⓑ	Propaganda / Influence	MC2	MB1
Ⓒ	Indoctrination	MC3	MB3
Ⓓ	Discipline and exerting pressure to change (choice)	MC4	MB3
Ⓔ	Control of the masses and the individual	MC5	MB2

Table 3.30: Cross-case categories and dimensions

Therefore the conversational informal discussion probes (triggers) were linked to the theme of ‘client’ as a symbol of the size, concentrated ownership, owner wealth and profit orientation of the dominant mass media firms (Herman and Chomsky (1998), Chapter 2, Section 2.3), giving the researcher the opportunity to explore the sub-text of the conversation in line with Rubin and Rubin (2005), and the needs of data analysis,

and in turn, the meaning and insight into ownership on an individual and personal level was obtained (Chapter 3). Conversational informal discussion probes (triggers) were linked to the theme of a conflict of interest in the dialogue (Tadajewski (2006), Chapter 2), giving the researcher the opportunity to explore the sub-text of the conversation in line with the processual needs of data analysis and in turn an unconscious meaning and insight into this, on an individual and personal level, was obtained (Chapter 3, Section 3.11.1).

The mapping and conceptualisation outlined will be further described and confirmed throughout the process of analysis in Chapters 4 and 5 with some further additionality and clarification in keeping with the mixed methods methodological approach.

### **3.15 Limitations of the research and ethical considerations**

#### **3.15.1 Limitations of the research**

Limitations have been mitigated throughout this study through the approach taken and the methods utilised and justified. The rigorous nature of this inquiry has been developed by appropriate application of a research design (Section 3.5) and methodology (Section 3.2) based upon the philosophical (Section 3.2.2.4), ontological (Section 3.2.4) and epistemological (Section 3.2.5) positions.

This study is not limited to a single case –a mixed method design has been chosen to enable cross-case analysis to be undertaken (Chapter 5). However, a generalised outcome has not been sought, preference instead having been given to the depth and longitudinal nature of the inquiry within specific contexts (Chapter 1, Section 1.2). The longitudinal nature of this inquiry is seen here as a worthwhile research construct

allowing for an enhanced understanding of the phenomena from an historical, non-linear point of view, little seen in design research (Chapter 2).

The most significant limitation in a study, such as this, is the interpretivist nature of the design, which is reliant upon the knowledge and skills of the researcher. In this case these issues are further exacerbated by the prior ‘intimate relationships’ that the researcher has with the respondents. However, Section 3.7 – 3.14 explains the detail of the design in relation to the participants and the development of a hermeneutic approach to theory development within the study, each component giving the ongoing iterative process a relationship with the prior literature (Chapter 2).

In summary, the researcher acknowledges the wider debate and critique of interpretivist studies. However, through the justifications articulated throughout this and preceding chapters, any doubt to the rigour of approach has been eliminated in favour of a mixed methods methodology best suited to the aim of seeking a depth of insight of an under-researched phenomenon.

### **3.15.2 Ethical considerations**

The area of inquiry tackled by the study was thought to be of little ethical threat to wider society, investigating as it does a conceptual proposition within the practice of advertising and focus upon the construction of theory. Nevertheless, the study upholds academic integrity proposing protocol, process and findings in a true and fair way, detailing any limitations present and justifying any methods chosen and actions taken.

### **3.16 Conclusion to Chapter 3**

#### **3.16.1 Conclusion**

For research into consumer behaviour to have value it perhaps should be viewed equally within the areas of policy, practice and research. Research and policy will value the quality of insight gained into application of concepts in practice – practice will value the quality of the methodological justification in order to develop new interpretations and deeper insights into consumer theory and consumer behaviour research implementation.

Thus, this chapter has outlined the approaches used to achieve the desired outcome for the two groups. Within this context, therefore, an approach has been chosen that seeks an immersion within the phenomena. In doing so, it achieves a richness and depth of meaning in the outcomes whilst blending the need for validity and creativity in interpretative research. The author purposefully refrained from pre-informed parameters of collection and prediction, preferring to use a mixture of interpretative approaches and ethnographic methods as outlined in this chapter to assist in the development of knowledge that takes into account the influences, detail, context and characteristics of the phenomena (Deacon, 2008; Carson et al. 2002).

Finally, in support of this goal, an appropriate ethical stance has been taken to the approach, operation and reporting of the research. Chapter 4 will report in detail the findings of the study using the criteria for analysis as outlined in Chapter 3 as a framework for analysis.

As a summary of the research outlined so far, the researcher presented a research question (Chapter 1, Section 1.2) that is explored with a predominately hermeneutic, and therefore holistic, mixed methods methodology. This methodology primarily uses an intensive analysis of an individual unit, stressing developmental factors in relation to context (Flyvbjerg, 2006) to examine two groups, the advertiser / sender and the

consumer / receiver. Each group can be mapped onto one of the two conceptual positions described,

The advertiser / sender –

The macro **motivational behaviour** (Herman and Chomsky, 1998) position

The consumer / receiver –

The micro **manufacturing consent** (Tadajewski, 2006) position

The data captured from the two groups (in isolation from one another to retain focus on the issues in relation to the researcher) are analysed separately and then cross-analysed to gain a further insight into the relationship both groups have with advertising and integrated marketing communications, and how, or if, this has altered the consumers' behaviour. This third behavioural position, the relationship between the two groups, being the 'meso', or middle, theoretical position (Chapter 2, Section 2.5), is the focus of this study and as a new insight into the research question posed, it is an additional aspect of the research that can be viewed as an original contribution to knowledge. The research question can be seen as a described model thus,

**Advertiser / sender**

|

**Consumer / receiver**

or

**Macro**

|

**Meso**

|

**Micro**

**Or**



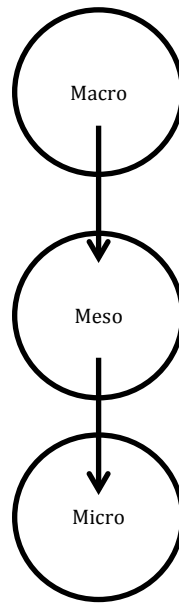


Figure 3.22

With the 'meso' part of this description being the focus, and outcome, of the study.

## **4 Chapter 4 – QUAL Findings**

## 4.1 Introduction

Chapter 4 describes and positions the findings in context of the theory within which the research issues are identified locally and within the discrete domains and in relation to the conceptual model as a whole.

The preceding Chapter 3 established the methodological foundations that support an enquiry and exploration of phenomena in context; it also considered and justified a research strategy, design and the criteria for analysis. As debated in Chapter 3, a case research design was chosen to enable exploration of and meaning making within complex phenomena and in this study the complex phenomena being the understanding of the relationship between advertiser / senders and consumer / receivers from a macro to micro theoretical level. The type of study undertaken and its justification is described in Chapter 3, and uses an 'inquiry from the inside' approach, as discussed in Chapter 3, Section 3.8.1, which reflects the direct involvement by the researcher and the relationship the researcher has within the context of the study.

Chapter 3, Section 3.8.8 outlined the units for analysis and Section 3.8.9 – 3.8.13 detailed the data generation methods, the result of which has been reported within this chapter. Responsive interviewing (Chapter 3, Section 3.8.11) was used to support:

1. Conceptual clarification
2. Theory elaboration
3. Ethnographic interpretation
4. Participant observation

These allowed for the construction of an enhanced understanding of context and complexity as described as the iterations of research in Chapter 3, Section 3.8

1. Iteration one – initial research contact and open-ended interview,
2. Iteration two – contextual observations,
3. Iteration three – multi-case and cross-case analysis and explanation moving towards theory building.

In order to report the findings across the cases under investigation within this study, a common framework has been used to assist in both in-case and cross-case analysis. However, in order to allow a depth of analysis, 10 advertiser / sender and 7 consumer / receiver cases have been chosen to feature in this chapter.

It is important to note that once 7 consumer / receiver cases were undertaken, the researcher then worked with Level 5 undergraduates on the BA (Hons) Advertising Design Programme at the University of South Wales to undertake open-ended interviews based on the responsive interviewing protocols outlined (Section 3.8.12). The process was extended over a period of two years longitudinally. This extended ethnographic work was undertaken in order to demonstrate the potential for implementation and development of the theory in context based on the research question (Chapter 1, Section 1.2). The instruction of the undergraduates enabled the researcher to gain a further and deeper insight into consumer / receiver behaviour by extension whilst remaining the instrument of analysis within the process. Each participant case was reviewed by the researcher, and the researcher was located in the research at all times as a participant – observer.

The case framework comprises the following components:

1. A case history
2. A research history
3. The advertiser / sender, consumer / receiver categories and dimensions in context (Chapter 3, Section 3.5)
4. A contextualised multi-dimensional map of positioning map for comparative contextual consumer behavioural meaning (Chapter 3, Section 3.16)

Each case finding will therefore be reported in this way and conclude with a summation of the individual case findings (Section 4.19). Chapter 5 will report the outcome of the cross-case analysis and seek to further develop an understanding of the power exchanges in the value exchange process for both groups within context through the identification of the commonalities and variances found between all of the participants under investigation within this study. The implications of the findings of this study for: policy, practice and research will be considered and discussed in Chapter 6.

**All conversations order**

1. ■ TS  
11<sup>th</sup> August 2011 at 16:11
2. ■ SM  
24<sup>th</sup> August 2011 at 18:47
3. ■ HJ  
26<sup>th</sup> August 2011 at 14:42
4. ■ FB  
31<sup>st</sup> August 2011 at 8.54
5. ■ NM  
3<sup>rd</sup> September 2011 at 10:59
6. ■ SP  
3<sup>rd</sup> September 2011 at 16:36
7. ■ PB  
22<sup>nd</sup> September 2011 at 16:31
8. □ RM  
12<sup>th</sup> October 2011 at 12:32
9. □ AM  
19<sup>th</sup> October 2011 at 14:10
10. □ LH  
24<sup>th</sup> October 2011 at 13:37
11. ■ JP  
26<sup>th</sup> October 2011 at 13:48
12. ■ TL  
26<sup>th</sup> October 2011 at 18:18
13. □ CN  
4<sup>th</sup> November 2011 at 15:38
14. □ HB  
5<sup>th</sup> November 2011 at 15:52
15. □ PV  
28<sup>th</sup> November 2011 at 12:14
16. ■ RG  
19<sup>th</sup> January 2012 at 15:44
17. ◆ JW  
16<sup>th</sup> April 2012 at 13:30
18. ◆ KP  
23<sup>rd</sup> April at 11:15
19. ◆ SK  
24<sup>th</sup> April at 14:46

20. ◆ SH  
18<sup>th</sup> April 2012 at 13:00
21. ◆ TW  
18<sup>th</sup> April 2012 at 11:00
22. ◆ TW  
13<sup>th</sup> April 2012 at 10:00
23. ◆ NS  
27<sup>th</sup> April 2012 at 15:30
24. ◆ LW  
24<sup>th</sup> April at 20:30
25. ◆ DC  
28<sup>th</sup> April 2012 at 19:30
26. ◆ DP  
29<sup>th</sup> April 2012 at 10:30
27. ◆ HH  
23<sup>rd</sup> April 2012 at 10:15
28. ◆ OG  
30<sup>th</sup> April 2012 at 20:30
29. ◆ PT  
13<sup>th</sup> April 2012 at 14:34
30. ◆ NS  
27<sup>th</sup> April 2012 at 15:49
31. ◆ MC  
5<sup>th</sup> April 2012 at 21:57
32. ◆ LCL  
15<sup>th</sup> April 2012 at 15:15
33. ◆ BCL  
21<sup>st</sup> April 2012 at 13:27
34. ◆ NS  
29<sup>th</sup> April at 15:28

□ 6 not 7

**Advertiser / senders conversation order**

1. ■ TS  
11<sup>th</sup> August 2011 at 16:11
2. ■ SM  
24<sup>th</sup> August 2011 at 18:47
3. ■ HJ  
26<sup>th</sup> August 2011 at 14:42
4. ■ FB  
31<sup>st</sup> August 2011 at 8.54
5. ■ NM  
3<sup>rd</sup> September 2011 at 10:59
6. ■ SP  
3<sup>rd</sup> September 2011 at 16:36
7. ■ PB  
22<sup>nd</sup> September 2011 at 16:31
8. ■ JP  
26<sup>th</sup> October 2011 at 13:48
9. ■ TL  
26<sup>th</sup> October 2011 at 18:18
10. ■ RG  
19<sup>th</sup> January 2012 at 15:44

■ Advertiser / sender  
 □ Consumer / receiver  
 ◆ Consumer / receiver interviewed by student.  
 Undergraduate Level 5 students in progressive years embedded as part of the longitudinal study with researcher as participant.

<b>Consumer's conversation order</b>		
8. □RM 12 <sup>th</sup> October 2011 at 12:32	20. ♦ SH 18 <sup>th</sup> April 2012 at 13:00	30. ♦ NS 27 <sup>th</sup> April 2012 at 15:49
9. □AM 19 <sup>th</sup> October 2011 at 14:10	21. ♦ TW 18 <sup>th</sup> April 2012 at 11:00	31. ♦ MC 5 <sup>th</sup> April 2012 at 21:57
10. □LH 24 <sup>th</sup> October 2011 at 13:37	22. ♦ TW 13 <sup>th</sup> April 2012 at 10:00	32. ♦ LCL 15 <sup>th</sup> April 2012 at 15:15
13. □CN 4 <sup>th</sup> November 2011 at 15:38	23. ♦ NS 27 <sup>th</sup> April 2012 at 15:30	33. ♦ BCL 21 <sup>st</sup> April 2012 at 13:27
14. □HB 5 <sup>th</sup> November 2011 at 15:52	24. ♦ LW 24 <sup>th</sup> April at 20:30	34. ♦ NS 29 <sup>th</sup> April at 15:2814
15. □PV 28 <sup>th</sup> November 2011 at 12:14	25. ♦ DC 28 <sup>th</sup> April 2012 at 19:30	<b>□ Consumer / receiver ♦ Consumer / receiver interviewed by student. Undergraduate Level 5 students in progressive years embedded as part of the longitudinal study with researcher as participant.</b>
17. ♦ JW 16 <sup>th</sup> April 2012 at 13:30	26. ♦ DP 29 <sup>th</sup> April 2012 at 10:30	
18. ♦ KP 23 <sup>rd</sup> April at 11:15	27. ♦ HH 23 <sup>rd</sup> April 2012 at 10:15	
19. ♦ SK 24 <sup>th</sup> April at 14:46	28. ♦ OG 30 <sup>th</sup> April 2012 at 20:30	
	29. ♦ PT 13 <sup>th</sup> April 2012 at 14:34	

Figure 4.1: Conversation order and lists of advertiser / senders and consumer / receivers

## **4.2 Case findings, analysis and discussion**

### **4.3 Detail analysis of AS5 (Case 1)**

#### **4.3.1 Case history: AS5**

AS5 was established in 2001 as a graphic design consultancy.

They have worked with clients including 3, Adidas, Southbank Centre, Reebok, Paul Smith and many others. They create identities, packaging, and campaigns at their studios.

At the time of interview, the premises were in West London, United Kingdom. It is of interest to the researcher to note that the company was about to move into new premises in East London. AS5 were moving to the new premises as part of a cost-cutting exercise due to rising rents in Covent Garden. Both areas and premises are well known to the researcher as he had worked with a colleague, when it was photographers studio. The researcher had collaborated with the photographer on various album cover designs for clients. It is of further interest to the researcher that both premises are almost identical in architecture and layout.

The Stukeley Street area of Covent Garden is part of what is considered the 'Media Village' of Central London where renovated Victorian warehouses and similar building stock have been taken over by media companies offering a range of media solutions. It differentiates itself from Soho inasmuch as it does not have an association or history with the British film industry. Covent Garden is a prime retail and social meeting area and the media companies use this positioning to effect in relation to attracting clients. Footfall is low in Stukeley Street itself and is 'off the beaten track' of the general consumer.



TS is a Graphic Designer and partner at the AS5. The researcher has known him for over five years and acknowledges TS's deep understanding and passion for the subject.

#### **4.3.2 Research history**

An initial meeting took place at the premises on 16<sup>th</sup> August 2011 at 4:30 pm; a recorded interview was undertaken and lasted approximately an hour. The interview took place in the meeting room of the AS5's offices, conversation was flowing and there were no interruptions during the interview. The advertiser / sender categories and dimensions in context

##### **i) MC1: Ownership (Who is the client?)**

TS vacillates between a weak to medium understanding of the client throughout the conversation. It is challenging to establish what the relationship with the client is built on in regards to the early development of the process. It seems an ad hoc process formed on the base belief client and creative have in the product.

Phrases such as:

‘Well, they came to me. They rang out of the blue (mumbling) selling on foot, from door to door, but and they wanted it to be more professional, so she had a bottle of olive oil and she was going round the neighbourhood, selling to people she knew and then they'd tell someone else – so I said ‘What a brilliant idea. Pop in and have a chat’.

reinforce this understanding. Throughout the conversation, it emerges that the dynamic between advertiser / sender and consumer / receiver holds a weak (W) bond. There is no dominant in the transaction. As an owner of wealth and control the advertiser / sender sees the consumer / receiver as:

‘... kind of “Sloaney” types, because they come across as quite “Sloaney” people who are doing it, so I’m guessing that type of West direction-based lifestyle. I think a lot of people tend to be into this natural, organic – this wholefood thing. I think different to down at Asda doing the daily shop – I think it’s that crowd’.

Therefore the relationship is ill defined in regards to ownership in Chomsky / Herman terms. It does however confirm that the subtext of manufacturing consent is available to us as a research tool. As the first interview to be mapped against the conceptual model proposed it has a potential for ‘fit’ in relation to the tables (QUAL) multi dimensional mapping (QUANT) in Chapter 3 as a ‘test’ of the research method.

**ii) MC2: Income source (What is the cost of the campaign?)**

‘There’s overheads; I’m not in my mum’s bedroom, I’m not on my laptop straight out of college’. I’ve nothing against the kids who are straight out of Uni, working on their laptops in their mum’s bedrooms – they shouldn’t be in their mum’s bedroom though! They can get away with it, there’s no overheads, and that’s fair enough but at some point they are going to be in a position where they are going to have to charge what other people charge’.

A cost goal is not made explicit. Much of the discussion is anecdotal and centers on the general issue of the small company / designer issues with billing. The researcher probes for an insight into the ideas of advertising, as the primary source of the mass media but the context does not give space to discuss this fully. Rather the conversation is broadly focused on the advertiser / senders fee issues.

**iii) MC3: Experts (What research has been carried out?)**

The use of experts is peripheral to the project but they are utilized in a weak (W) context and not, as one may expect, as a tool for indoctrination or a display of power to control the consumer in order to move the client relationship forward:

‘This illustrator, she does it all with pen, so it’s going to be that look, I’ll get her to do some ideas on it and I’m like ‘look, don’t spend any time on it because I know it’s going to change’ and she was like ‘well, I have to do this’ and I’m saying ‘look, don’t go silly on me because I can’t imagine us even going with this’.

**iv) MC4: Flak (Have their been any creative issues with the client?)**

TS has a medium (M) to strong (S) understanding of the creative issues that arise and how to deal with them. As a form of flak TS controls this aspect of the work well and is confident in the company’s ability to accept this as part of the natural process. Much of the dialogue is spent dissecting this part of the process along with ideas of

**MC1:** Ownership.

**v) MC5: Anti-us (Who are the key competitors?)**

Here we frame the idea of ‘anti-us’ as the approach to competitors. TS has a medium (M) understanding of this aspect of the work and demonstrates an instinctive view of the process:

‘...Not that I was looking at the logo. I was just looking generally. You know when you look at a shelf full of olive oil, what stands out? Because looking at a shelf most of the time – Sainsbury’s Own, Tesco’s Own.

Are they all like the same colours and stuff?

The same shape. It’s all – it’s got a picture of olives, or some oil, the markings. The people that - it’s a long time ago I don’t know if they still do because it’s a long time ago – the people who did, the agency that did the Harvey Nichols stuff back in the mid ‘90s’.

### **4.3.3 Summary of analysis for AS5**

The analysis of the language use in context would suggest that AS5 as a company reflects the personality of the partner: TS in this case.

The company operates within the design sector and sits outside of the ‘advertising industry’, which has become highly competitive in recent years with a decline in clients and fees.

The meaning derived is centered on the individual in this case. The individual’s responses act as a foundation for the insight gained and setting for further conversations. There is a strong internal expression intonated throughout the data, self-developed meaning when describing market development activity supports this.

Therefore the understanding of consumer / receiver behaviour in this case is developed by the individual characteristics of the designer and the conceptual approach is informal and situation specific – very few industry/formal definitional constructs being observed.

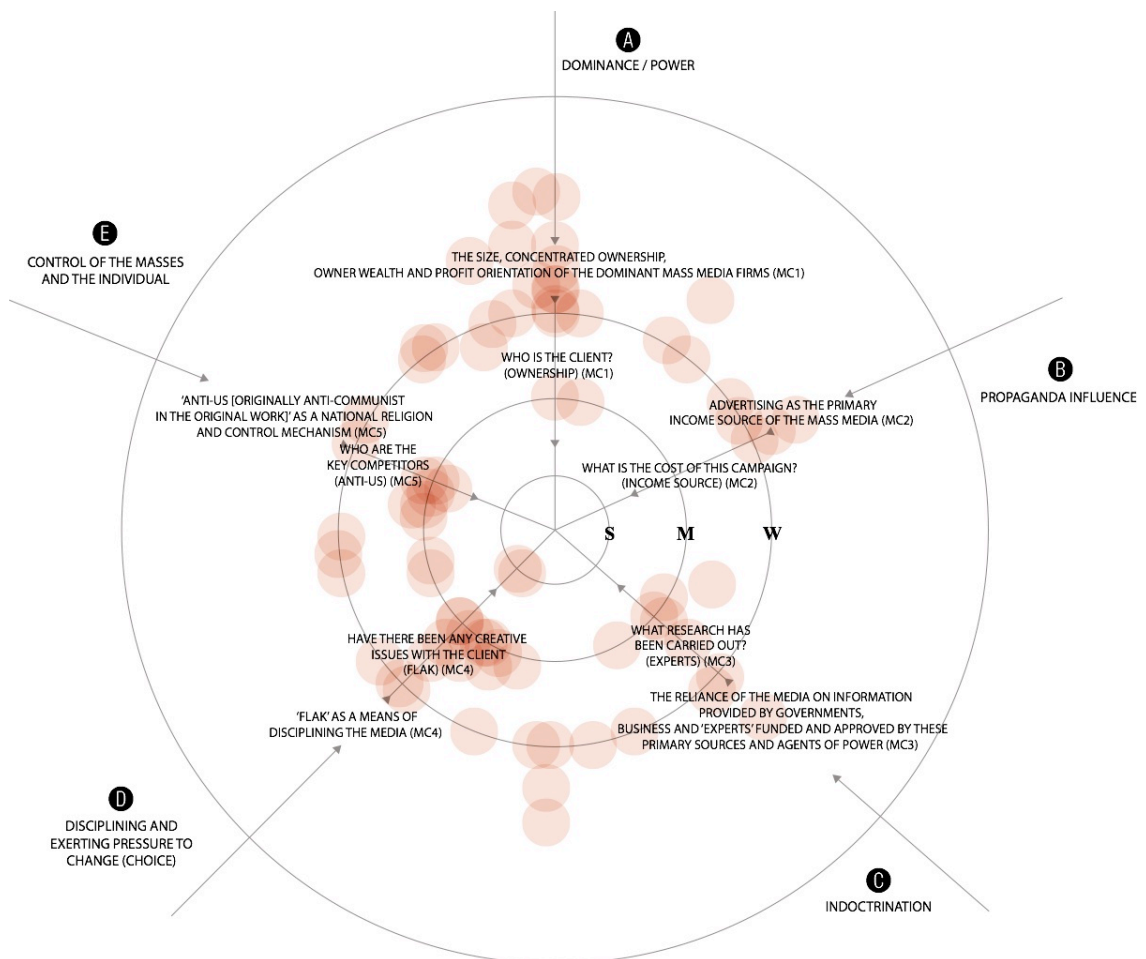


Figure 4.2: The multi-dimensional positioning ‘footprint’ for Case 1 mapped against the five categories and advertiser / sender dimensions discussed in Section 3.6.13.1 – 3.6.13.2, the criteria for analysis.

Categorisation Dimension	Findings/insights
MC1	<p>A weak (W) to medium (M) understanding of the client.            Lack of direction from the client.            Some understanding of who the client is.            Dominance / Power issues not defined.            Ownership of process is held with client.</p>
MC2	<p>A weak (W) to medium (M) understanding of costs.            Costs issues are anecdotal.            Propaganda / Influence potential weak (W).            Income source weak (W).</p>
MC3	<p>A weak (W) to medium (M) understanding of research.            No research goal identified.            Indoctrination not discussed.            Use of experts weak (W).</p>
MC4	<p>A strong (S) understanding of creative issues.            Creative issues discussed at length.            Discipline and exerting pressure was subtle.            Flak was prevalent but undirected by both the client and advertiser / sender.</p>
MC5	<p>A medium (M) understanding of competitors.            Competitors were viewed instinctively.            Control was not discussed.            Anti-us was framed as a discussion around process and design that gave an understanding of how the advertiser / sender experiences the process. This was a surprise as the researcher had assumed that the advertiser / sender would be in control of the idea of ‘anti-us’ but instead demonstrated behaviour that could be viewed as inherently part of the system as opposed to outside the system in a way that would view the advertiser / sender as a form of deus ex machina (god out of the machine) actor. Suggesting that the advertiser / sender is embedded in the process of exchange rather than an external force on the consumer / receiver.            As an insight this moved the researchers thinking forward to begin to formulate a position where the manufacturing consent theoretical position has the potential to be dominant to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike.            This thinking was taken to the next interview for further exploration and will be listened to closely in the following conversations.</p>

Table 4.1: Case 1. Key findings/insights

#### **4.4 Detail analysis of AS8 (Case 2)**

##### **4.4.1 Case history: AS8 – SM**

AS8 are a specialist branding and communication studio specializing in brand identity, print and digital communication, art direction.

AS8 are based in Cardiff, United Kingdom. They are a small company of three designers. The interview was not held at the company's offices, the participant, SM chose to undertake the interview in the café of John Lewis, Cardiff. The company themselves are based in the Cardiff Bay area of the city within a small microcosm for the creatives in Cardiff. Bute Street itself is, like the AS5 location in London, in an 'off the beaten track' area that has some renovated Victorian offices on the outskirts of a high developed 'new build' bay area.

SM is a graphic designer at Departures. The researcher has known him for over five years.

##### **4.4.2 Research history**

An initial meeting took place at John Lewis on 24th August 2011 at 18:47; a recorded interview was undertaken and lasted approximately an hour. The interview took place in the restaurant of John Lewis, a choice made by the interviewee, conversation was familiar and there were no interruptions during the interview. SM is not a strong verbal communicator in the sense of lengthy replies. This was expected before interview and much of the pre-amble to conversation around the topic was useful to the researcher in helping extemporize and continue to form questions that are becoming more focused from interview to interview. Choices around the first series of meetings were to allow

the researcher time to practice conversational in-depth interview techniques and start to gain an insight into the process and the type of questions required.

#### **4.4.3 The advertiser / sender categories and dimensions in context**

##### **i) MC1: Ownership (Who is the client?)**

Within this dimension the analysis of the case would suggest the client was adaptable and that no issues arose. This appears to be the case in general with AS8. It is possible that all of their work is exemplary, or there may be other issues the designer and researcher are unaware of. It is perhaps useful to note the experience of flak (MC5).

As the client was:

‘just happy to go with it’.

‘get their name out there.’

##### **ii) MC2: Income source (What is the cost of the campaign?)**

Much of the information gleaned is general and little further depth was achieved.

‘I would imagine it’s money based. They probably don’t want to look nice for the sake of it’.

##### **iii) MC3: Experts (What research has been carried out?)**

A broad discussion only in regards to funded experts.

##### **iv) MC4: Flak (Have their been any creative issues with the client?)**

More discursive part of the interview around the control of media (as a subtext or hermeneutic inference (HI)) with little issue of flak perceived.

##### **v) MC5: Anti-us (Who are the key competitors?)**

Little evidence of control mechanisms in place.

#### 4.4.4 Summary of analysis for AS8

The analysis of the language use in context would suggest that AS8 as a company is low profile and modest in its outlook due to the lack of depth of information forthcoming.

SM is a good ambassador for the company, a sure and steady designer at the beginning of his career.

The company operates within the design sector and sits outside of the ‘advertising industry’, which has become highly competitive in recent years with a decline in clients and fees.

The meaning derived therefore is centered on the individual in this case.

The individual’s responses act as a foundation for the insight gained and setting for further conversations.

Therefore the understanding of consumer / receiver behaviour in this case is developed by the individual characteristics of the designer and the conceptual approach is informal and situation specific – very few industry/formal definitional constructs being observed.

Other than a broad view on media issues little can be gained at this stage from the meeting. The interview acts as a good example of a ‘low return value’ situation to give contrast to others where rich data flows.



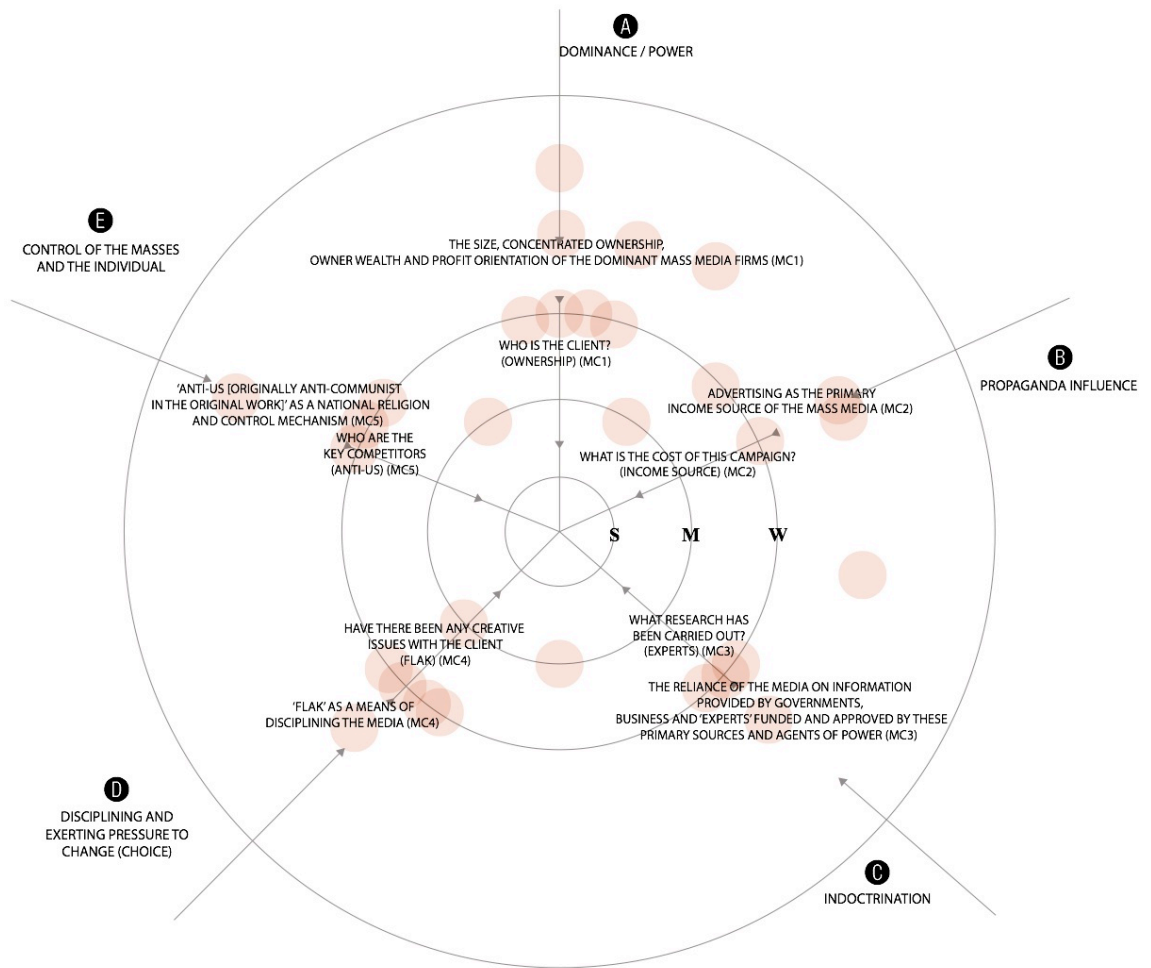


Figure 4.3: The multi-dimensional positioning ‘footprint’ for Case 2 mapped against the five categories and advertiser / sender dimensions discussed in Section 3.6.13.1, the criteria for analysis

Categorisation Dimension	Findings/insights
MC1	<p>A weak (W) understanding of the client.            Some understanding of who the client is.            Dominance / Power issues not defined.            Ownership of process is ill defined.</p>
MC2	<p>A weak (W) understanding of costs.            Costs issues are anecdotal.            Propaganda / Influence potential weak (W).            Income source weak (W).</p>
MC3	<p>A weak (W) understanding of research.            No research goal identified.            Indoctrination not discussed.            Use of experts weak (W).</p>
MC4	<p>A weak (W) to medium (M) understanding of creative issues.            Creative issues discussed at length.            Discipline and exerting pressure not discussed.            Flak was not a issues in this case but some conversation was had.</p>
MC5	<p>A weak (W) understanding of competitors.            Competitors were viewed instinctively.            Control was not discussed.            No evidence of an insight into an control mechanisms described            Again, this was a surprise as the researcher had assumed that the advertiser / sender would be in control of the idea of ‘anti-us’ but instead demonstrated behaviour that could be viewed as inherently part of the system as opposed to outside the system in a way that would view the advertiser / sender as a form of deus ex machina actor.            As an insight this moved the researcher’s thinking forward further to formulate a position where the manufacturing consent theoretical position is dominant to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike.            This thinking was taken to the next interview for further exploration and as a key issue in the developing research.</p>

Table 4.2: Case 3. Key findings/insights

## **4.5 Detail analysis of AS6 (Case 3)**

### **4.5.1 Case history: AS6 – HJ**

HJ established AS6 in 1982. He is a sole trader with over 30 years' experience as a professional photographer. His main focus is now as a specialist in 'food photography' and studio-based still life for advertising and brand agencies.

AS6 occupies a converted Victorian house. The studio includes a basement area, above the studio are the living quarters for the photographer and the company is self-contained.

HJ has spent the last 30 years undertaking a range of assignments nationally and internationally.

### **4.5.2 Research history**

An initial meeting took place at the premises on 26th August 2011 at 14:42 pm; a recorded interview was undertaken and lasted approximately one and a half hours. The interview took place in the studio whilst HJ was working on a shoot for a client. The item being photographed consisted of a large metal plate with the centre punched through as if it had been shot with a canon, conversation was flowing and there were no interruptions during the interview. Arrangements were made for follow-up observational meetings and these have occurred at several events at the studio, institutional events, socially and at various other formal and informal occasions. It is also important to note that in the development of this relationship with HJ, this in turn, has led to working with another case study subject, RG. This progression of relationships supporting the development of a hermeneutic approach to the development and generation of data as outlined (3.3).

### 4.5.3 The advertiser / sender categories and dimensions in context

#### i) **MC1: Ownership (Who is the client?)**

In relation to the developing analysis of the conversations conducted in order HJ has the most focused responses in relation to **MC1** to date. Client goals and direction are clear at all times. HJ has constructed his own 'world view' via experience and practical application of approach, key indicators to this are predominant in all dialogue, whether overt or as a subtext to the subject at hand. An opinion in regards to the construction of the idea of 'what is a brand' can be seen in such statements as;

'So that's kind of one of the things I'm going to say to you where, really speaking, because brands are sign-posts because they let us lead an easier and more fulfilled life, because we don't have to make decisions about what we want'.

In addition to this approach HJ also demonstrates a clear need to redefine and position the brand in order to progress the work for the client and himself;

'And then other times the clients say, 'we sell this' and especially if it's a service industry job, it's difficult, but I suppose one of the problems is that a lot of clients don't understand their own brand. I think the clients never need a brand and quite often the brand's document is an excuse to say no, you know - it's an idea. 'Well, can we photograph this?'' 'No'.

An issue that is emerging is how the client perceives themselves and the brand. It appears that HJ sees much of the construction of identity is perhaps used more of a defence position rather than a tool for communication, for example, 'quite often the brand's document is an excuse to say no'.

The conversation is peppered with qualifiers in regards to statements; this perhaps suggests doubt in the veracity of the information due to little research being carried out. In relation to the current research issue it suggests that manufacturing consent is little understood but tacitly accepted,

'And a brand audit should really suggest your methods of delivery, shouldn't it?'

Mapped against the categories and dimensions in the diagram presented it is evident that HJ has a strong focus on the issues surrounding ownership and is active in the discussion and development of ideas surrounding this on a practical level.

**ii) MC2: Income source (What is the cost of the campaign?)**

HJ demonstrates a clear understanding of cost implications and the need to relate this to the ownership of the media. Much of the dialogue and implicit meaning derived from the case study is closely interlinked with the ideas of ownership (MC1). It is important to note that much of the conversation around cost implications and day rates were undertaken when recording was finished. It is sufficient to say that a very clear idea of the need for discussion of costs and ownership occur in the process and support HJs position as a very aware actor in the idea of constructing the transfer of meaning *from* the advertiser / sender *to* the consumer / receiver.

**iii) MC3: Experts (What research has been carried out?)**

Expert knowledge, use and clearly defined research goals are strong (S). However, it should be made clear that the idea of this in context is based around practical demonstration of expert craft knowledge with little or no input from ‘experts’ being identified in relation to the work or other processes discussed. Evidence in terms of artifacts would be sought for clarification and would benefit other conversations, and this will be flagged for future observational meetings.

**iv) MC4: Flak (Have there been any creative issues with the client?)**

HJ has a medium understanding of the creative issues surrounding the work carried out. It is perhaps due to the nature of the creative work undertaken as a photographer that this area of probing returned the least data. Much of this will be interesting to compare

in relation to RG, who works closely with HJ on many of the brand projects described in this research document. The researcher has been fortunate enough to view the two working together and as an observation it would appear that RG ‘fields’ much of the issues relating to client in regards to their working relationship. Outside of this it appears much of the work undertaken by HJ is interpretive of briefs set by other creatives in advertising and this may mute some of the issues that would otherwise occur. So more probing here would benefit the research.

‘I think the opposite to the brand is the kind of natural resistance. Going back to my story about PHS and the bloke in Data Shred – he immediately kind of limited his company’s services - I think that’s like the devil within’.

‘Well, you know, the people that have to buy into the brand are the people on the shop floor’.

#### v) **MC5: Anti-us (Who are the key competitors?)**

Here we frame the idea of ‘anti-us’ as the approach to competitors. HJ has a strong (S) understanding of this aspect of the work and demonstrates an instinctive view of the process in localized form:

‘My competitors don’t [understand the client / brand]. My competitors don’t bring as much to the party as they ought to’.

‘I’ve spent years working on brands and one of the things I try and say about myself is I’m used to working with my valued brands and you know, you don’t have to tell me anything twice – I’m not stupid – I will get it – but a lot of photographers don’t’.

#### **4.5.4 Summary of analysis for AS6**

The analysis of the hermeneutic inferences (HI) in context would suggest that AS6 reflects the personality of the owner.

The meaning derived therefore is centered on the individual in this case. The individual’s personality and character act as a foundation for the insight gained and setting for further conversations. Much of the conversation was highly personalised; self-developed meaning when describing creative issues and flak supports this, most of the opinion although justified is not based in further exploration of the subject.

Therefore the understanding of consumer / receiver behaviour in this case is developed by the individual characteristics of the photographer and the conceptual approach is general and situation specific – very few expert (MC3) definitional constructs being observed.

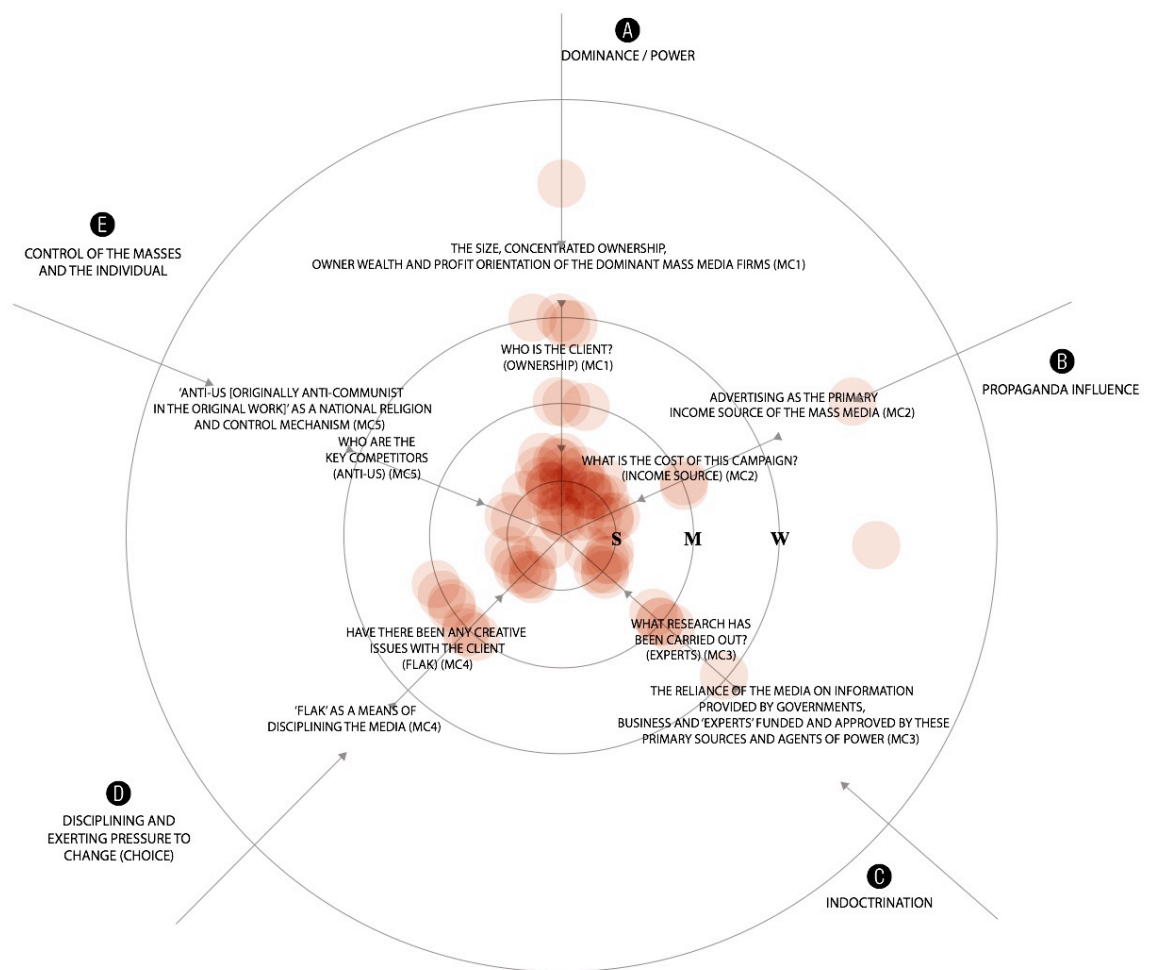


Figure 4.4: The multi-dimensional positioning ‘footprint’ for Case 3 mapped against the five categories and advertiser / sender dimensions discussed in Section 3.6.13.1 – 3.6.13.2, the criteria for analysis.

Categorisation Dimension	Findings/insights
MC1	<p>A strong (S) understanding of the client.            Clear direction from the client.            Clear understanding of who the client is            Dominance / Power issues defined.            Ownership of process is held with client but shared with advertiser / sender at certain levels of the process.</p>
MC2	<p>A strong (S) understanding of costs.            Costs issues are defined but remained confidential            The source of income is identified but no relation to larger concepts in terms of influence was perceived.            Income source weak (S).</p>
MC3	<p>A strong (S) to medium (M) understanding of research.            Research goals identified but depth of research not carried out.            Indoctrination not discussed.            Use of experts weak (M).</p>
MC4	<p>A strong (S) to medium (M) of creative issues.            Creative issues were not discussed at length.            Discipline and exerting pressure was subtle.            Flak was prevalent but not an issue for the client or advertiser / sender.</p>
MC5	<p>A strong (S) understanding of competitors.            Competitors were viewed instinctively.            Control was not discussed.            Anti-Us was framed as a discussion around competitors that gave an understanding of how the advertiser / sender experiences the process. No manipulation or control of the potential advantage was discussed or perceived.            This was a surprise as the researcher had assumed that the advertiser / sender would be in control of the idea of ‘anti-us’ but instead demonstrated behaviour that could be viewed as inherently part of the system as opposed to outside the system in a way that would view the advertiser / sender as a form of deus ex machina actor.            As an insight this moved the researcher’s thinking forward and is becoming an idea that allows for the formulation of a position where the manufacturing consent theoretical position is dominant to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike.            This thinking was taken to the next interview for further exploration.</p>

Table 4.3: Case 3. Key findings/insights



## **4.6 Detail analysis of AS1 (Case 4)**

### **4.6.1 Case history: AS1 – FB**

AS1 is a branding and design service company. FB joined the agency in 2008 as CEO (Chief Executive Officer) after a period spent as Creative Director of brand inhouse company.

AS1's parent company was renamed in the UK as part of a global restructure in 2011. The only change, in terms of structure and implications for AS1, was in its holding company's name. Previous to this, the group was parent to three other companies.

As part of the restructure, AS1 moved its London office to New Cavendish Street. New Cavendish Street is a modern (1960s) block that has been extensively refurbished internally in an area of Central London that is considered less media centric than Soho or further East in the capital.

The move saw it sharing an office with two other subsidiaries – the latter also merged with a sister company, under a new partnership. AS1 operate as an independent consultancy. Interviews, conversations and extensions of the dialogue undertaken with FB have spanned the course of the research for over 5 years and have tracked his career and work closely.

### **4.6.2 Research history**

An initial meeting took place in the Riding House café on 31st August 2011 at 8.54 am; a recorded interview was undertaken and lasted approximately one hour. The interview took place over breakfast at a remove from the offices to ensure that the interviewee could retain focus on the conversation. Arrangements were made for follow-up

observational meetings and these have occurred at several events at the studio, institutional events, socially and at various other formal and informal occasions. It is also important to note that in the development of this relationship with FB that this in turn has led to working with undergraduates and postgraduates in relation to practical and theoretical work. This progression of relationships supporting the development of a hermeneutic approach to the development and generation of data as outlined in previous chapters (3.3).

#### **4.6.3 The advertiser / sender categories and dimensions in context**

##### **i) MC1: Ownership (Who is the client?)**

The issue covered in the conversation with FB (and in subsequent dialogues) is striking in its focus and consistency. The multi-dimensional positioning ‘footprint’ for Case 4 mapped against the five categories and advertiser / sender dimensions is singular in its focus. The conversation was notable for the insistence on Ownership as a key part of the concepts FB was to discuss with the researcher. The consumer / receiver here is the client,

[It’s] about defining who your client is, your first consumer in a professional agency is your client. It doesn’t matter what they tell you, they are your ultimate consumer and actually the end goal; which is the consumer, the person in the high street, often is the last person that anyone’s actually thinking about, although obviously they will tell you otherwise. So my job, first of all, is always to absolutely understand my consumer, i.e. my client, and once I’ve understood what I think they’re about and what their leaders are and what their politics are and what their fears and prejudices are, I set to work on those. I try and take the end consumer with me, so obviously looking at trends, reading, referring to previous case studies, referring to existing businesses – all helps, if you like, fuel that discussion. And then obviously research can help you with that as well.

Much of the dialogue continued in a natural and flowing manner through the informal discussion probes in. A key aspect of the conversation in relation to the idea of **MC1** issues is that ‘fear’ became a linking theme across the dialogue.

**ii) MC2: Income source (What is the cost of the campaign?)**

When discussing the issue of research, FB mentions;

‘If Tesco’s were sailing ahead they’d have stuck two fingers up to the notion that they’ve got to look at their brand, so these things have always got an underlying reason behind why they’re being done and it’s obviously usually about money’.

As a motivational factor in the need to use and understand advertising to move the product forward.

The overall impression of the researcher is that the exchange of ideas and finances appropriated for this into advertising is predicated on a system of power exchange closely interlinked to the other key components of the categories outlined.

**iii) MC3: Experts (What research has been carried out?)**

FB enters into a recursive internal dialogue in relation to this issue and at some points seems to be either dismissive of the process or stressing its importance. Separation of this information in the dense and data rich conversation is difficult here but the subtext of the dialogue has reference throughout the transcribed interview.

**iv) MC4: Flak (Have their been any creative issues with the client?)**

Flak as a separate concept is present in a collective sense in regards to the interlinked themes expressed throughout the conversation, and in relation to this it is strong (S). However it is ‘weak’ in relation to the intensity of debate around the four other dimensions of dialogue.

v) **MC5: Anti-us (Who are the key competitors?)**

FB gives much of his thinking over to the issues surrounding control. Much of the debate is clearly focused on ideas that fear is the most important underlying factor in the process of influencing persuasion,

‘...there’s your challenge – if you’re a corporate or a public sector body – there’s so much risk avoidance that they won’t actually make a decision based on their instinct or their gut feeling, they’d have to measure it, it doesn’t matter how spurious or invented it is or quasi-scientific you want that to be, it has to be objective and of course, as you know in life there’s very little objectivity’.

‘...it’s less bureaucratic, less consensus-driven and it’s based on a more stronger leadership model’.

‘No-one wants to be fired for hiring an agency, so that’s why a lot of clients – big clients – are very risk-averse and that’s why big organisations like Saatchi & Saatchi survive, because no-one got fired for hiring Saatchi & Saatchi to do an ad campaign. So there’s an element of that going on with big corporations, where they want to work with people that they can trust, so that’s again just a bit of psychology really’.

‘I suppose you’re trying to predict the future really, aren’t you? What you’re trying to do always is be ahead of the next person for the game of survival, so I suppose it’s quite Darwinian really what you’re talking about and I think probably what’s at the heart of this is fear’.

‘Playing on our insecurities is what every leader of the country has to do’.

‘We have to trust in that person to say ‘we’re safer with you, we’d better entrust in you rather than somebody else’.

‘It’s much easier for me to say that on the outside. I haven’t thrown my lot in and say ‘let me try and sort it out on the inside’ – probably because I’d get swallowed up like everybody else, so you know, I don’t want to appear critical about because I’m on the inside. I think when you’re on the inside you see a different battle, a different world, a different perspective’.

‘It will bite the hand that feeds them’.

‘It’s all about fear and manipulation – brands make you feel bad’.

#### 4.6.4 Summary of analysis for AS1

The analysis of the language use in context would suggest that FB has a view of the process that requires further and deeper analysis in light of its singular relationship with the categories and dimensions outlined.

FB is not an ambassador for a corporate line. His voice is singular and unique. This has been observed in several of the ventures he has undertaken. A key differentiator in this dialogue is the explicit conversation regarding fear emerging at this stage in the research cycle.

As this was the fourth case study it is becoming apparent that the nexus of potential focus is within the fourth dimension of categorisation, **MC5**. Fear and control mechanisms seem to be emerging as part of the researcher's thinking moving forward and is becoming an idea that allows for the formulation of a position where the manufacturing consent theoretical position is dominate to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike. This position will be examined further in the subsequent case studies as will all other aspects continue to present emergent conceptual positions.

The meaning derived therefore is centered on the individual in this case. The individual's personality and character act as a foundation for the insight gained and setting for further conversations. Much of the conversation was highly personalised; self-developed meaning when describing creative issues and flak supports this, most of the opinion although justified is not based in further exploration of the subject.

Therefore the understanding of consumer / receiver behaviour in this case is developed by the individual characteristics of the designer and the conceptual approach is very specific.

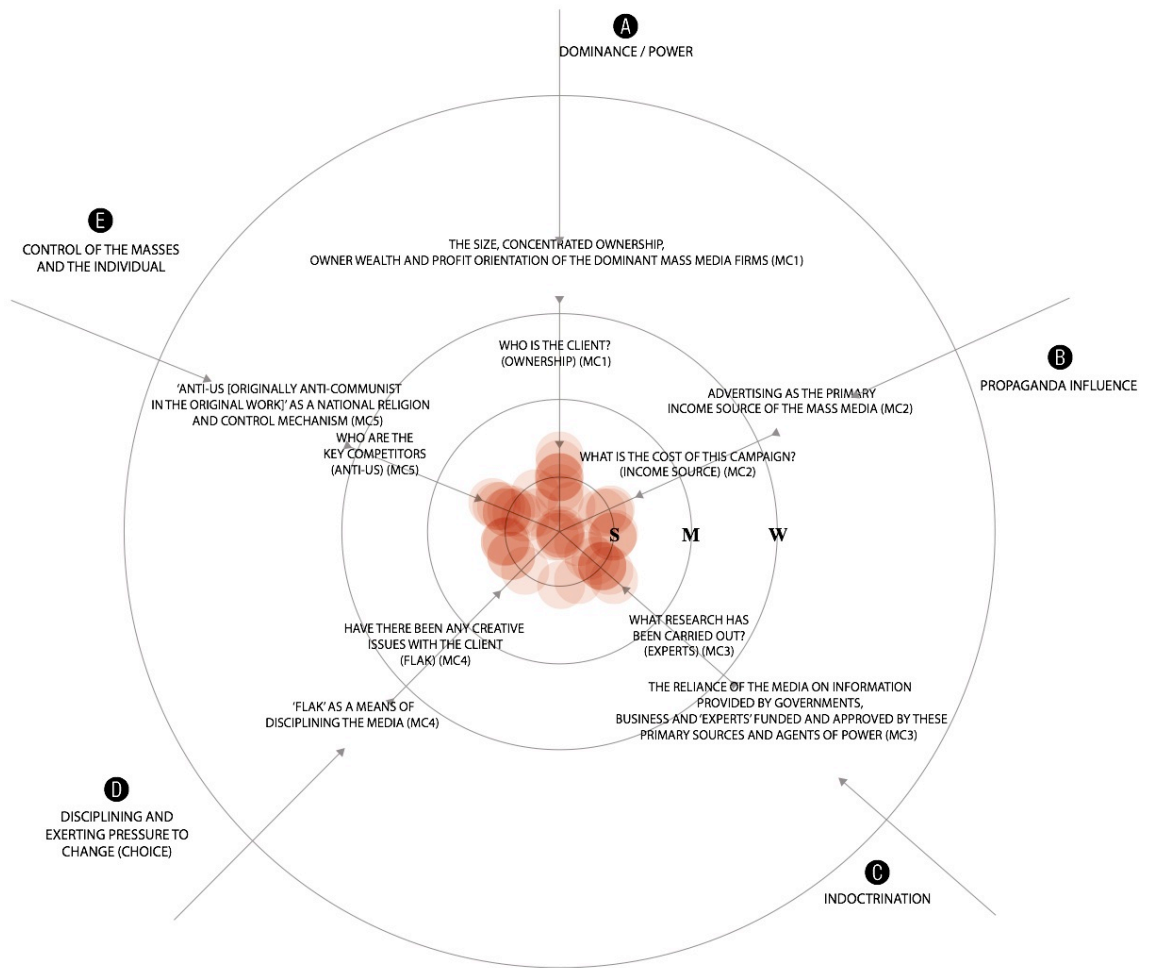


Figure 4.5: The multi-dimensional positioning ‘footprint’ for Case 4 mapped against the five categories and advertiser / sender dimensions discussed in Section 3.6.13.1 – 3.6.13.2, the criteria for analysis.

Categorisation Dimension	Findings/insights
MC1	<p>A strong (S) understanding of the client.  Clear direction from the client.  Clear understanding of who the client is  Dominance / Power issues defined.  Ownership of process is held with client but shared with advertiser / sender at certain levels of the process.</p>
MC2	<p>A strong (S) understanding of costs.  Costs issues are defined but remained confidential  The source of income is identified but no relation to larger concepts in terms of influence was perceived.</p>
MC3	<p>A strong (S) understanding of research.  Research goals identified but depth of research not carried out.  Some conflict of ideas of research</p>
MC4	<p>A strong (S) understanding of creative issues.  Creative issues were not discussed at length.  Discipline and exerting pressure was an overt part of the dialogue.  Flak was prevalent and intrinsic to the discussion.</p>
MC5	<p>A strong (S) understanding of competitors.  Competitors were viewed instinctively.  Control was discussed at length and framed around fear.</p> <p>This was a surprise as the researcher had assumed that the advertiser / sender would be in control of the idea of ‘anti-us’ but instead demonstrated behaviour that could be viewed as inherently part of the system as opposed to outside the system in a way that would view the advertiser / sender as a form of deus ex machina actor. As an insight this moved the researcher’s thinking forward and is becoming an idea that allows for the formulation of a position where the manufacturing consent theoretical position is dominant to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike.  Fear was a predominant concern.  This thinking was taken to the next interview for further exploration.</p>

Table 4.4: Case 4. Key findings/insights

## **4.7 Detail analysis of AS4 (Case 5)**

### **4.7.1 Case history: AS4 – NM**

AS4 is a British luxury lingerie and bodywear brand. The concept is to create the world's most covetable pieces of lingerie and bodywear, created by a team of underwear obsessives in the heart of the English countryside. It is viewed as a product to be 'loved by real women, rock stars and supermodels the world over, our passion is to create impossibly gorgeous lingerie for you to cherish and adore, helping you to unleash your inner beauty upon an unsuspecting world' (AS4 website 2012).

The building used is a large Victorian terraced house with converted rooms to offices. The CEO & Creative Director, NM, trained in BA Hons Contour Fashion (Lingerie Design) in order to launch her own lingerie brand. She also has a degree in European Studies and a 10-year award-winning career in consumer marketing and journalism. She formerly worked as Head of Marketing for a record label and then Acting Marketing Director for a TV Network.

### **4.7.2 Research history**

An initial meeting took place at the owner's home and offices of AS4 on 3rd September 2011 at 10:59am; a recorded interview was undertaken and lasted approximately one hour. The interview took place in the owner's dining room at a remove from the offices to ensure that the interviewee could retain focus on the conversation. Arrangements were made for follow-up observational meetings and these have occurred at several events at the studio, socially and at various other formal and informal occasions.



### 4.7.3 The advertiser / sender categories and dimensions in context

#### i) **MC1: Ownership (Who is the client?)**

In contrast to the previous interview much of the conversation was ambiguous and open. Ideas and positions were movable and in debate externally and internally throughout. Much of the conversation was centered on the idea of the consumer / receiver and the changing relationships to the idea of relating to the product rather than directing the focus of advertising onto the consumer / receiver.

Strong ideas on the relationship (relationship marketing, or RM) with the consumer / receiver were discussed but little evidence was given in terms of outcome. NM has focused on the idea of an emotional attachment to the brand being paramount, but some of the dialogue is conflicting and direction and action based upon this concept is yet to come to fruition,

‘I think I might be coming at this from a design as well as a marketing point of view, because I have to choose what things to design, based on how much I think people are going to love them and basically the design is the marketing. We don’t have a marketing budget; it’s all to do with how much we can get people to love something that we do. What was the question again?’

‘On receiving love back about something already, because it’s actually not something that you can convince people to do anyway. I mean, they just do it if they want to, don’t they?’

#### ii) **MC2: Income source (What is the cost of the campaign?)**

The approach to advertising for AS4 is focused on WOM (word of mouth). Facebook and Twitter feeds are exploited to maximum effect. The ideas around advertising as a primary source of income in relation to the mass media are discussed and some of the concerns of NM are focused around the exposure the brand and herself had on national television for one minute. This generated sales but a follow-up on costs and an evaluation of the needs of the brand for further exposure in terms of this media choice

and indeed the use and control of mass media channels is to be explored by the company.

‘the whole collection’s got an endorsement element to it, which is basically the story that everybody gets given about it is that the string collection came through as a result of a collaboration that we did with KT Tunstall. She had nothing to do with the actual collection, but she wanted us to use some of this fabric on some trousers that we made for her and then I had some of this left lying around and I was playing with it and then we ended up with some really innovative fun designs that no-one had really seen before, so before it even went to market it had endorsement from a celebrity, who is kinda cool, not tarty, you know, she’s known for also being quite innovative, because she did all that, she was the first person to do all that foot stomping thing. She’s not necessarily viewed as a sexy celebrity either’.

‘People just love ... it’s not one of the things – it can’t be just the fact that it’s made in the UK or the fact that it’s made by AS4 and her friends or the fact that it’s unique or the fact that it was endorsed; it’s everything. And then basically, with this collection we don’t really have to talk about it. All we ever do on our Facebook page is put links to all the things that everyone else is saying about it, so endorsement happens every day. Every day some opinion-forming blogger will say how much they love it and we’ve used Google alerts, so we always get a Google alert if somebody mentions ‘AS4’ or ‘AS4 Lingerie’ or AS4 or string or whatever and as soon as they appear on the internet we put a link you know, we just put it into our Facebook page, so we don’t actually have to say anything. Whereas on these ones, normally if we want something to be said about it then we have to say it, so it’s only what we think, it’s not quite what the world ... it’s not us tapping into some love that’s happening in the world’.

‘I actually think the marketing has completely changed, but I don’t have a massive budget that I can test theories out on, but ...’

Of interest is a distinct and noticeable common link and significant overlap of ideas between strong (S) ideas of campaign costs and the relationship of this towards **MC1** (ownership) strong (S) associations.

### **iii) MC3: Experts (What research has been carried out?)**

Information and research as a form of productive power (and in turn a tool for indoctrination) can be considered broadly understood both explicitly and implicitly. The conversation and implications again have the internal conflict of the subject

experiencing the dichotomy of mindsets needed when being the CEO, creative director and the transition from large mass media corporations to a self-funding SME.

Of interest is a distinct and noticeable common link and the significant overlap of ideas between strong (S) ideas of research goals and expert opinion and the relationship of this towards MC1 (ownership) / MC 2 (income source) strong (S) associations.

**iv) MC4: Flak (Have their been any creative issues with the client?)**

Again ‘flak’ in relation to creative issues and the way in which communications in relation to behaviour resonate throughout the dialogue as a medium (M) understanding of what this means and how it can be anticipated. No direct examples are given but some of the ideas expressed overlap into the areas of MC5. In terms of the conversation it is the least explored area for NM.

**v) MC5: Anti-us (Who are the key competitors?)**

Gilly Hicks and Cath Kidston are singled out as potential key competitors to the brand. However this appears to be circumspect and anecdotal as a simple comparison of websites gives the researcher reason to believe that the only similarity is in the shading of the websites background in relation to Gilly Hicks. Both competitors have a ‘girl next door’ feel, and are at odds with AS4’s statement of appealing to,

‘real women, rock stars and supermodels the world over, our passion is to create impossibly gorgeous lingerie for you to cherish and adore, helping you to unleash your inner beauty upon an unsuspecting world’

**4.7.4 Summary of analysis for AS4 (NM)**

The ambiguity and relationship to emotional needs and response is a key factor in the dialogue. Personal needs and desires of the CEO are clear, and the brand has serviced

the needs of the lifestyle entrepreneur to date. Much of the data captured is conflicting and services a freeform thinking that focuses on the consumer / receiver with an emotional relationship (Gummerson, 2008). The feel of the conversation is that of experimentation and speculation. The following interview with NM’s partner (and husband) SP will be of interest to the researcher in capturing more of the essence of this company’s approach to brand and the consumer / receivers’ position within the process. Therefore the understanding of consumer / receiver behaviour in this case is developed by the individual characteristics of the CEO and the conceptual approach is very ambiguous.

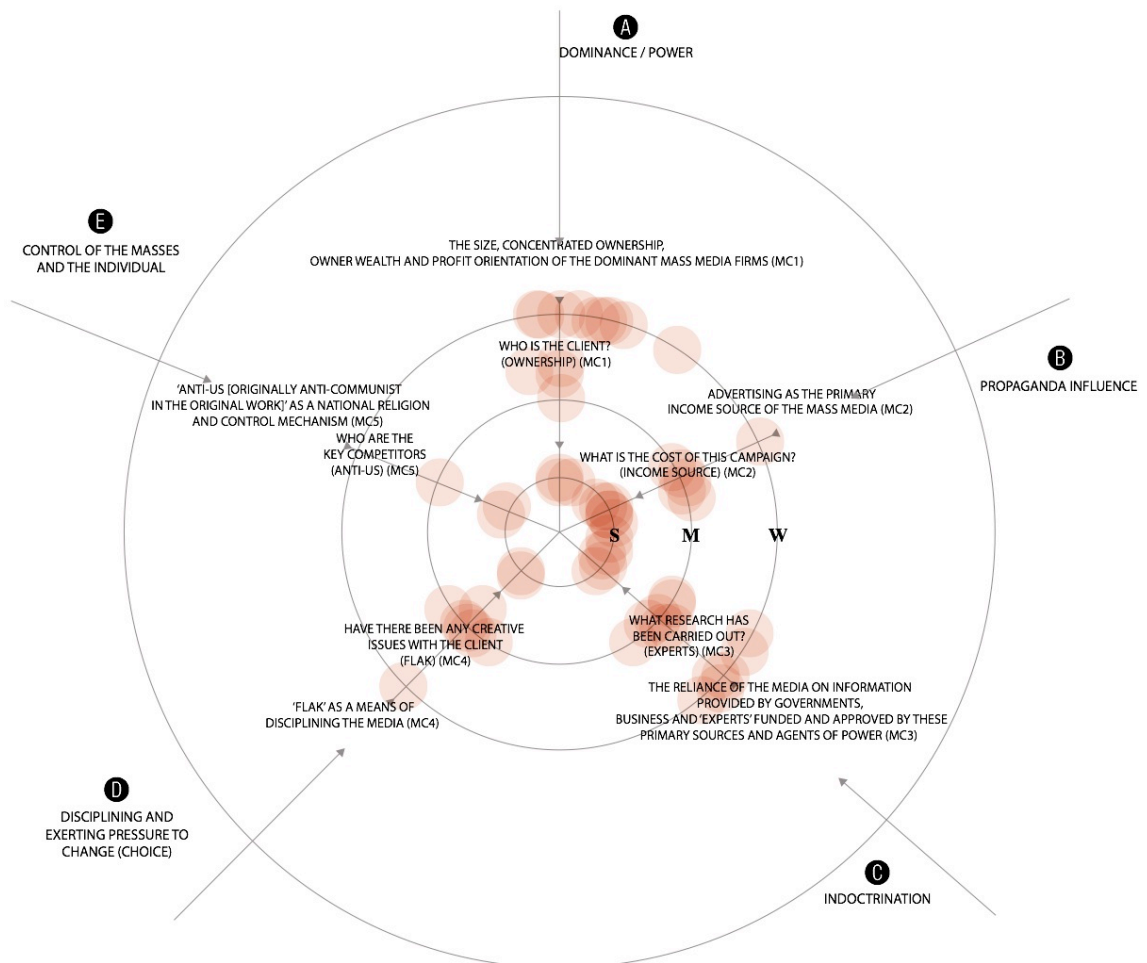


Figure 4.6: The multi-dimensional positioning ‘footprint’ for Case 5 mapped against the five categories and advertiser / sender dimensions discussed in Section 3.6.13.1 – 3.6.13.2, the criteria for analysis.

Categorisation Dimension	Findings/insights
MC1	<p>A weak (W) to medium (M) understanding of the client (consumer / receiver).</p> <p>A mixed attitude towards the client</p> <p>Dominance / Power issues not defined.</p> <p>Ownership of process is held with consumer / receiver.</p>
MC2	<p>A medium (M) understanding of costs.</p> <p>Costs issues are discussed but not defined.</p> <p>The source of income is identified as the consumer / receiver with WOM on internet platforms being the most used form of advertising.</p>
MC3	<p>A strong (S) thorough to weak (W) understanding of research.</p> <p>Research goals identified but depth of research not carried out.</p> <p>Some conflict of ideas of research but demonstrates a balanced view.</p>
MC4	<p>A medium (M) understanding of creative issues.</p> <p>Creative issues were not discussed at length.</p> <p>Discipline and exerting pressure was an overt part of the dialogue.</p> <p>Flak was prevalent and intrinsic to the discussion.</p>
MC5	<p>A strong (S) to medium (M) understanding of competitors.</p> <p>Competitors were viewed instinctively and perhaps in a conflicted manner.</p> <p>This was a surprise as the researcher had assumed that the advertiser / sender would be in control of the idea of ‘anti-us’ but instead demonstrated behaviour that could be viewed as inherently part of the system as opposed to outside the system in a way that would view the advertiser / sender as a form of deus ex machina actor.</p> <p>As an insight this moved the researcher’s thinking forward and is becoming an idea that allows for the formulation of a position where the manufacturing consent theoretical position is dominate to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike.</p> <p>Anti-us was a predominate concern positioned as minor infringements of control from perceived (though not actual) competitors.</p> <p>This thinking was taken to the next interview for further exploration.</p>

Table 4.5: Case 5. Key findings/insights

## **4.8 Detail analysis of AS3 (Case 6)**

### **4.8.1 Case history: AS3 – SP**

AS3 is a British Luxury Lingerie and Bodywear Brand. The concept it to create the world's most covetable pieces of lingerie and bodywear, created by a team of underwear obsessives in the heart of the English countryside. It is viewed as a product to be 'loved by real women, rock stars and supermodels the world over, our passion is to create impossibly gorgeous lingerie for you to cherish and adore, helping you to unleash your inner beauty upon an unsuspecting world' (AS3 website. 2012).

The building used is a large Victorian terraced house with converted rooms to offices. The Brand & Wholesale Director is SP. SP was the founder of Amp Associates, the London design studio with clients including Jasper Conran, Full Circle and Island Records. During his 17-year career he has worked at Intro, Ministry of Sound and Orange Mobile. His team designed product and advertising for the UK's biggest selling dance compilations of the 1990s and a diverse range of magazines, events, stereo equipment and leisure venues.

He has commissioned and directed photo-shoots and artwork with Kylie Minogue, Sir Peter Blake and the late John Peel, and was the creator and designer of Vortex and Born-To-Kick-Ass T-shirts, worn by EMF and The Wonder Stuff in the early 1990s, selling nearly a million units all over the world in outlets such as Topshop.

### **4.8.2 Research history**

An initial meeting took place at the owner's home and offices of AS3 on 3<sup>rd</sup> September 2011 at 16:36; a recorded interview was undertaken and lasted approximately one hour. The interview took place in the owner's lounge at a remove from the offices to ensure that the interviewee could retain focus on the conversation.

Arrangements were made for follow-up observational meetings and these have occurred at several events at the studio, socially and at various other formal and informal occasions.

#### **4.8.3 The advertiser / sender categories and dimensions in context**

##### **i) MC1: Ownership (Who is the client?)**

Ideas of the ownership of the brand in relation to the conversation had with SP were on the whole broad, expansive and it appears that SP has a focused view of the role of MC1 in relation to the function of the company. The multi-dimensional positioning ‘footprint’ of the dialogue represents this visually. Much of this data was from the first half of the conversation; later ideas and conversation were speculative.

‘they’ll be almost sold on the idea of buying you before they’ve even said hello, before they’ve even called you up they know they want you, but then they won’t say it’.

‘But every single big league name, big league buyer, which at the end of the day are the people that influence the high street, they influence your habits as a consumer – they’re the people that influence your choice – more than me’.

##### **ii) MC2: Income source (What is the cost of the campaign?)**

The approach to advertising for AS3 is focused on WOM (word of mouth) when discussed with SP’s business partner (and wife) NM. Facebook and Twitter feeds are exploited to maximum effect. It is interesting to note that SP did not refer to this issue once in the one and a half hour conversation. Much of the dialogue in regards to advertising was negative and anecdotal.

‘I just think it’s always going to be the way that good, good design like fantastic products – at the right price because it’s not about being cheap – but it’s about value but there’s only going to be a certain number of people that really care’.

‘I mean, television - I don’t have Sky+, I wish I did, because I’d cut out all the ad breaks’.

It was noted in the previous interview that there was significant overlap between **MC1** and **MC2**; here there is some evidence of this but as a weaker force.

**iii) MC3: Experts (What research has been carried out?)**

The idea of experts and the process of research were lacking in significant depth of data and negligible in the overall scope of the dialogue.

**iv) MC4: Flak (Have their been any creative issues with the client?)**

SP has a clear and defined idea of the brand and brands in general. This is unsurprising in relation to his background as a graphic designer. Much of the conversation was taken up with a discussion of the ideas of creative issues and the choices these entail.

Of interest are the discrepancies between this and NM, whose values and judgments do not concur.

‘a brand is a business that’s commercially in people’s minds’.

**v) MC5: Anti-us (Who are the key competitors?)**

NM focused on key competitors. SP has a focused, but narrow, overview of the subject with little depth. Again, much of the data taken from the conversation is weak and does not appear to be centered in an informed decision making process. Much of the conversational data is anecdotal and unsubstantiated.

#### **4.8.4 Summary of analysis for AS3 (SP)**

Much of the data captured is conflicting and services a freeform thinking that focuses on the consumer / receiver with an emotional relationship (Gummerson, 2008). Much of



the conversational data is anecdotal and unsubstantiated. The preceding interview with SP’s partner (and wife) NM is of interest to the researcher as they do not capture much of the essence of this companies approach to brand and the consumer / receivers position within the process. There is little to no evidence to support any claims that in-depth understanding of the components outlined in the research question are evident. Therefore the understanding of consumer / receiver behaviour in this case is developed by the individual characteristics of the CEO and the conceptual approach is very ambiguous.

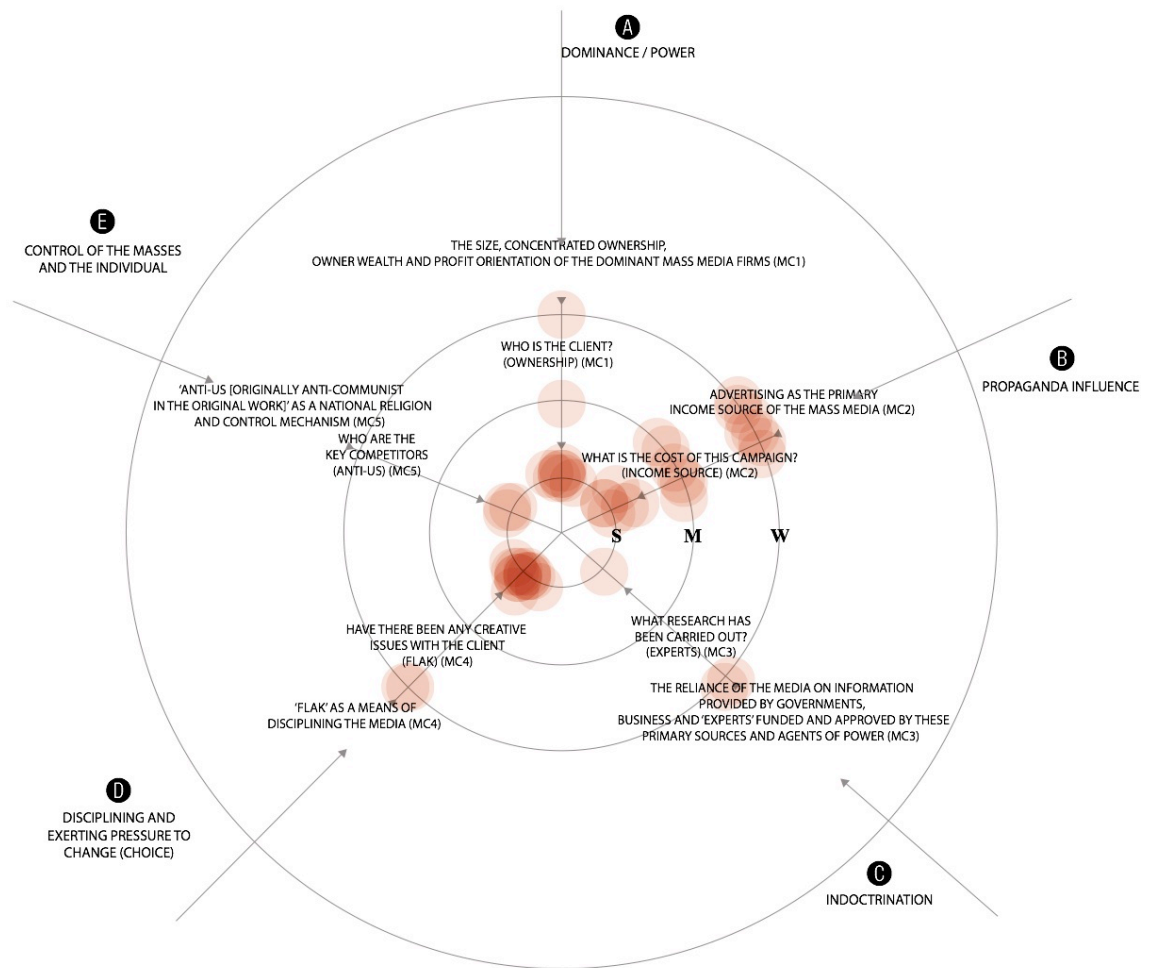


Figure 4.7: The multi-dimensional positioning ‘footprint’ for Case 6 mapped against the five categories and advertiser / sender dimensions discussed in Section 3.6.13.1 – 3.6.13.2, the criteria for analysis.

Categorisation Dimension	Findings/insights
MC1	<p>A medium (M) to strong (S) understanding of the client (consumer / receiver).</p> <p>A mixed attitude towards the client</p> <p>Dominance / Power issues not defined.</p>
MC2	<p>An even spread of data in regards to the understanding of costs.</p>
MC3	<p>A weak (W) understanding of research.</p> <p>Research goals are not identified.</p>
MC4	<p>A strong (S) understanding of creative issues.</p> <p>Creative Issues were discussed at length.</p> <p>Flak was not defined.</p>
MC5	<p>A strong (S) understanding of competitors but with little insight.</p> <p>This was a surprise as the researcher had assumed that the advertiser / sender would be in control of the idea of ‘anti-us’ but instead demonstrated behaviour that could be viewed as inherently part of the system as opposed to outside the system in a way that would view the advertiser / sender as a form of deus ex machina actor.</p> <p>As an insight this moved the researchers thinking forward and is becoming an idea that allows for the formulation of a position where the manufacturing consent theoretical position is dominate to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike.</p> <p>Flak was a predominant concern in relation to general creative issues this corresponds well to the subjects background as a designer and creative thinker.</p>

Table 4.6: Case 6. Key findings/insights

## **4.9 Detail analysis of AS2 (Case 7)**

### **4.9.1 Case history: AS2 – PB**

AS2 is a planning and communication agency. The agency is divided into separate operations for different areas of business. Here we focus on AS2 X, the medical marketing operation.

AS2's offices are in Paris, France. The area is noted for its focus on design and Musée des Arts et Métiers is situated close by. The Director, PB, studied at San Diego State University, has undertaken copy testing and advertising tracking, and worked in some of the largest PR agencies in the world. PB is a marketing and communications specialist who has developed his career in France, the United States and the United Kingdom.

His career began with econometric surveys at the French Ministry of Economic Affairs and was then pursued in Los Angeles with a market research agency called Diagnostic Research. Later he was the head of research and strategic planning at Burson-Marsteller, the public relations arm of Young and Rubicam, and was in charge of strategic planning at La Rochefoucauld, the business-to-business agency of Publicis.

His articles have been published in magazines in the USA, UK, France, Germany, Philippines, China, Slovenia and Turkey.

### **4.9.2 Research history**

An initial meeting took place at a local café near to the offices of AS2 on 22<sup>nd</sup> September 2011 at 16:31; a recorded interview was undertaken and lasted approximately one hour.

### 4.9.3 The advertiser / sender categories and dimensions in context

#### i) MC1: Ownership (Who is the client?)

PB in conversation demonstrated a strong (S) underlying understanding of the issues surrounding ownership and the domination of the concentration of ownership, much of the dialogue contained sequences of data that could be positioned with their hermeneutic inference (HI) clearly along the multi-dimensional map (Figure 8);

‘the medical world are trying to influence, let’s say, prescriber behaviour’.

‘It’s a longer game and I think the word ‘influence’ is much more adapted to that sort of issue than it is with the usual B to C. With B to C we say consumer behaviour and in general most of the approach we have from my business school days, from my personal experience over the last couple of decades, it’s very much behaviourist, it’s really consumer behaviour in the real sense – I think so – for B to C’.

‘From B to C you can have ... my Master’s thesis was about multi-attribute attitude morals, so was really about why do people change their mind about this and that ...’

‘My first reaction is ‘look, if I knew, do you think I would tell you?!’ And frankly, if I knew it I wouldn’t just tell anybody’.

#### ii) MC2: Income source (What is the cost of the campaign?)

Here PB spent much of the conversation emphasizing the importance of the process but stopped short of giving meaning to the outcome. The stress was on the use of media spend as opposed to any understanding of creative effectiveness. Much of the conversation was peppered with the phrase ‘I don’t know’ in relation to this theme.

‘Because on a macro level I know from 10 years of copy testing, the most important factor of all is the media spend’.

Influence is overtly acknowledged;

‘Yeah, so we actually try to influence people’.

But the understanding of how this occurs is limited;

‘Like in this case I said we did this; I don’t know why it worked, but I know that the reason why it worked was because we used the Hitchcock blonde and a great strategy. Why did this work? I don’t know. You can go into a lot of stuff about lowering your perceptual defences, whatever’.

Or the idea that the advertising process is more a result of 'luck';

'For me the short answer would be you can, but it's like saying can somebody write a best-seller? They can, but nobody can do it on purpose. You cannot say, 'if I do this, then this is going to happen'. When this happens it's just as surprising for you as everybody else; it's just luck.

That's a very simple thing – I'm pretty convinced of that'.

Pressure exerted on the individual is also a concern;

'So he's not buying something for someone, but he's forcing people to buy something'.

### iii) **MC3: Experts (What research has been carried out?)**

Indoctrination as part of the met-meaning of the conversation ran as a strong undercurrent throughout, at first it could be viewed as a subtle element of the dialogue but on revision and re-reading stronger indicators emerge. The following quotes demonstrate some of the more visible notes that run through the conversation;

'trying to create the demands'

The medical profession in this instance exert an influence on consumer / receivers by the (for the most part) unquestioning acceptance of authority:

'In B to B we influence people who are decision-makers, they're buyers. The consumers are not those people who we influence; they're usually people working in his company or clients of his company. In medical we influence mostly prescribers – doctors – who are not the consumers either. Sometimes, yes, we do influence consumers directly, but then we influence them in a pool type of way, because usually they're not going to go right out there and buy whatever we try to influence them to buy. They go out there and realise they have this need and through this need somehow down the line they'll get whatever we want to sell, but it's not a direct influence'.

### iv) **MC4: Flak (Have their been any creative issues with the client?)**

Analysis of the content of the dialogue shows an evenly distributed (with an emphasis on strong (S) tendencies) understanding of flak. Ideas of appropriateness and the development of a campaign image of a woman show the movement of ideas and the

positioning of the client will on the process to discipline the media. At first this process is not explicit and has taken several readings of the situation to see the data emerge. It will perhaps be helpful to revisit other case studies in light of this approach.

**v) MC5: Anti-us (Who are the key competitors?)**

Anti-us ideas are not drawn out within this context as clearly as in other dialogues.

Again, in terms of the sub-text of meaning indicators were identifiable when mapping the conversation through the use of the multi-dimensional map.

#### **4.9.4 Summary of analysis for AS2 (PB)**

PB's discursive approach to the research question demonstrated a great depth of knowledge in relation to the key issues being discussed. When debating the logic of the research he was quick to point out that;

‘There'll be some tough parts here, because on the macro; this makes a lot of sense on macro. Anybody who's ever worked on media or PR will tell you ‘of course that's true’ and as you've said, that's not conspiracy, that's common sense and its common knowledge, right?’

The conversation was flowing and negatives were used where knowledge was lacking.

The default statement for most, if not all, of the interviewees thus far has contained a similar statement as the following;

‘A good idea, a good strategic idea, which is most important – that's 80% and then the 20% of having Grace Kelly made a difference for some inexplicable reason, right, so they do work, but how do you do it? Nobody knows that and you're lucky when this happens’.

Fear as an indicator of behaviour is evident;

You know, like when people are scared and they're going to buy gold and stuff like this. After going through all those scares and complicated things – the macro thing and the theories – so here I'm afraid that maybe it will be a bit again of the same stumbling blocks ...

It is also important to note here that PB defers to the work of the Behaviourists, so it can be assumed that the emotional level of understanding will be limited.

One of the key issues of the research in relation to control and power (MCI) was also flagged;

‘The biggest media owners in general in France are usually the biggest industry owners; you know, they own the media and they own whatever – factories, whatever’.

Income sources were clearly defined and PB’s issue made explicit;

‘Because on a macro level I know from 10 years of copy testing, the most important factor of all is the media spend’.

Interestingly, an emerging theme within the research in regards to the general effectiveness of advertising merits a mention;

‘The only thing that ... because my thesis was all about multi-attributes, moral values, blah, blah, blah, so the first part is always ‘does advertising work?’ Deep down, especially after doing all those copy tests, I’m not so convinced advertising really works’.

‘I think the micro which to me is pretty convincing is that contrary to there’s always a famous case of when they cut the budget in half; who was this, it was P&G or somebody, when they cut the budget in half in some state’.

When probing further the researcher captured the resulting statement;

‘Why does it work? I don’t know – the time, the execution, I’ve no idea, but they killed it, so it’s very difficult to go from this micro level - what moves people to macro level – how we shift attitudes massively to further ideas, whatever’.

A feeling of frustration with the creative process?

When asked if the research question was apt;

‘Yeah, it’s interesting; it’s a cool topic, it’s a very good question because nobody really asks this question’.

‘So, going back to the very start of this conversation, as we do, a lot of stuff is not the result of consumer behaviour. We’re influencing people to move corporations and things or doctors to tell patients to do other things. That’s very different from saying I can convince a guy to do something’.

‘And then you realise that nobody really cares about why they’ve changed their minds. It’s the behaviour thing – it’s the result that counts. If you can get people to buy my brand of green peas, I don’t care why’

The understanding of consumer / receiver behaviour in this case is developed by the individual characteristics of the CEO and the conceptual approach is very defined.

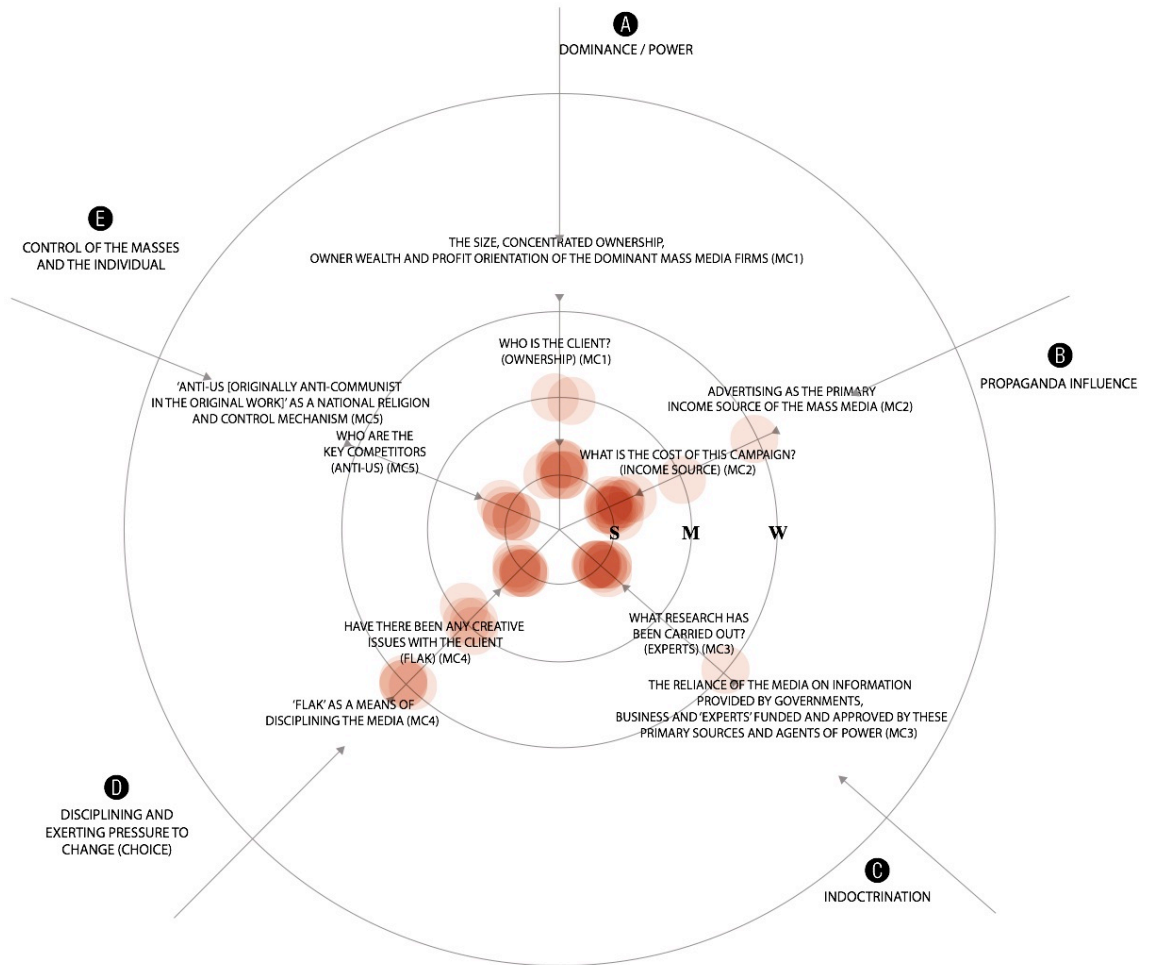


Figure 4.8: The multi-dimensional positioning ‘footprint’ for Case 7 mapped against the five categories and advertiser / sender dimensions discussed in Section 3.6.13.1 – 3.6.13.2, the criteria for analysis.



Categorisation Dimension	Findings/insights
MC1	A strong (S) understanding of the client (consumer / receiver). A strong (S) attitude towards the client Dominance / power issues defined.
MC2	A strong (S) understanding regards to the understanding of costs.
MC3	A strong (S) understanding understanding of research. Research goals are clearly identified.
MC4	A strong (S) understanding of creative issues. Creative issues were not discussed at length. Flak was clearly defined.
MC5	<p>A strong (S) understanding of competitors but with little insight.</p> <p>This was a surprise as the researcher had assumed that the advertiser / sender would be in control of the idea of ‘anti-us’ but instead demonstrated behaviour that could be viewed as inherently part of the system as opposed to outside the system in a way that would view the advertiser / sender as a form of deus ex machina actor.</p> <p>As an insight this moved the researcher’s thinking forward and is becoming an idea that allows for the formulation of a position where the manufacturing consent theoretical position is dominate to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike.</p> <p>Advertising in general was a predominant concern in relation to general research issues this corresponds well to the subject’s background as a planner.</p>

Table 4.7: Case 7. Key findings/insights

## **4.10 Detail analysis of RM (Case 8)**

### **4.10.1 Case history: RM. Student.**

RM is a 1<sup>st</sup> year undergraduate on the BA (Hons) Advertising Design programme at the University of Wales, Newport.

### **4.10.2 Research history**

An initial meeting took place in the Faculty of Arts and Business, University of Wales, Newport on 12<sup>th</sup> October 2011 at 12:32; a recorded interview was undertaken and lasted approximately 30 minutes. The interview took place in an interview room, conversation was flowing and there were no interruptions during the interview.

### **4.10.3 The consumer / receiver categories and dimensions in context**

#### **i) MB1: Motivation - Underlying motivation**

Motivational indicators were strong (S) and overt during the conversation. The conversation was brief and to the point.

#### **ii) MB2: Suppression – Tell me about yourself?**

Little to no suppression of information to the researcher was detected.

#### **iii) MB3: Influence – Underlying influence**

The consumer / receiver was heavily influenced by WOM (word of mouth) suggestion and reacted directly to instruction.

### **4.10.4 Summary of analysis for RM**

The analysis of the language use in context would suggest that RM is a direct and focused purchaser with little or no desire to explore the subtexts of advertising further.

There was little to no evidence of any resistance to advertising in general. The brief nature of the dialogue was not expected by the researcher and this outcome seems to

support the position that the consumer / receiver is so indoctrinated by the distribution of propaganda and advertising communications that no results show any issue with it.

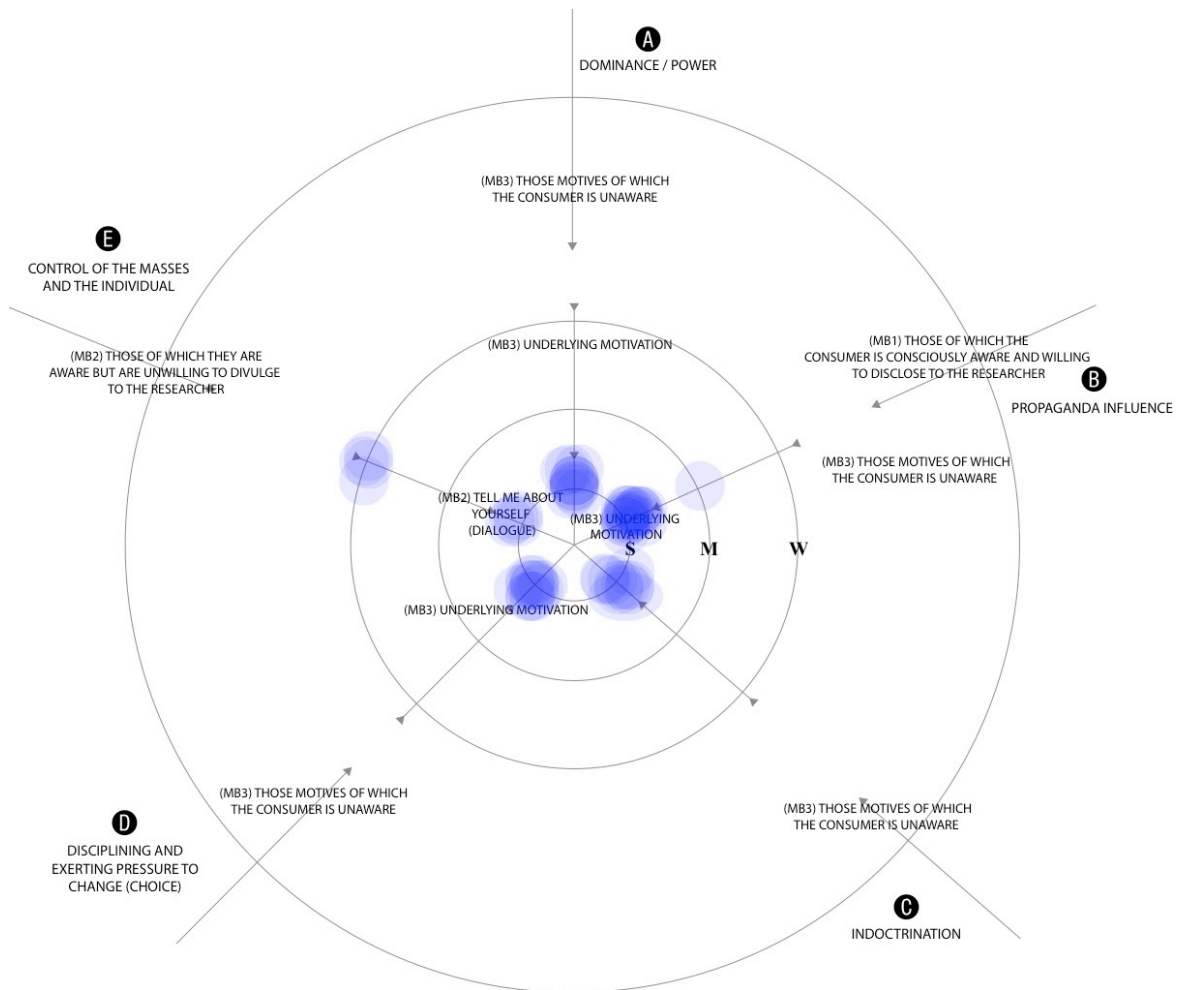


Figure 4.9: The multi-dimensional positioning ‘footprint’ for Case 8 mapped against the three categories and consumer / receiver dimensions discussed in Section 3.6.13.1 – 3.6.13.2, the criteria for analysis.

Categorisation Dimension	Findings/insights
MB1	<p>A strong (S) underlying motivation to buy was perceived. The consumer / receiver was willing to disclose to the researcher. Consciousness of campaigns appeared minimal.</p>
MB2	<p>A weak (W) to medium (M) effect of suppression within the consumer / receiver. The consumer / receiver did not seem unwilling to divulge to the researcher although issues around body shape were an underlying motivator to buy.</p>
MB3	<p>A strong (S) influence on the consumer / receiver was noted.</p> <p>The general brevity of response of the consumer / receiver in relation to the advertiser / sender thus far interviewed surprised the researcher. It seems that in this instance the consumer / receiver has little awareness of the process of advertising exerted on him, or any of the issues that may surround this.</p> <p>This is perhaps a singular event, however As an insight this moved the researchers thinking forward to begin to formulate a position where the manufacturing consent / motivational behaviour theoretical positions are dominant to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike. This thinking was taken to the next interview for further exploration.</p>

Table 4.8: Case 8. Key findings/insights

## **4.11 Detail analysis of AM (Case 9)**

### **4.11.1 Case history: AM. Student.**

AM is a 1<sup>st</sup> year undergraduate on the BA (Hons) Advertising Design programme at the University of Wales, Newport.

### **4.11.2 Research history**

An initial meeting took place in the Faculty of Arts and Business, University of Wales, Newport on 19<sup>th</sup> October 2011 at 14:10; a recorded interview was undertaken and lasted approximately 30 minutes. The interview took place in an interview room, conversation was flowing and there were no interruptions during the interview.

### **4.11.3 The consumer / receiver categories and dimensions in context**

#### **i) MB1: Motivation - Underlying motivation**

Motivational indicators were strong (S) during the conversation. Much of the dialogue was interesting in terms of the character and personality of the interviewee. AM is a person that uses humour in all dialogue and is consciously aware of this. The underlying motivation to buy and a willing to disclose is a mixed response. Positive notes were highlighted in the ideas in regards to social consumer experiences and the network of purchasers that surround Internet shopping as opposed to the more confrontational aspects of the value exchange process in face-to-face shopping. Advertising is considered as showing 'people at their best'.

**ii) MB2: Suppression – Tell me about yourself?**

Much of the subtext and hermeneutic inference (HI) of the conversation was laced with references to issues that appear to dominate AM's purchasing life. Weight issues, although discussed freely, were a predominant theme in the conversation and a central issue in regards to the ideas of purchasing. AM appears to be a conflicted shopper, some retail experiences as both a consumer / receiver and shop assistant at Marks & Spencer reflect some of the poorer attitudes consumer / receivers have to shopping. It could be suggested that the consumer / receiver has been drawn to the Internet and its social networking aspects, as it is a less conflicted experience. This emerging approach to the consumer / receiver experience can perhaps be related to the general approach to purchasing that is occurring with all consumer / receivers and is an aspect of the data that will be pursued through the research process.

**iii) MB3: Influence – Underlying influence**

The consumer / receiver in this instance seems to be unaware of any underlying influences and seems to accept advertising and purchasing as natural and socially acceptable elements of life, as noted in the coding of the conversation and in follow up conversations over a period of 3 years it was a consistent position. Again this emerging approach to the consumer / receiver experience can perhaps be related to the general approach to purchasing that is occurring with all consumer / receivers and is an aspect of the data, in relation to total conditioning and acceptance, which will be pursued through the research process.

**4.11.4 Summary of analysis for AM**

The analysis of the language use in context would suggest that AM is aware of some of the processes affecting her behaviour in relation to her purchase decisions.

There was little to no evidence of any resistance to advertising in general. The dialogue is 'open' in relation to the subject and the conversational informal discussion probes are clear and concise. The research is again surprised that the subject self-referential conversation seems to support the position that the consumer / receiver is so indoctrinated by the distribution of propaganda and advertising communications that no results show any issue with it. The students' development and participation in the longitudinal study continued for three years, concluding with an exit conversation. The student was also included in data collection during their second year as part of an embedded experience. It is also important to note that students interviewed the researcher as part of the research process to retain the position of 'inquiry from the inside' as outlined in Chapter 3. The research process was opened up to debate and study by 2 consecutive years of students and Level 5 (second years) in order to interrogate the research during the key iterations outlined (Chapter 3). This approach was undertaken in order to retain the philosophical and practical underpinnings of the research design strategy and to demonstrate and support the rigour and robustness of the research design.

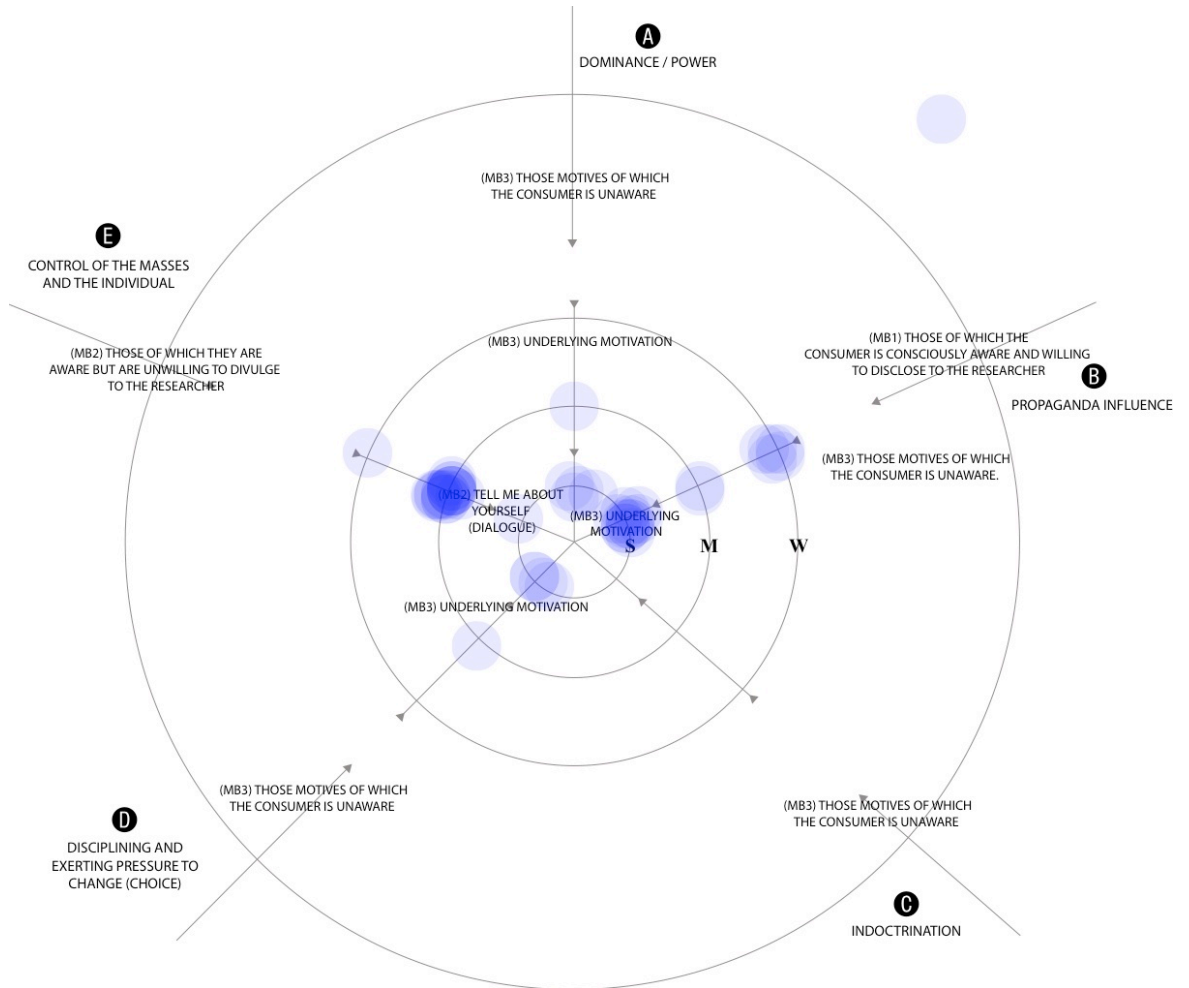


Figure 4.10: The multi-dimensional positioning ‘footprint’ for Case 9 mapped against the three categories and consumer / receiver dimensions discussed in Section 3.6.13.1 – 3.6.13.2, the criteria for analysis.



Categorisation Dimension	Findings/insights
MB1	<p>A strong (S) underlying motivation to buy was perceived. The consumer / receiver was willing to disclose to the researcher. Consciousness of campaigns appeared minimal.</p>
MB2	<p>A medium (M) effect of suppression within the consumer / receiver. The consumer / receiver discussed issues with researcher. Issues around body shape were an underlying motivator to buy and this should be noted in relation to the previous conversation and is a dimension of the dialogue that will be monitored in future dialogues with other subjects.</p>
MB3	<p>A strong (S) influence on the consumer / receiver was noted.</p> <p>The general brevity of response of the consumer / receiver in relation to the advertiser / sender thus far interviewed surprised the researcher. It seems that in this instance the consumer / receiver has an awareness of the process of advertising exerted on her. It appears a positive in her life.</p> <p>This is perhaps a singular event, however. As an insight this moved the researcher's thinking forward to begin to formulate a position where the manufacturing consent / motivational behaviour theoretical positions are dominant to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike. It is also interesting to note that of two interviewees, both have commented on body shape as a matter of concern. This may be due to a number of other factors and will be noted for future possible resonance in conversations.</p> <p>This thinking was taken to the next interview for further exploration.</p>

Table 4.9: Case 9. Key findings/insights

## **4.12 Detail analysis of LH (Case 10)**

### **4.12.1 Case history: LH. Student.**

AM is a 1<sup>st</sup> year undergraduate on the BA (Hons) Advertising Design programme at the University of Wales, Newport.

### **4.12.2 Research history**

An initial meeting took place in the Faculty of Arts and Business, University of Wales, Newport on 24<sup>th</sup> October 2011 at 13:37; a recorded interview was undertaken and lasted approximately 30 minutes. The interview took place in an interview room, conversation was flowing and there were no interruptions during the interview.

### **4.12.3 The consumer / receiver categories and dimensions in context**

#### **i) MB1: Motivation - Underlying motivation**

Motivational indicators were broad across the spectrum during the conversation.

The interviewee was 'closed' during the interview and the researcher felt that much of the dialogue was reflective of the questioning to some extent. LH is a person that appears to mirror the conversation in all dialogue and is unconscious of this. The underlying motivation to buy and the willingness to disclose is mixed.

Much of the conversation was concerned with the issues of aspirational products such as 'Audi' and 'Apple' where modern associations and the idea of objects being 'sleek' are important.

**ii) MB2: Suppression – Tell me about yourself?**

Much of the subtext and hermeneutic inference (HI) of the conversation was laced with references to issues that appear in LHs purchasing life. Ideas of ‘self’, although discussed freely, were a predominant theme in the conversation and a central issue in regards to the ideas of purchasing. LH appears to be an aspirational shopper with a desire to purchase ‘modern’ items. ‘Sexualisation’ occurs as a theme that suggests a further sub-text and further discussion. Words such as ‘weird’, ‘respect’ and the phrase ‘not wearing enough’ suggest a certain view towards the depiction of the body with a rapid turn in the conversation away from this to the discussion of sports. A follow-up conversation would help clarify this train of thought.

This emerging approach to the consumer / receiver experience in relation to body image can perhaps be related to the general approach to purchasing that is occurring with all consumer / receivers and is an aspect of the data that will be pursued through the research process.

**iii) MB3: Influence – Underlying influence**

The consumer / receiver in this instance seems to be aware of any underlying influences and seems to accept advertising and purchasing as natural and socially acceptable elements of life. Again this emerging approach to the consumer / receiver experience can perhaps be related to the general approach to purchasing that is occurring with all consumer / receivers and is an aspect of the data, in relation to total conditioning and acceptance that will be pursued through the research process. There is no resistance to the idea of advertising.

#### **4.12.4 Summary of analysis for LH**

The analysis of the language use in context would suggest that LH is aware of some of the processes affecting her behaviour in relation to her purchase decisions.

There was little to no evidence of any resistance to advertising in general. The dialogue is 'open' in relation to the subject and the conversational informal discussion probes are clear and concise. The researcher is again surprised that the subject self-referential conversation seems to support the position that the consumer / receiver is so indoctrinated by the distribution of propaganda and advertising communications that no results show any issue with it. The students' development and participation in the longitudinal study continued for three years, concluding with an exit. The student was also included in data collection during their second year as part of an embedded experience. It is also important to note that students interviewed the researcher as part of the research process to retain the position of 'inquiry from the inside' as outlined in Chapter 3. The research process was opened up to debate and study by 2 consecutive years of students and Level 5 (second years) in order to interrogate the research during the key iterations outlined (Chapter 3). This approach was undertaken in order to retain the philosophical and practical underpinnings of the research design strategy and to demonstrate and support the rigour and robustness of the research design.

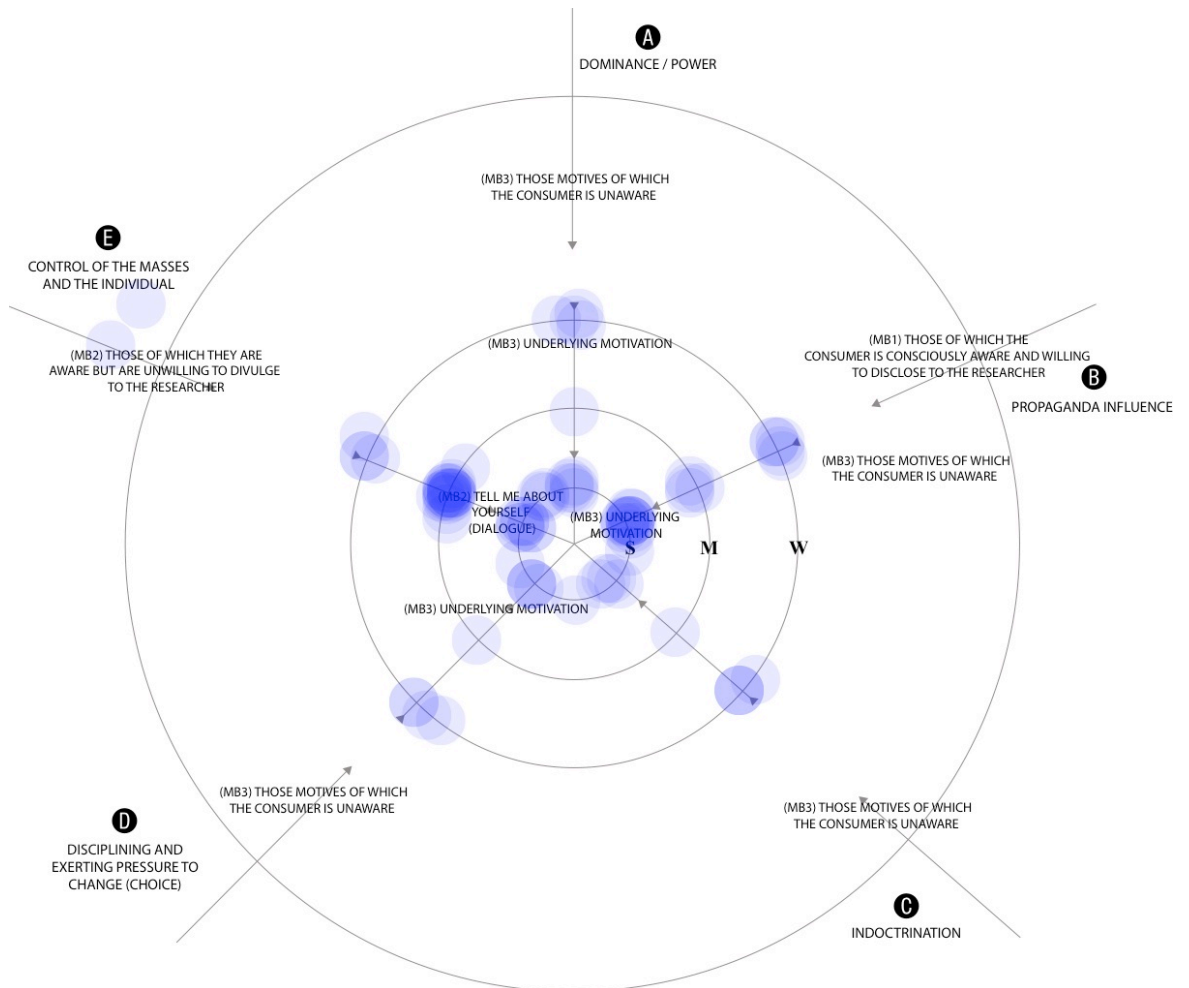


Figure 4.11: The multi-dimensional positioning ‘footprint’ for Case 10 mapped against the three categories and consumer / receiver dimensions discussed in Section 3.6.13.1 – 3.6.13.2, the criteria for analysis.

Categorisation Dimension	Findings/insights
MB1	<p>A broad underlying motivation to buy was perceived that does not allow for simple categorisation.</p> <p>The consumer / receiver was willing to disclose to the researcher.</p> <p>Consciousness of campaigns appeared strong (S).</p>
MB2	<p>A medium (M) effect of suppression within the consumer / receiver.</p> <p>The consumer / receiver discussed issues with researcher. Issues around the representation of the body were an underlying issue and this should be noted in relation to the previous conversation and is a dimension of the dialogue that will be monitored in future dialogues with other subjects. This appears to be a recurring theme.</p>
MB3	<p>A medium (M) influence on the consumer / receiver was noted.</p> <p>External influence appears to stem from family ties and upbringing. The father is mentioned as an influence and it is possible that there is a dominant male influence or masculine awareness that is preferred.</p> <p>This is perhaps a singular event, however LH's insight has moved the researcher's thinking forward to begin to formulate a position where the manufacturing consent / motivational behaviour theoretical positions are dominant to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike. It is also interesting to note that of three interviewees, all have commented on the body or its representation as a matter of concern. This may be due to a number of other factors and will be noted for future possible resonance in conversations.</p> <p>This thinking was taken to the next interview for further exploration.</p>

Table 4.10: Case 10. Key findings/insights

## **4.13 Detail analysis of AS7 (Case 11)**

### **4.13.1 Case history: AS7 – JP**

AS7 is a digital engagement agency reaching over 10 million people in the last 17 years.

AS7 offices are in London EC2A, United Kingdom, in what is now considered a very fashionable area that is noted for its focus on design and media. JP obtained a degree in Advertising Design at the University of Wales and then worked at a similar creative agency as part of a creative team before moving to AS7 to pursue a solo graphic design career.

### **4.13.2 Research history**

An initial meeting took place at a restaurant near to the offices of AS7 on 26th October 2011 at 13:48; a recorded interview was undertaken and lasted approximately one hour. Arrangements were made for follow-up observational work and this has occurred at several events via the Internet, socially and at various other formal and informal occasions.

### **4.13.3 The advertiser / sender categories and dimensions in context**

#### **i) MC1: Ownership (Who is the client?)**

JP in conversation demonstrated a weak (W) underlying understanding of the issues surrounding ownership and the domination of the concentration of ownership.

**ii) MC2: Income source (What is the cost of the campaign?)**

JP showed a medium (M) to weak (W) understanding of the ideas around the income source in regards to the cost of the campaign. It is interesting to note that career choices have moved the interviewee further away from this area of responsibility.

**iii) MC3: Experts (What research has been carried out?)**

Indoctrination as part of the hermeneutic inference (HI) of the conversation ran as a strong (S) strand in the subtext of the meeting. This was the most defined area of the conversation and appeared to be a predominant concern of the interviewee.

The responses required of consumer / receivers from the experts were made explicit at all times.

**iv) MC4: Flak (Have there been any creative issues with the client?)**

When examining the conversation for Flak (MC4) it was interesting to note that the concerns of the interviewer were not reflected in the conversational analysis. An example of a client (Morrisons) understanding the limitations of a campaign was noted, however the emphasis on failure was interestingly due to the 'bad idea' and not any of the other factors that the researcher would consider (such as issues with MC1, MC2, MC3 and manufacturing consent areas).

**v) MC5: Anti-us (Who are the key competitors?)**

Anti-us ideas are not drawn out within this dialogue. In terms of the sub-text of meaning, no indicators were identifiable when mapping the conversation through the use of the multi-dimensional map and coded script (Figure 4.12).



#### **4.13.4 Summary of analysis for AS7 (JP)**

JP's direct approach to the research question demonstrated a low depth of knowledge in relation to the key issues being discussed. When debating the logic of the research, he was quick to point out that he had now become a 'graphic designer' and no longer considered himself a 'creative', or someone associated with the larger and more complex issues of the advertising process.

The conversation was flowing and did not demonstrate any reserve on the behalf of the interviewee.

Fear as an indicator of behaviour was not evident, but the overt control of the consumer / receiver was demonstrated in the approach of Morrisons and the in-store work carried out to imbue the store with paraphernalia that adheres to the idea of a 'shopping village'.

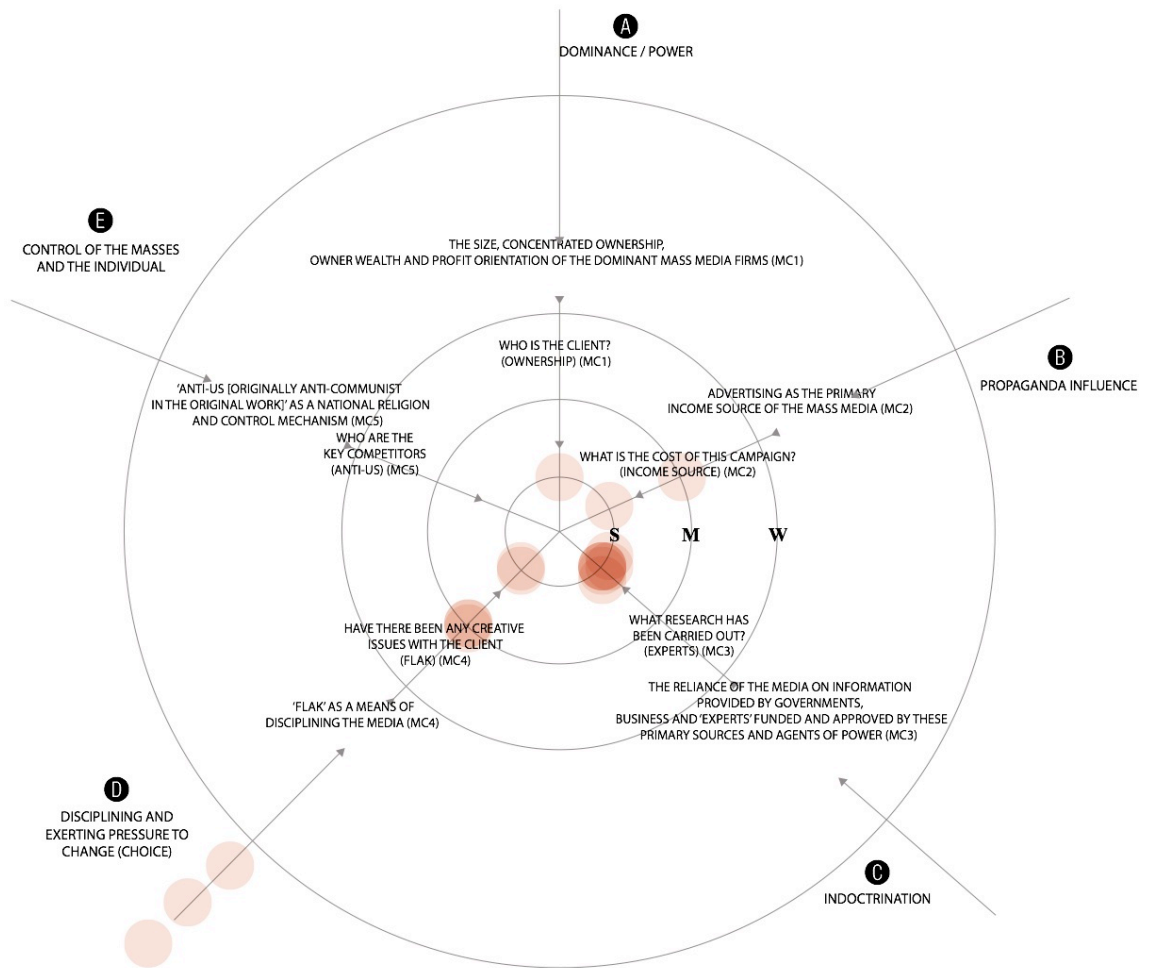


Figure 4.12: The multi-dimensional positioning ‘footprint’ for Case 11 mapped against the five categories and advertiser / sender dimensions discussed in Section 3.6.13.1 – 3.6.13.2, the criteria for analysis.

Categorisation Dimension	Findings/insights
MC1	A weak (W) understanding of the client (consumer / receiver). A weak (W) attitude towards the client Dominance / Power issues not defined.
MC2	A weak (W) understanding regards to the understanding of costs.
MC3	A strong (S) understanding of research. Research goals are clearly identified.
MC4	A strong (S) to medium (M) understanding of creative issues. Creative issues were not discussed at length. Flak was not clearly defined.
MC5	<p>A blank understanding of competitors with no insight.</p> <p>This was a surprise as the researcher had assumed that the advertiser / sender would be in control of the idea of 'anti-us' but instead demonstrated behaviour that could be viewed as inherently part of the system as opposed to outside the system in a way that would view the advertiser / sender as a form of deus ex machina actor.</p> <p>As an insight this moved the researcher's thinking forward and is becoming an idea that allows for the formulation of a position where the manufacturing consent theoretical position is dominant to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike.</p>

Table 4.11: Case 11. Key findings/insights

#### **4.14 Detail analysis of AS9 (Case 12)**

##### **4.14.1 Case history: AS9 – TL**

AS9 is the integrated creative agency founded by TL and a colleague, specialising in advertising, branding, design and content for fashion and luxury brands.

Bringing together over 20 years of fashion art direction, design and brand marketing expertise, AS9 promotes itself as a company that combines strategy with artistic intelligence to deliver creative campaigns that enhance its clients' businesses.

AS9's offices are in London, W1. In a well-known 'cut-through' in Soho, London – a pedestrian alley that is full of doors leading off to company offices. AS9 share an office with a fashion public relations agency and a sense of a symbiotic relationship was felt. TL is the creative partner in the company. Previous to this, he was part of the original creative team at the Ministry of Sound, working the brand up from conception in the 1990s.

##### **4.14.2 Research history**

An initial meeting took place at a restaurant near to the offices of AS9 before moving on to the private members club 'Soho House' on 26th October 2011 at 18:18; a recorded interview was undertaken and lasted approximately one hour. Arrangements were made for follow-up observational work and this has occurred at several events via the Internet, socially and at various other formal and informal occasions.

#### 4.14.3 The advertiser / sender categories and dimensions in context

##### i) **MC1: Ownership (Who is the client?)**

TL expressed a weak (W) to medium (M) understanding of the ideas around ownership.

Client ownership issues were not a part of the overall discussion.

##### ii) **MC2: Income source (What is the cost of the campaign?)**

TL focused much of the conversation around the ideas around income source with much of the dialogue concentrated on obtaining value for money for the client.

##### iii) **MC3: Experts (What research has been carried out?)**

Indoctrination as part of the hermeneutic inference (HI) of the conversation was ill-defined and expert knowledge did not appear to be a factor in the motivations of AS9.

##### iv) **MC4: Flak (Have there been any creative issues with the client?)**

Ideas of flak or creative issues were not defined clearly in the conversation and therefore are registered as weak (W) factors in the hermeneutic inference (HI) of the data.

##### v) **MC5: Anti-us (Who are the key competitors?)**

Anti-us ideas are not drawn out within this dialogue. In terms of the sub-text of meaning, no indicators were identifiable when mapping the conversation through the use of the multi-dimensional map and coded script (Figure 13).

**4.14.4 Summary of analysis for AS9 (TL)**

TL’s direct approach to the research question demonstrated a low depth of knowledge in relation to the key issues being discussed. TL seemed to wish to be at a remove from the complex issues of the advertising process. This is of interest to the researcher when the company positions itself as having ‘20 years of fashion art direction, design and brand marketing expertise, AS9 promotes itself as a company that combines strategy with artistic intelligence to deliver creative campaigns that enhance its clients’ businesses’. The conversation was flowing and did not demonstrate any reserve on the behalf of the interviewee.

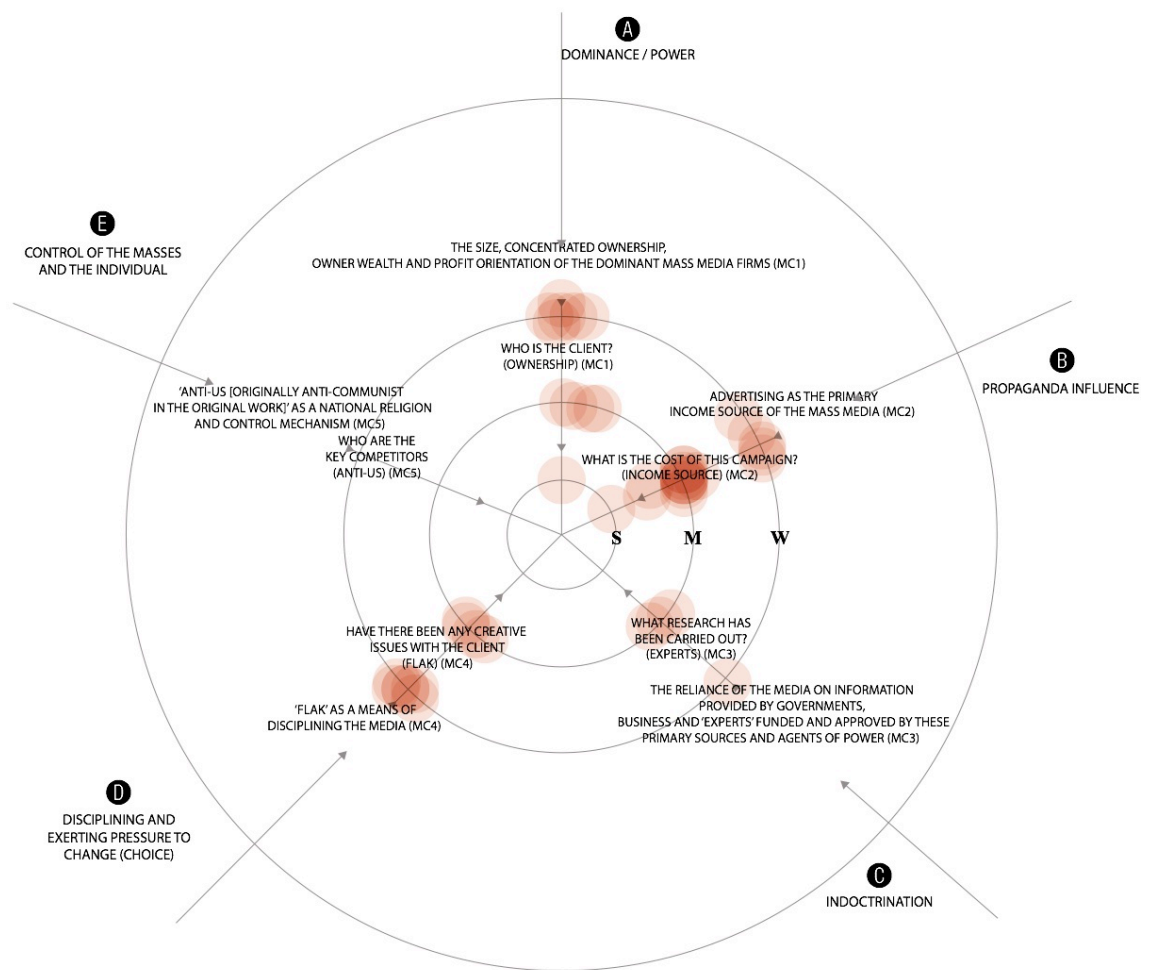


Figure 4.13: The multi-dimensional positioning ‘footprint’ for Case 12 mapped against the five categories and advertiser / sender dimensions discussed in Section 3.6.13.1 – 3.6.13.2, the criteria for analysis.

Categorisation Dimension	Findings/insights
MC1	<p>A weak (W) to medium (M) understanding of the client (consumer / receiver).</p> <p>A weak (W) attitude towards the client</p> <p>Dominance / power issues not defined.</p>
MC2	<p>A medium (M) understanding regards to the understanding of costs.</p>
MC3	<p>A weak (W) to medium (M) understanding of research.</p> <p>Research goals are not clearly identified.</p>
MC4	<p>A weak (W) to medium (M) understanding of creative issues.</p> <p>Creative issues were not discussed at length.</p> <p>Flak was not clearly defined.</p>
MC5	<p>A blank understanding of competitors with no insight.</p> <p>This was a surprise as the researcher had assumed that the advertiser / sender would be in control of the idea of 'anti-us' but instead demonstrated behaviour that could be viewed as inherently part of the system as opposed to outside the system in a way that would view the advertiser / sender as a form of deus ex machina actor.</p> <p>As an insight this moved the researcher's thinking forward and is becoming an idea that allows for the formulation of a position where the manufacturing consent theoretical position is dominate to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike.</p>

Table 4.12: Case 12. Key findings/insights

## **4.15 Detail analysis of CN (Case 13)**

### **4.15.1 Case history: CN. Student.**

CN is a 1<sup>st</sup> year Undergraduate on the BA (Hons) Advertising Design programme at the University of Wales, Newport.

Age: 39. Home: Newport, South Wales

### **4.15.2 Research history**

An initial meeting took place in the Faculty of Arts and Business, University of Wales, Newport on 4th November 2011 at 15:38; a recorded interview was undertaken and lasted approximately 30 minutes. The interview took place in an interview room, conversation was flowing and there were no interruptions during the interview.

### **4.15.3 The consumer / receiver categories and dimensions in context**

#### **i) MB1: Motivation - Underlying motivation**

Motivational indicators were strong (S) during the conversation. Much of the dialogue was interesting in terms of the character and personality of the interviewee. The underlying motivation to buy and the interviewee is willing to disclose is strong.

#### **ii) MB2: Suppression – Tell me about yourself?**

Much of the subtext and hermeneutic inference (HI) of the conversation were laced with references to issues that appear to dominate CN's purchasing life. Cost issues were paramount and conflicting statements in the conversation detected some internal dialogue.

This emerging approach to the consumer / receiver experience can perhaps be related to the general approach to purchasing that is occurring with all consumer / receivers and is an aspect of the data that will be pursued through the research process.



**iii) MB3: Influence – Underlying influence**

The consumer / receiver in this instance seems to be unaware of any underlying influences and seems to accept advertising and purchasing as natural and socially acceptable elements of life. Again this emerging approach to the consumer / receiver experience can perhaps be related to the general approach to purchasing that is occurring with all consumer / receivers and is an aspect of the data, in relation to total conditioning and acceptance that is being pursued through the research process.

**4.15.4 Summary of analysis for CN**

The analysis of the language use in context would suggest that CN is not aware of the processes affecting her behaviour in relation to her purchase decisions.

There was little to no evidence of any resistance to advertising in general. The dialogue is 'open' in relation to the subject and the conversational informal discussion probes are clear and concise. The researcher is again surprised that the subject self-referential conversation seems to support the position that the consumer / receiver is so indoctrinated by the distribution of propaganda and advertising communications that no results show any issue with it. It appears to be a positive in their life.

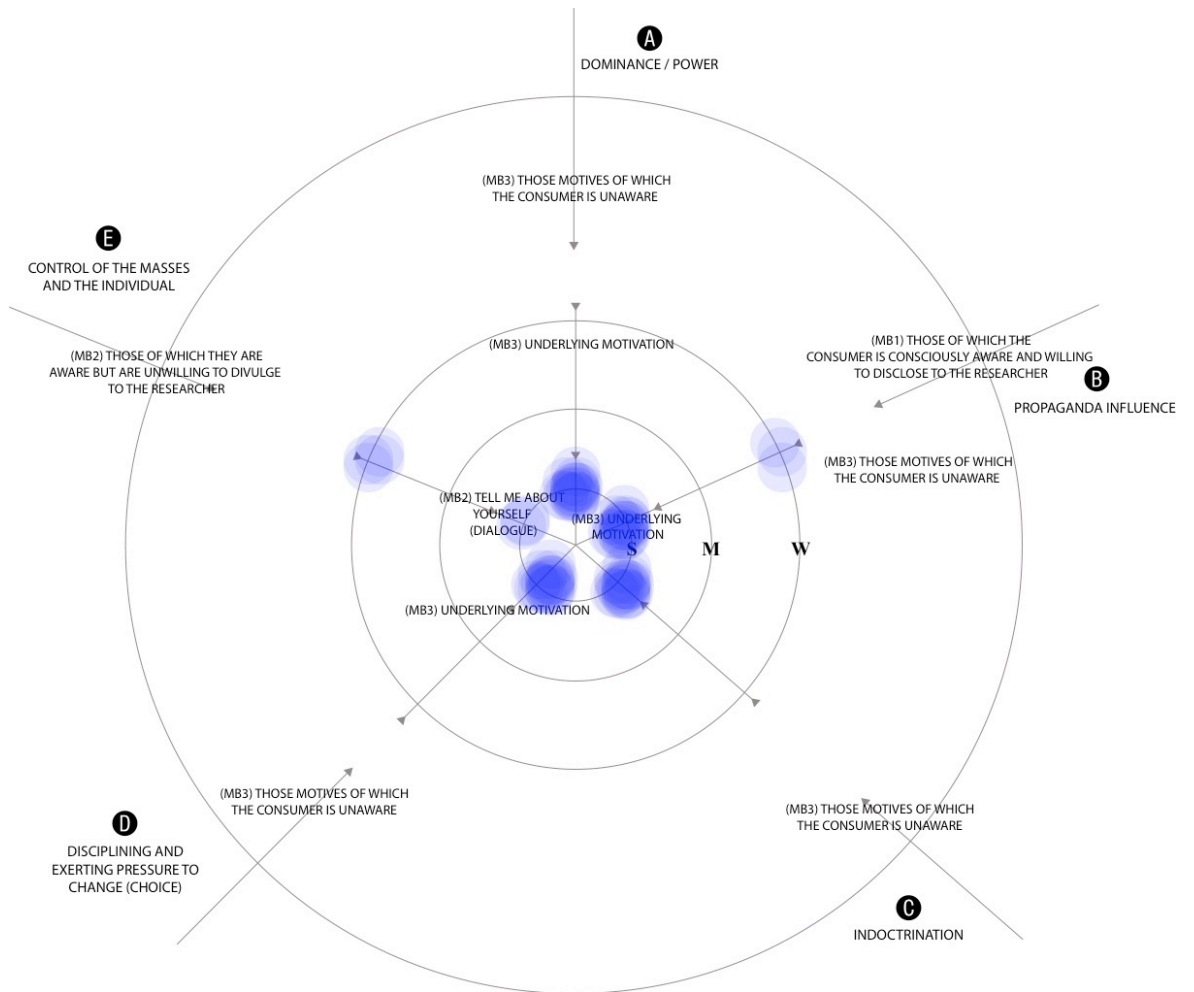


Figure 4.14: The multi-dimensional positioning ‘footprint’ for Case 13 mapped against the three categories and consumer / receiver dimensions discussed in Section 3.6.13.1 – 3.6.13.2, the criteria for analysis.

Categorisation Dimension	Findings/insights
MB1	<p>A strong (S) underlying motivation to buy was perceived. The consumer / receiver was willing to disclose to the researcher. Consciousness of campaigns appeared minimal.</p>
MB2	<p>A strong (S) to weak (W) effect of suppression within the consumer / receiver. The consumer / receiver discussed issues with researcher. Issues around costs and the idea of the self were an underlying motivator to buy and this should be noted in relation to the previous conversation and is a dimension of the dialogue that will be monitored in future dialogues with other subjects.</p>
MB3	<p>A strong (S) influence on the consumer / receiver was noted.</p> <p>The general brevity of response of the consumer / receiver in relation to the advertiser / sender thus far interviewed surprised the researcher. It seems that in this instance the consumer / receiver has an awareness of the process of advertising exerted on her. It appears a positive in her life.</p> <p>This is perhaps a singular event; however as an insight this moved the researcher's thinking forward to begin to formulate a position where the manufacturing consent / motivational behaviour theoretical positions are dominant to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike. It is also interesting to note that of three interviewees, all have commented on the projection of self-image as a matter of concern. This may be due to a number of other factors and will be noted for future possible resonance in conversations.</p> <p>This thinking was taken to the next interview for further exploration.</p>

Table 4.13: Case 13. Key findings/insights

## 4.16 Detail analysis of HB (Case 14)

### 4.16.1 Case history: HB. Student.

HB is a 1<sup>st</sup> year Undergraduate on the BA (Hons) Advertising Design programme at the University of Wales, Newport.

Age: 19. Home: Pontypool, South Wales

### 4.16.2 Research history

An initial meeting took place in the Faculty of Arts and Business, University of Wales, Newport on 5th November 2011 at 15:52; a recorded interview was undertaken and lasted approximately 30 minutes. The interview took place in an interview room, conversation was flowing and there were no interruptions during the interview.

### 4.16.3 The consumer / receiver categories and dimensions in context

#### i) **MB1: Motivation – Underlying motivation**

Motivational indicators were strong (S) during the conversation but occurrences were few. Much of the dialogue was interesting in terms of the character and personality of the interviewee. The underlying motivation to buy and the interviewee is willing to disclose is strong.

#### ii) **MB2: Suppression – Tell me about yourself**

Much of the subtext and hermeneutic inference (HI) of the conversation was laced with references to issues that appear to dominate HB's purchasing life. Self-image was of importance and ideas around expression were of concern to the interviewee.

This emerging approach to the consumer / receiver experience can perhaps be related to the general approach to purchasing that is occurring with all consumer / receivers and is an aspect of the data that will be pursued through the research process.

### iii) **MB3: Influence – Underlying influence**

The consumer / receiver in this instance seems to be unaware of any underlying influences and seems to accept advertising and purchasing as natural and socially acceptable elements of life.

Particularly in relation to Apple products, words such as ‘desirable’, ‘sleek’ and ‘cool’ are recurring ways for females to describe the brand. The idea that you can have an ‘Apple’ as a computer in any form that it is produced whereas other machines are ‘laptops’ is another emerging theme that comes as a surprise to the author.

Again this emerging approach to the consumer / receiver experience can perhaps be related to the general approach to purchasing that is occurring with all consumer / receivers and is an aspect of the data, in relation to total conditioning and acceptance that is being pursued through the research process.

#### **4.16.4 Summary of analysis for HB**

The analysis of the language use in context would suggest that HB is not aware of the processes affecting her behaviour in relation to her purchase decisions.

There was little to no evidence of any resistance to advertising in general. The dialogue is ‘open’ in relation to the subject and the conversational informal discussion probes are clear and concise. The researcher is again surprised that the subject self-referential conversation seems to support the position that the consumer / receiver is so indoctrinated by the distribution of propaganda and advertising communications that no results show any issue with it.

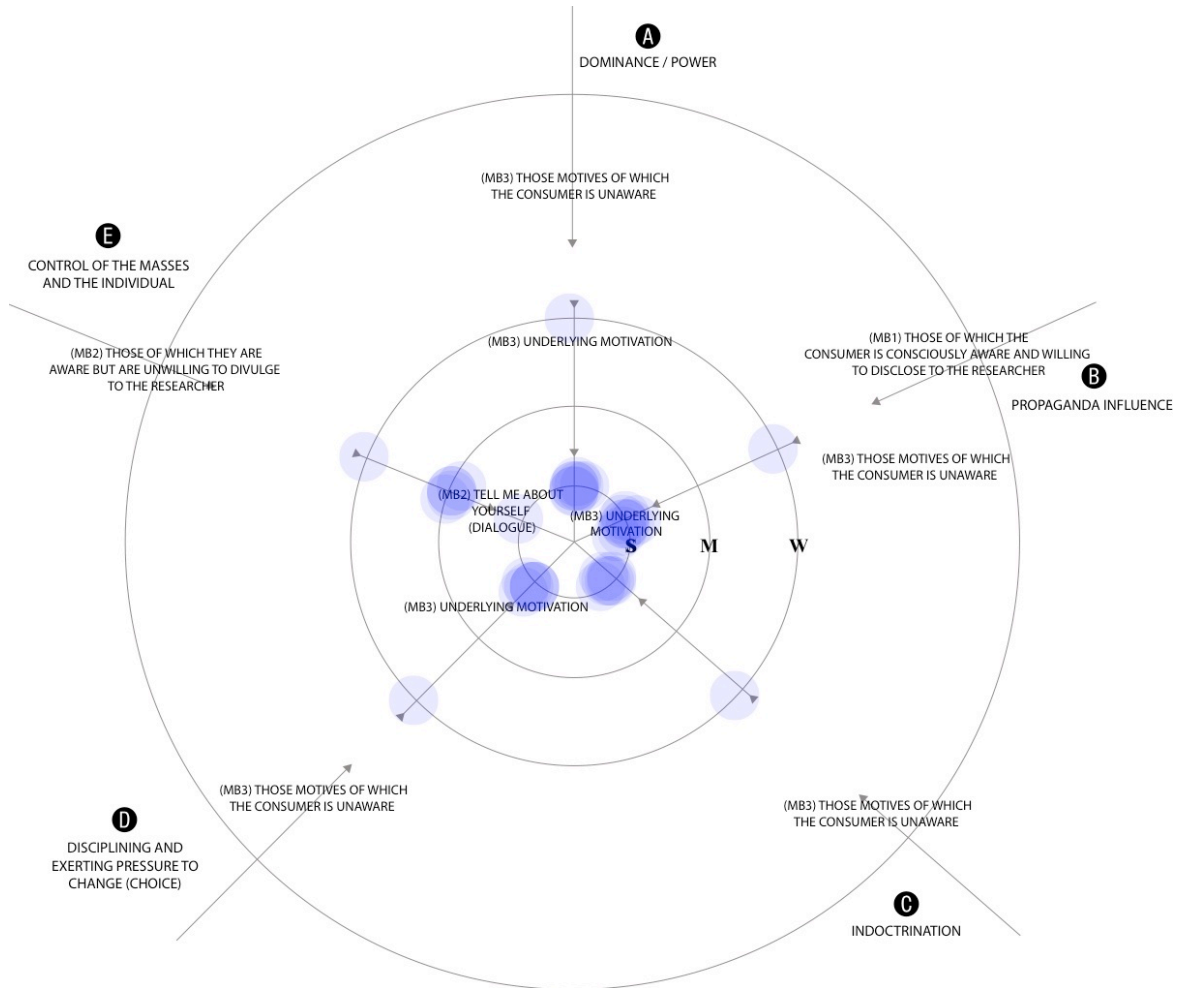


Figure 4.15: The multi-dimensional positioning ‘footprint’ for Case 14 mapped against the three categories and consumer / receiver dimensions discussed in Section 3.6.13.1 – 3.6.13.2, the criteria for analysis.

Categorisation Dimension	Findings/insights
MB1	<p>A strong (S) underlying motivation to buy was perceived. The consumer / receiver was willing to disclose to the researcher. Although strong (S) it was be noted that the occurrences of this factor were minimal throughout the dialogue.</p>
MB2	<p>A predominantly medium (M) suppression within the consumer / receiver. The consumer / receiver discussed issues with researcher. Issues around costs and the idea of the self were an underlying motivator to buy and this should be noted in relation to the previous conversation and is a dimension of the dialogue that will be monitored in future dialogues with other subjects.</p>
MB3	<p>A strong (S) influence on the consumer / receiver was noted.</p> <p>The general brevity of response of the consumer / receiver in relation to the advertiser / sender thus far interviewed surprised the researcher. It seems that in this instance the consumer / receiver has an awareness of the process of advertising exerted on her. It appears a positive in her life.</p> <p>This is perhaps a singular event; however, as an insight this moved the researcher's thinking forward to begin to formulate a position where the manufacturing consent / motivational behaviour theoretical positions are dominant to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike. It is also interesting to note that of the interviewees in the consumer / receiver group, all have commented on the projection of self-image as a matter of concern. This may be due to a number of other factors and will be noted for future possible resonance in conversations.</p> <p>This thinking was taken to the next interview for further exploration.</p>

Table 4.14: Case 14. Key findings/insights

#### **4.17 Detail analysis of PV (Case 15)**

##### **4.17.1 Case history: PV. Student.**

PV is a 1<sup>st</sup> year Undergraduate on the BA (Hons) Advertising Design programme at the University of Wales, Newport.

Age: 21. Home: Caerleon, South Wales

##### **4.17.2 Research history**

An initial meeting took place in the Faculty of Arts and Business, University of Wales, Newport on 28<sup>th</sup> November 2011 at 12:14; a recorded interview was undertaken and lasted approximately 10 minutes. The interview took place in an interview room, conversation was flowing and there were no interruptions during the interview.

##### **4.17.3 The consumer / receiver categories and dimensions in context**

###### **i) MB1: Motivation – Underlying motivation**

Motivational indicators were strong (S) during the conversation but occurrences were few. Much of the dialogue was interesting in terms of the character and personality of the interviewee. The underlying motivation was to buy, and the interviewee was willing to underlying motivation to disclose is strong but within a narrow focus.

###### **ii) MB2: Suppression – Tell me about yourself?**

Much of the subtext and hermeneutic inference (HI) of the conversation was laced with references to issues that appear to dominate PVs purchasing life. Self-image was of importance and ideas around expression were of concern to the interviewee. Ideas around the ‘soul’, ‘trust’, brands being ‘flawless’ and ‘perfection’ seemed predominant. This perhaps reflects an idealized notion of the self and the aspirational values instilled in the consumer / receiver.



This emerging approach to the consumer / receiver experience can perhaps be related to the general approach to purchasing that is occurring with all consumer / receivers and is an aspect of the data that will be pursued through the research process.

### iii) **MB3: Influence – Underlying influence**

The consumer / receiver in this instance seems to be aware of the underlying influences and seems to accept advertising and purchasing as natural and socially acceptable elements of life. Again, the products of choice for the third time relate to Apple, words such as ‘desirable’, ‘sleek’ and ‘cool’ are recurring ways for all participants to describe the brand. The idea that you can have an ‘Apple’ as a computer in any form and is more functional than any other competitor is interesting to note.

Again this emerging approach to the consumer / receiver experience can perhaps be related to the general approach to purchasing that is occurring with all consumer / receivers and is an aspect of the data, in relation to total conditioning and acceptance that is being pursued through the research process.

#### **4.17.4 Summary of analysis for PV**

The analysis of the language use in context would suggest that PV is not aware of the processes affecting her behaviour in relation to her purchase decisions.

There was little to no evidence of any resistance to advertising in general. The dialogue is ‘open’ in relation to the subject and the conversational informal discussion probes are clear and concise. The researcher is again surprised that the subject self-referential conversation seems to support the position that the consumer / receiver is so indoctrinated by the distribution of propaganda and advertising communications that no results show any issue with it. It appears to be a positive in their life.

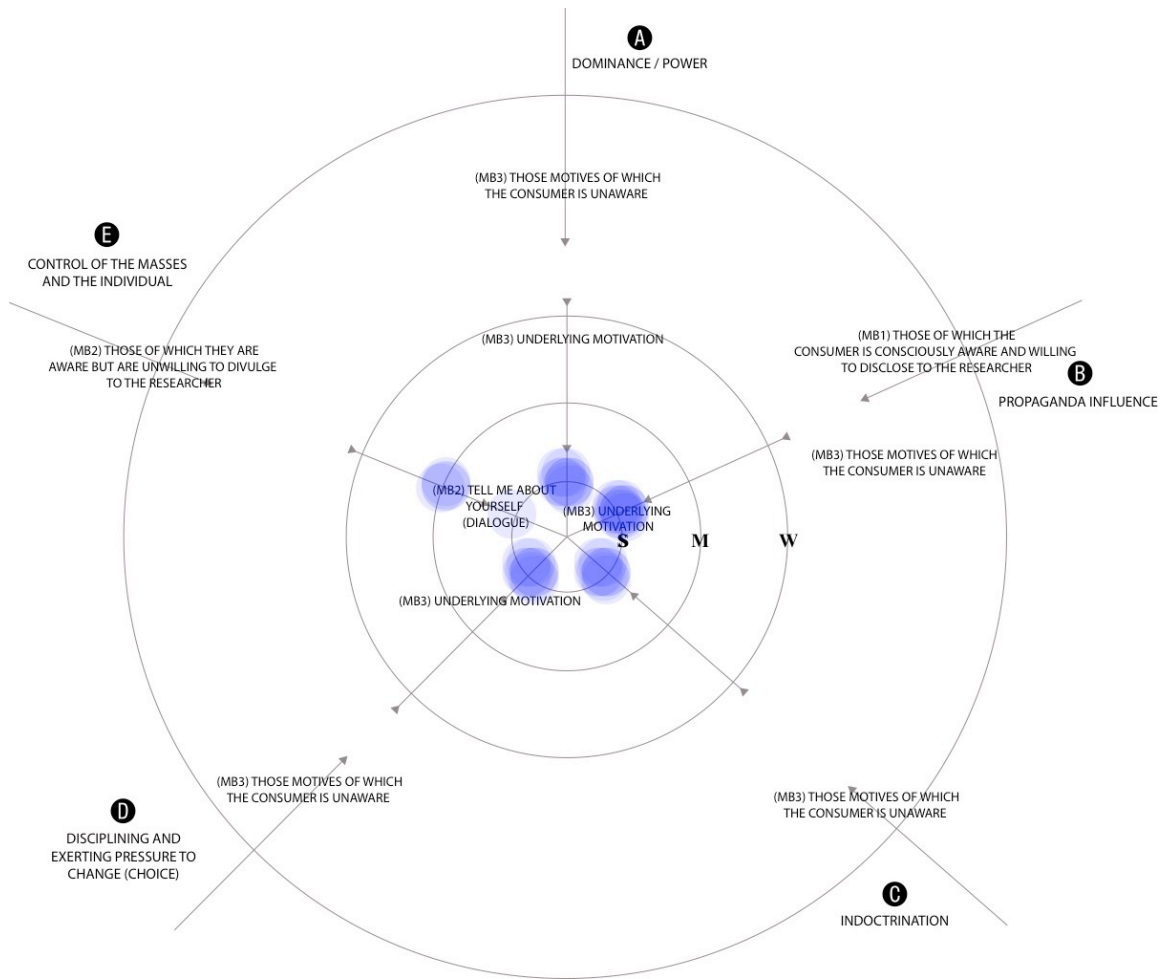


Figure 4.16: The multi-dimensional positioning ‘footprint’ for Case 15 mapped against the three categories and consumer / receiver dimensions discussed in Section 3.6.13.1 – 3.6.13.2, the criteria for analysis.

Categorisation Dimension	Findings/insights
MB1	<p>A strong (S) underlying motivation to buy was perceived. The consumer / receiver was willing to disclose to the researcher. Although strong (S) it was be noted that the occurrences of this factor were minimal throughout the dialogue.</p>
MB2	<p>A predominantly medium (M) suppression within the consumer / receiver. The consumer / receiver discussed issues with researcher. Issues around the idea of the self were an underlying motivator to buy and this should be noted in relation to the previous conversation and is a dimension of the dialogue that will be monitored in future dialogues with other subjects.</p>
MB3	<p>A strong (S) influence on the consumer / receiver was noted.</p> <p>The general brevity of response of the consumer / receiver in relation to the advertiser / sender thus far interviewed surprised the researcher. It seems that in this instance the consumer / receiver has an awareness of the process of advertising exerted on him. WOM (word of mouth) was not considered a form of advertising by the consumer / receiver in this instance.</p> <p>This is perhaps a singular event; however, as an insight this moved the researcher's thinking forward to begin to formulate a position where the manufacturing consent / motivational behaviour theoretical positions are dominant to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike. It is also interesting to note that of interviewees in the consumer / receiver group, all have commented on the projection of self-image as a matter of concern. This may be due to a number of other factors and will be noted for future possible resonance in conversations.</p> <p>It appears that saturation is occurring and that the answers provided by consumer / receivers (See Chapter 3, Section 3.2.1) were reaching a saturation point. At this stage of the research a second level of analysis was proposed that was undertaken by students on the undergraduate Advertising Design Programme at the University of Wales, Newport in order to allow the researcher a broader spectrum of data collected within the confines of the time allocated. This approach was adopted to monitor the analysis process and to have a larger volume of secondary data to reflect upon. This data gives the research a unique tool to validate the process and gain insight into secondary data at this stage (see Chapter 3).</p>

Table 4.15: Case 15. Key findings/insights

## **4.18 Detail analysis of AS10 (Case 16)**

### **4.18.1 Case history: AS10 – RG**

AS10 is a communications company. It has branded itself with the following statement made available from their website:

‘We cannot simply call ourselves a marketing, a branding, or a digital agency. At AS10 we work together combining these disciplines to forge the most effective communications for you. Our marketing strategists generate ideas with our digital experts; our talented designers work alongside our branding specialists. It's about great people working in a team to produce the best for your brand.

We are also connected by our concern for the environment. AS10 has pioneered an agency arm dedicated to sustainability. The aim is simple. To create powerful and persuasive communications which help secure the future for our children.’ (AS10 website, 2012).

AS10 offices are in an affluent town that is approximately 33 miles (45 minutes) from Central London. The area is noted for its high standard of living and is often associated with the idea of the ‘stockbroker belt’, a series of wealthy residential areas around London. The Creative Director, RG, studied design at UWIC in Wales; he then started his own creative agency with support from the Prince’s Youth Business Trust. After just one year, RG he sold his business to MWD, a leading Welsh agency. He remained as creative director until 1997, when he started another agency. The Brand Consultancy was born and grew to a team of 26, which RG owned until 2005. RG worked as a creative director in London before becoming a managing partner in a branding agency, he joined AS10 in February 2010.

#### 4.18.2 Research history

An initial meeting took place at the offices of AS10 on 19th January 2012 at 15:44; a recorded interview was undertaken and lasted approximately one hour. Arrangements were made for follow-up observational work and this has occurred at several events via the Internet, socially and at various other formal and informal occasions.

#### 4.18.3 The advertiser / sender categories and dimensions in context

##### i) **MC1: Ownership (Who is the client?)**

RG in conversation demonstrated a strong (S) underlining understanding of the issues surrounding ownership and the domination of the concentration of ownership, much of the dialogue contained sequences of data that could be positioned with their hermeneutic inference (HI) clearly along the multi-dimensional map (Figure 17).

##### ii) **MC2: Income source (What is the cost of the campaign?)**

Whilst the discussion around income source was not explicit in the dialogue, when mentioned it was focused and to the point in terms of a reference to other key factors in the process.

##### iii) **MC3: Experts (What research has been carried out?)**

Indoctrination as part of the hermeneutic inference (HI) of the conversation ran as a strong overt part of the conversation.

The following quotes demonstrate some of the more visible HI instances that run through the conversation;

‘ we’ve changed their model from being product-centric to consumer-centric’

‘...so we’ve influenced one thing that has actually had a lot more influence than we ever imagined that we had’

‘We can do market research and we can do all of the good insight that you would expect, but in fact you get so much more from ‘What does he want to achieve?’ ‘How does he live?’ ‘What does he like?’ ‘How does he translate himself?’ and all of those things about him and then convey that back through the brand.’

**iv) MC4: Flak (Have their been any creative issues with the client?)**

Analysis of the content of the dialogue shows an evenly distributed (with an emphasis on strong (S) tendencies) understanding of flak.

**v) MC5: Anti-us (Who are the key competitors?)**

Anti-us ideas are not drawn out within this context as clearly as in other dialogues.

Again, in terms of the sub-text of meaning, indicators were identifiable when mapping the conversation through the use of the multi-dimensional map and coded script.

**4.18.4 Summary of analysis for AS10 (RG)**

RG’s discursive approach to the research question demonstrated a great depth of knowledge in relation to the key issues being discussed.

The conversation was flowing. The default statement for most, if not all, of the interviewees thus far has contained a similar statement as the following (as in Case 7 PB),

‘A good idea, a good strategic idea, which is most important – that’s 80% and then the 20% of having Grace Kelly made a difference for some inexplicable reason, right, so they do work, but how do you do it? Nobody knows that and you’re lucky when this happens’.

RG supported this in his own dialogue,

RG: ‘So I try to get these guys. So you take a web design; that notion, that brand proposition; in order to connect emotively, it’s as much about how that website behaves, how you talk about what you’re doing, the image, the look and feel, the way it’s structured and designed – they all work hand in hand – don’t think of one in isolation. There will always be a dominant one, so from Dyson’s point of view it’s probably design-led on an emotive level. From Versace it’s probably image-led on an emotive level, from language it’s probably Conservative party, would be language – behaviour would probably be the police force, but they still rely on design, image and language to support them’.

DP: ‘How interesting’.

RG: ‘But I try and get them to think, so when I’ve got a solution that they think is going to emotively connect...’

Fear as an indicator of behaviour is evident,

‘X has done a lot of the insight, but we’re looking at – say for example – the reasons why somebody would drive rather than get the train, so it might be they’re out of a train route or it might be that they just don’t think of riding on the train or it might be in fact that there’s a certain sense of security in driving in your own car, because you know when you get off the plane it’s there in the car park.’

The understanding of consumer / receiver behaviour in this case is developed by the individual characteristics of the CEO and the conceptual approach is very defined.

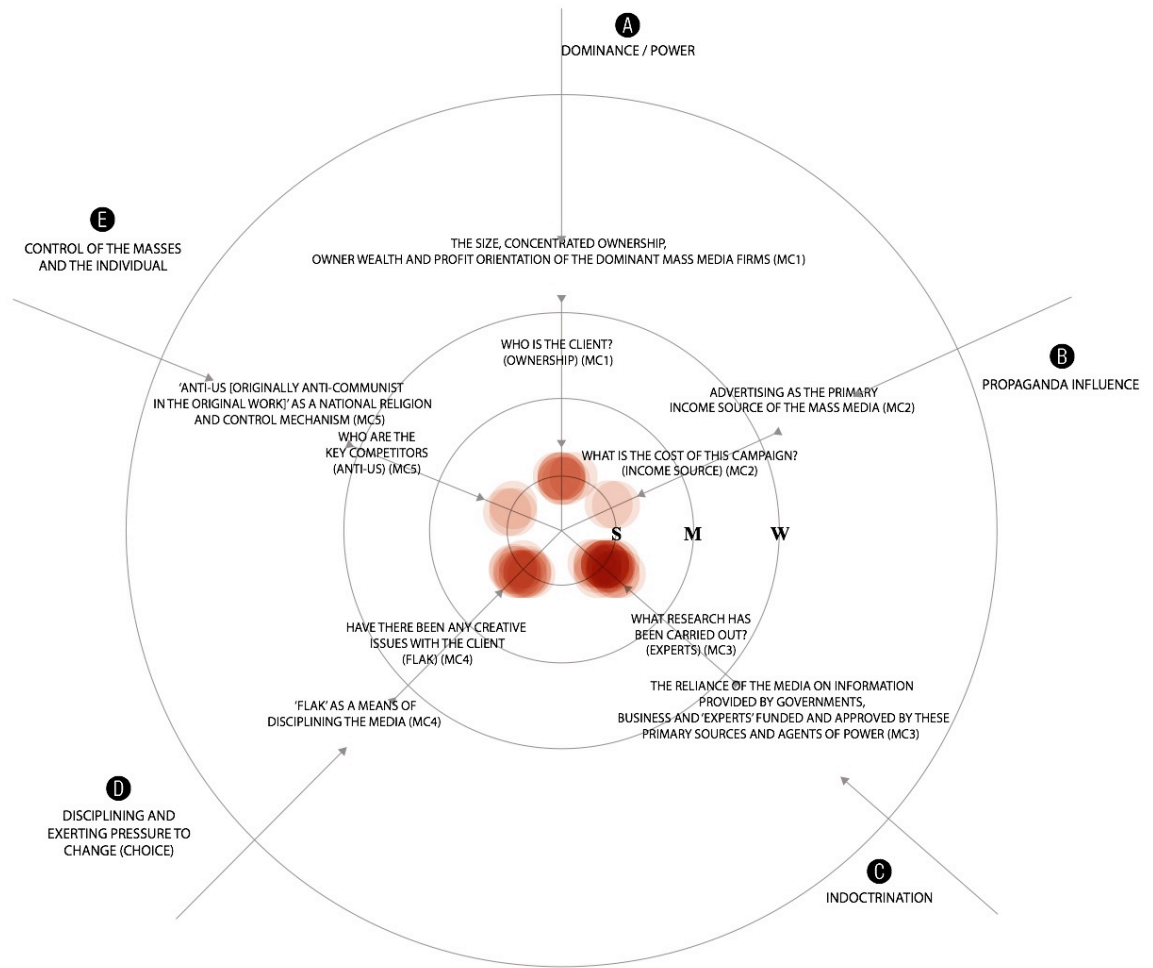


Figure 4.17: The multi-dimensional positioning 'footprint' for Case 16 mapped against the five categories and advertiser / sender dimensions discussed in Section 3.6.13.1 – 3.6.13.2, the criteria for analysis.



Categorisation Dimension	Findings/insights
MC1	A strong (S) understanding of the client (consumer / receiver). A strong (S) attitude towards the client Dominance / Power issues defined.
MC2	A strong (S) understanding regards to the understanding of costs.
MC3	A strong (S) understanding of research. Research goals are clearly identified.
MC4	A strong (S) understanding of creative issues. Flak was clearly defined.
MC5	<p>A strong (S) understanding of competitors but with little insight.</p> <p>This was a surprise as the researcher had assumed that the advertiser / sender would be in control of the idea of 'anti-us' but instead demonstrated behaviour that could be viewed as inherently part of the system as opposed to outside the system in a way that would view the advertiser / sender as a form of deus ex machina actor.</p> <p>As an insight this moved the researcher's thinking forward and is becoming an idea that allows for the formulation of a position where the manufacturing consent theoretical position is dominate to the extent that it is all encompassing to advertiser / sender and consumer / receiver alike.</p> <p>Advertising in general was a predominant concern in relation to general research issues this corresponds well to the subjects background as a planner.</p>

Table 4.16: Case 16. Key findings/insights

#### 4.19 Summary

Chapter 4 has explored, through a case study design incorporating data generation methods of in-depth interview and longitudinal observation, the personal and individual views of the understanding of consumer / receiver behaviour as outlined (Tables 3.10, 3.12 and 3.14, Chapter 3). This chapter has then reported back the individual constructs via a framework of analysis as discussed in Section 3.6 of Chapter 3.

The outcome of this analysis has been plotted onto a multi-dimensional map for each community (Section 0 – 4.18). The construction of the unifying maps (Figure 4.27, Figure 4.28) has been created to capture and enable both groups to have a free flowing dialogue with the researcher without constraint (Chapter 3, Section 3.6.12). These separate data capture sessions have their own categories and dimensions (Chapter 3, Section 3.6.14) but have been carefully constructed to allow the researcher a precise and clear cross-case analysis (Chapter 5) by ensuring that the hermeneutic inference (HI) of each conversation is relevant across the two mapping processes carried out, ensuring parity and consistency throughout (Chapter 3, Section 3.6 – 3.6.16).

Each conversation was transcribed and then coded with an indication of a strong, medium or weak hermeneutic inference (HI) against the categorisation. For example, MB1(S), MB2(M), MB3 (W), MB4(S), MB5(M) or MC1(W), MC2(S), MC3(M). Each coding was mapped onto a multi-dimensional map for the MB or MC pattern in context. Both categorisations were positioned across the multi-dimensional map in order to facilitate a cross case mapping by ensuring that the out-lying hermeneutic inference (HI) mapping was related across categories.

Each individual case gives key insights in relation to the research question posed and demonstrates a summation of highlighted commonalities and variances found by ‘listening to the data’ (Chapter 3, Section 3.6).

Whilst the individual cases provide an insight and therefore an interest to the development of knowledge within the study of the factors that influence persuasion from both an advertiser / senders and consumer / receivers position, a consolidation of cases considered within the research can develop further value and meaning. These composite outcomes can be achieved by presenting the individual constituents of the Tables 17 – 24 and the positions of all data transposed onto the two multi-dimensional maps for comparative contextual analysis within their own groups as derived from Figure 4.19 and Figure 4.20. This analysis will give two groups of data that relate to the key questions posed in the Chapter 2, reflecting the concepts of,

1. A macro theoretical position as reflected in the capture, analysis and presentation of data from the advertiser / sender interventions (Chapter 2, Section 2.2.1).
2. A micro theoretical position as reflected in the capture, analysis and presentation of data from the consumer / receiver interventions (Chapter 2, Section 2.2.3).

Table 4.19 is an overview of the analysis of categorisations from both individual groups. The categorisations are as follows:

Advertisers / senders
<b>MC1</b> – Ownership (Section 4.19.1.)
<b>MC2</b> – Income Source (Section 4.19.2)
<b>MC3</b> – Experts (Section 4.19.3)
<b>MC4</b> – Flak (Section 4.19.4)
<b>MC5</b> – Anti-Us (Section 4.19.5)
Consumers / receivers
<b>MB1</b> – Underlying Motivation (Section 4.19.6)
<b>MB2</b> – Suppression (Section 4.19.7)
<b>MB3</b> – Underlying Influence (Section 4.19.8)

Figure 4.18

**4.19.1 The advertisers / senders MC1 – Ownership categorisation**

Table 4.17 illustrates the outcome of the analysis of the individual cases considered in this chapter in relation to the advertisers / senders MC1 – ownership categorisation.

Dimension / Catagorisation	Weak	Medium	Strong	Hermeneutic Inference (HI)	Herman / Chomsky conceptual position	Redefinition
<b>MC1</b>	Lack of direction on / from client	Understanding of who client is	Defined Client	Ⓐ Dominance / Power	The size, concentrated ownership, owner wealth and profit orientation of the dominant mass media firms.	Ownership
	Cases: 1,2,5,11,12,	Cases: 1,5,6,12	Cases: 3,4,6,7,16			

Table 4.17 A composite array of the individual categorisation of MC1 Ownership demonstrated throughout the research in relation to the 10 advertisers / senders considered part of the research.

**Commonalities**

A generic position can be seen to emerge where the array of composite positions indicate that the responses from within the dialogue were mixed and no clear differentiation or focused position can be ascribed to the data. Ideas of (MC1) ownership and the hermeneutic inference (HI) (Ⓐ dominance / power) was not clearly defined overall.

**Variances**

There are some embedded variiances within the individuals based on their position within the industry (higher ranking and more senior figures), where the individuals express a more focused understanding of the idea of (MC1) ownership.

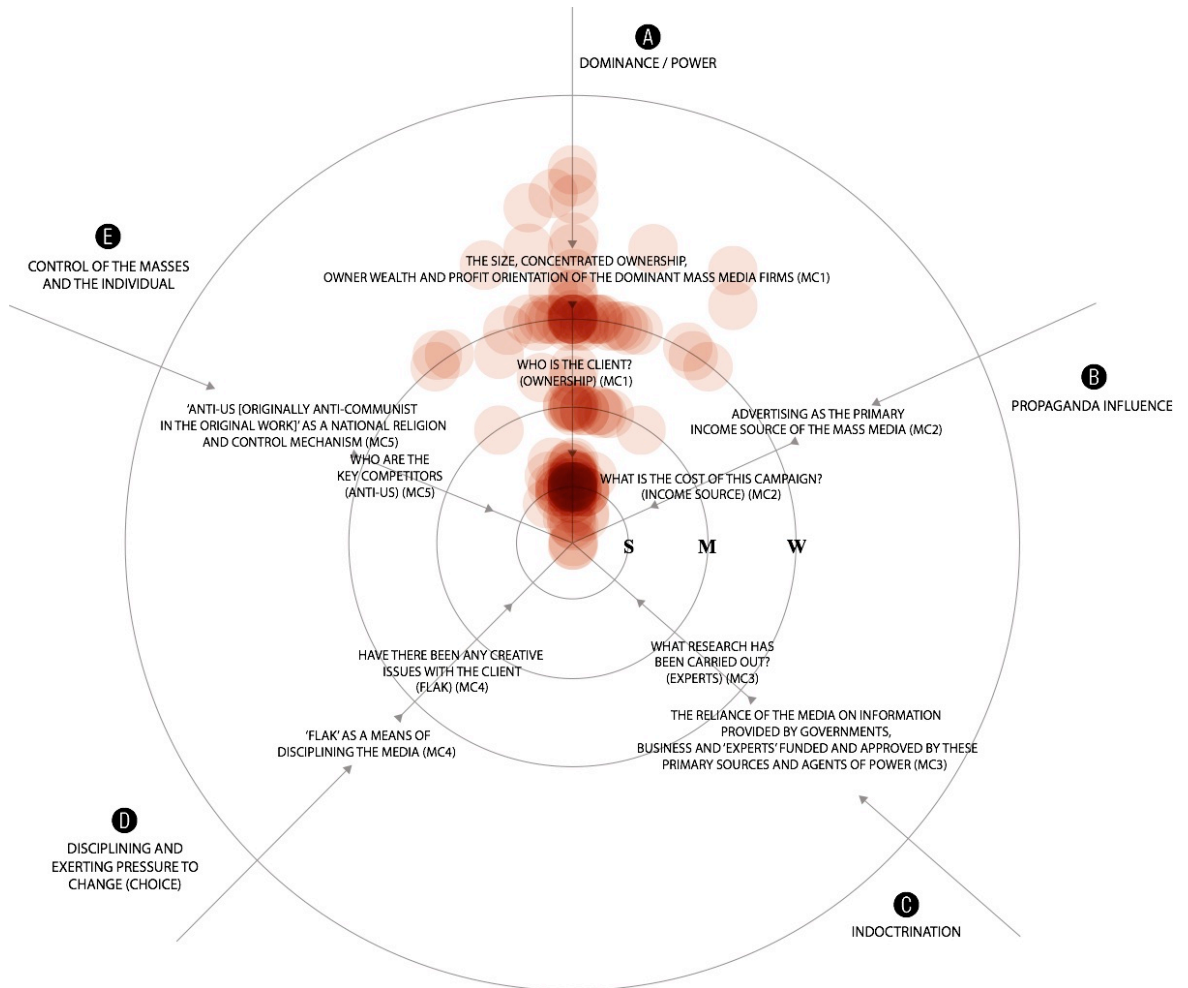


Figure 4.19: The multi-dimensional positioning ‘footprint’ for advertiser / senders mapped against the MC1 category discussed as a visual representation of commonalities and variances as discussed in Section 4.19.1.

**4.19.2 The advertisers / senders MC2 – Income source categorisation**

Table 4.18 illustrates the outcome of the analysis of the individual cases considered in this chapter in relation to the advertisers / senders MC2 – income source categorisation.

Dimension / Catagorisation	Weak	Medium	Strong	Hermeneutic Inference (HI)	Herman / Chomsky conceptual position	Redefinition
<b>MC2</b>	Lack of defined cost of campaign	Understanding of cost of campaign	Defined cost of campaign	<b>B</b> Propaganda / Influence	Advertising as the primary income source of the mass media	Income Source
	Cases: 1,2,3,11	Cases: 5,6,12,	Cases: 4,7,16			

Table 4.18 A composite array of the individual categorisation of MC2 Income Source demonstrated throughout the research in relation to the 10 advertisers / senders considered part of the research.

### **Commonalities**

A generic position can be seen to emerge where the array of composite positions indicate that the responses from within the dialogue were mixed, however, a slight bias towards the weak (W) dimension in terms of differentiation can be seen in the data. An understanding of (MC2) income source and the hermeneutic inference (HI) (B Propaganda / influence) was not clearly defined overall but can be positioned as weak (W).

### **Variances**

There are some embedded variances within the individuals based on their position within the industry (higher ranking and more senior figures), where the individuals express a more focused understanding of the (MC2) income source, however some experienced advertisers / senders (as opposed to higher ranking) did not demonstrate a clear understanding of income source or the hermeneutic inference (HI) (B Propaganda / influence).

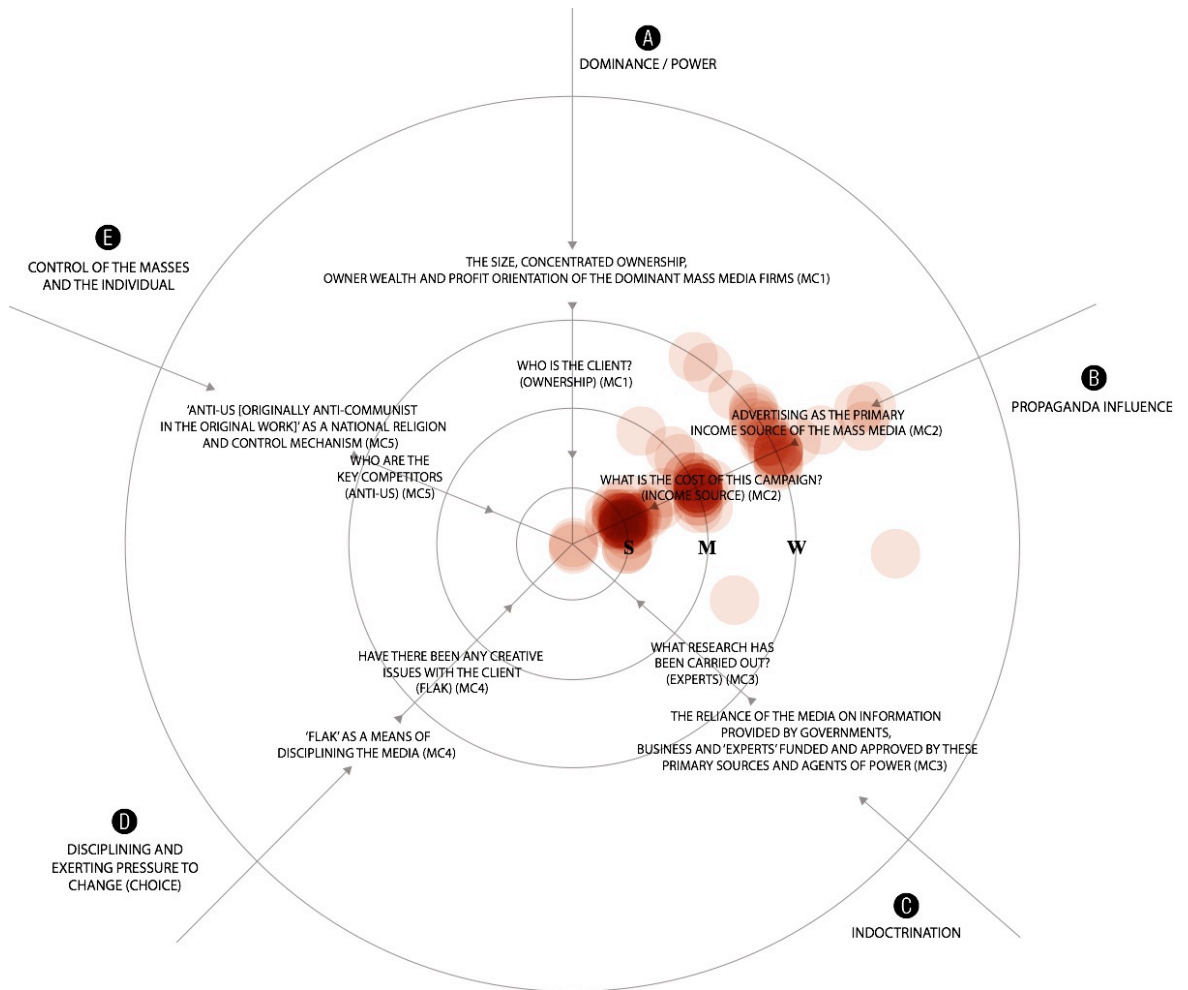


Figure 4.20: The multi-dimensional positioning ‘footprint’ for advertiser / senders mapped against the MC2 category discussed as a visual representation of commonalities and variances as discussed in Section 4.19.1.

### 4.19.3 The advertisers / senders MC3 – Experts categorisation

Table 4.19 illustrates the outcome of the analysis of the individual cases considered in this chapter in relation to the advertisers / senders MC3 – experts categorisation.

Dimension Categorisation	Weak	Medium	Strong	Hermeneutic Inference (HI)	Herman / Chomsky conceptual position	Redefinition
<b>MC3</b>	Lack of research goal	Understandi ng of research goal	Defined research goal	Ⓒ Indoctrination	The reliance of the media on information provided by governments, business and 'experts' funded and approved by these primary sources and agents of power.	Experts
	Cases: 1, 2, 3, 6, 12,	Cases: 5	Cases: 4, 7, 11, 16			

Table 4.19 A composite array of the individual categorisation of **MC3** Experts demonstrated throughout the research in relation to the 10 advertisers / senders considered part of the research.

### Commonalities

A polarised position can be seen to emerge where the array of composite positions indicate that the responses from within the dialogue were set between weak (W) and strong (S) with only one data set indicating a medium (M) response. An understanding of (**MC3**) experts and the hermeneutic inference (HI) (Ⓒ Indoctrination) was not clearly defined overall but an almost equal weighting in terms of dialogue on the subject at two opposing ends of the spectrum can be seen from the multi-dimensional mapping).

### Variations

There are some embedded variations within the individuals based on their position within the industry (higher ranking and more senior figures), where the individuals express a more focused understanding of the inclusion of (**MC3**) experts, however some experienced advertisers / senders (as opposed to higher ranking) did not demonstrate a clear understanding of (**MC3**) experts or the hermeneutic inference (HI) (Ⓒ Indoctrination).



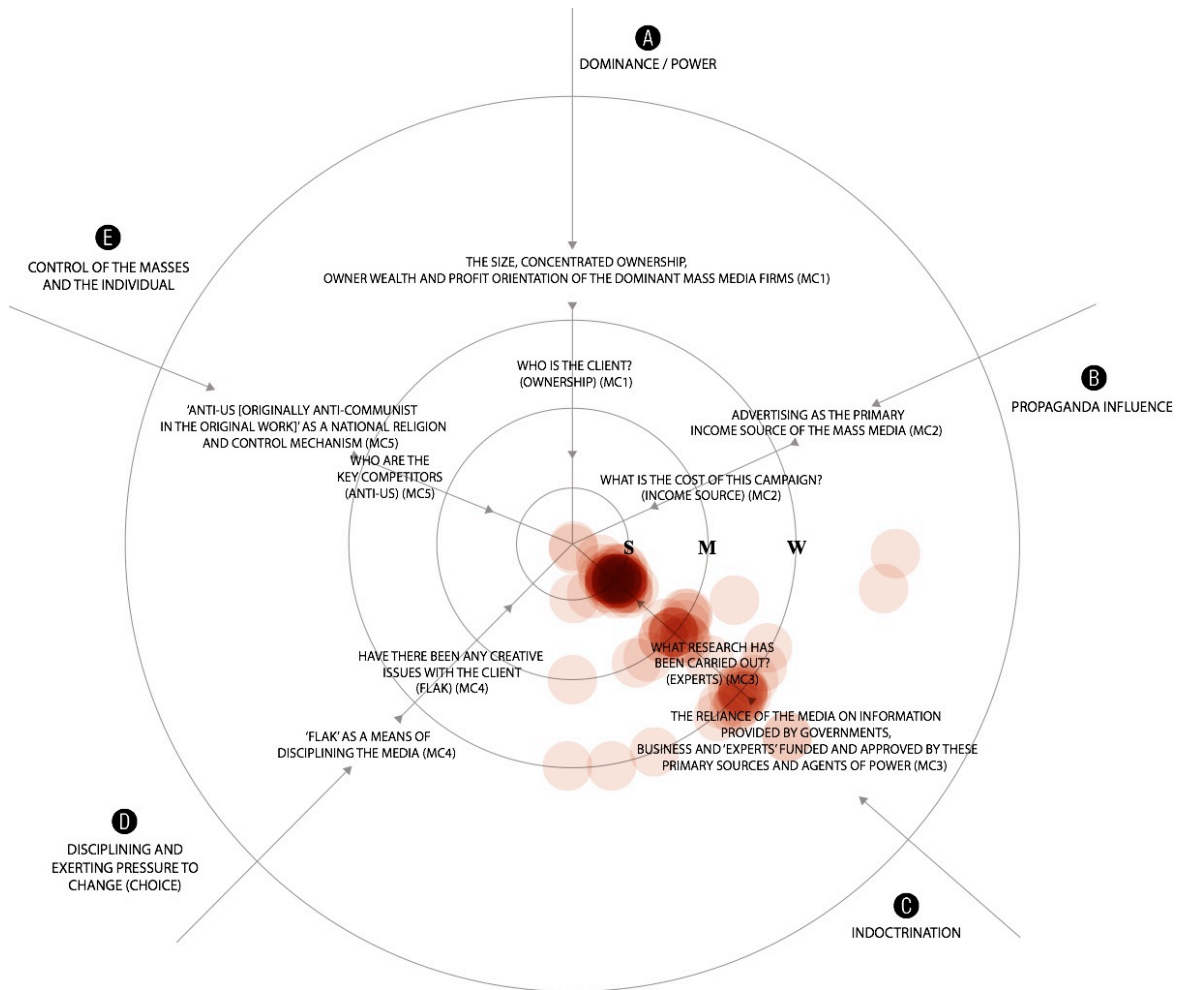


Figure 4.21: The multi-dimensional positioning ‘footprint’ for advertiser / senders mapped against the MC3 category discussed as a visual representation of commonalities and variances as discussed in Section 4.19.1.

**4.19.4 The advertisers / senders MC4 – Flak categorisation**

Table 4.20 illustrates the outcome of the analysis of the individual cases considered in this chapter in relation to the advertisers / senders MC4 – flak categorisation.

Dimension Categorisation	Weak	Medium	Strong	Hermeneutic Inference (HI)	Herman / Chomsky conceptual position	Redefinition
<b>MC4</b>	Lack of understanding of creative issues	Understanding of creative issues	Defined creative issues	<b>D</b> Disciplining and exerting pressure to change (Choice).	'Flak' as a means of disciplining the media	Flak
	Cases: 2, 12,	Cases: 3, 5, 11,	Cases: 1, 4, 6, 7, 16			

Table 4.20 A composite array of the individual categorisation of MC4 Flak demonstrated throughout the research in relation to the 10 advertisers / senders considered part of the research.

**Commonalities**

A medium (M) to strong (S) position can be seen to emerge where the array of composite positions indicate that advertiser / senders were aware of the issues in this dimension to a greater degree than the proceeding categorisations. An understanding of (MC4) flak and the hermeneutic inference (HI) (**D** disciplining and exerting pressure to change (choice)) was clearly defined overall but an almost equal weighting in terms of dialogue on the subject in the medium (M) and strong (S) spectrum can be seen from the multi-dimensional mapping.

**Variations**

There are some embedded variations within the individuals based on their position within the industry (higher ranking and more senior figures), where the individuals

express a more focused understanding of (MC4) flak meaning (D disciplining and exerting pressure to change (choice)). Within individual cases there was an array of responses to this dimension and in some instances the response was negligible.

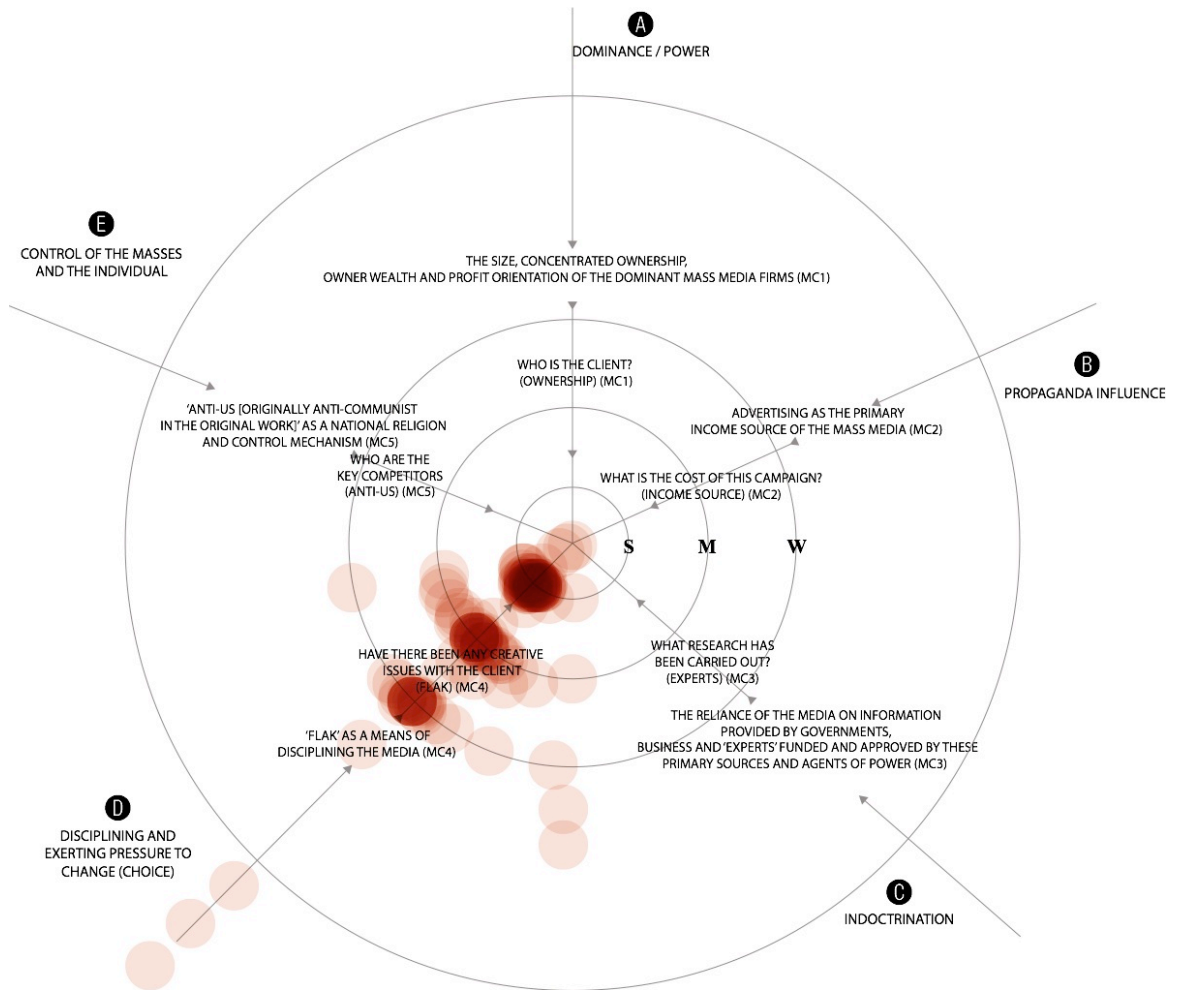


Figure 4.22: The multi-dimensional positioning ‘footprint’ for advertiser / senders mapped against the MC4 category discussed as a visual representation of commonalities and variances as discussed in Section 4.19.1.

#### 4.19.5 The advertisers / senders **MC5** – Anti-us categorisation

Table 4.21 illustrates the outcome of the analysis of the individual cases considered in this chapter in relation to the advertisers / senders **MC5** – anti-us categorisation.

Dimension Categorisation	Weak	Medium	Strong	Hermeneutic Inference (HI)	Herman / Chomsky conceptual position	Redefinition
<b>MC5</b>	Weak understanding of key competitors	Medium understanding of key competitors	Strong understanding of key competitors	<b>E</b> Control of the masses and the individual (by fear?)	‘Anti-us [anticommunist in the original work]’ as a national religion and control mechanism.	Anti-us
	Cases: 2,	Cases: 1, 5,	Cases: 3, 4, 5, 6, 7, 16			

Table 4.21 A composite array of the individual categorisations of **MC5** Anti Us demonstrated throughout the research in relation to the 10 advertisers / senders considered part of the research.

#### Commonalities

A strong (S) position can be seen to emerge where the array of composite positions indicate that advertiser / senders were aware of the issues in this dimension to a greater degree. An understanding of (**MC5**) anti-us and the hermeneutic inference (HI) (**E** control of the masses and the individual) was defined overall but two cases (11) and (12) demonstrated no response to this dimension.

#### Variances

There are some significant embedded variances within the individuals based on their position within the industry (higher ranking and more senior figures), where the individuals express a more focused understanding of (**MC5**) anti-us meaning (**E** control of the masses and the individual). Within individual cases there was an array of responses to this dimension and in some instances the response was negligible or

entirely absent. Based on this data capture it poses a significant variation from the norm in all cases with weak responses generally and a potential lack of understanding from all participants specifically.

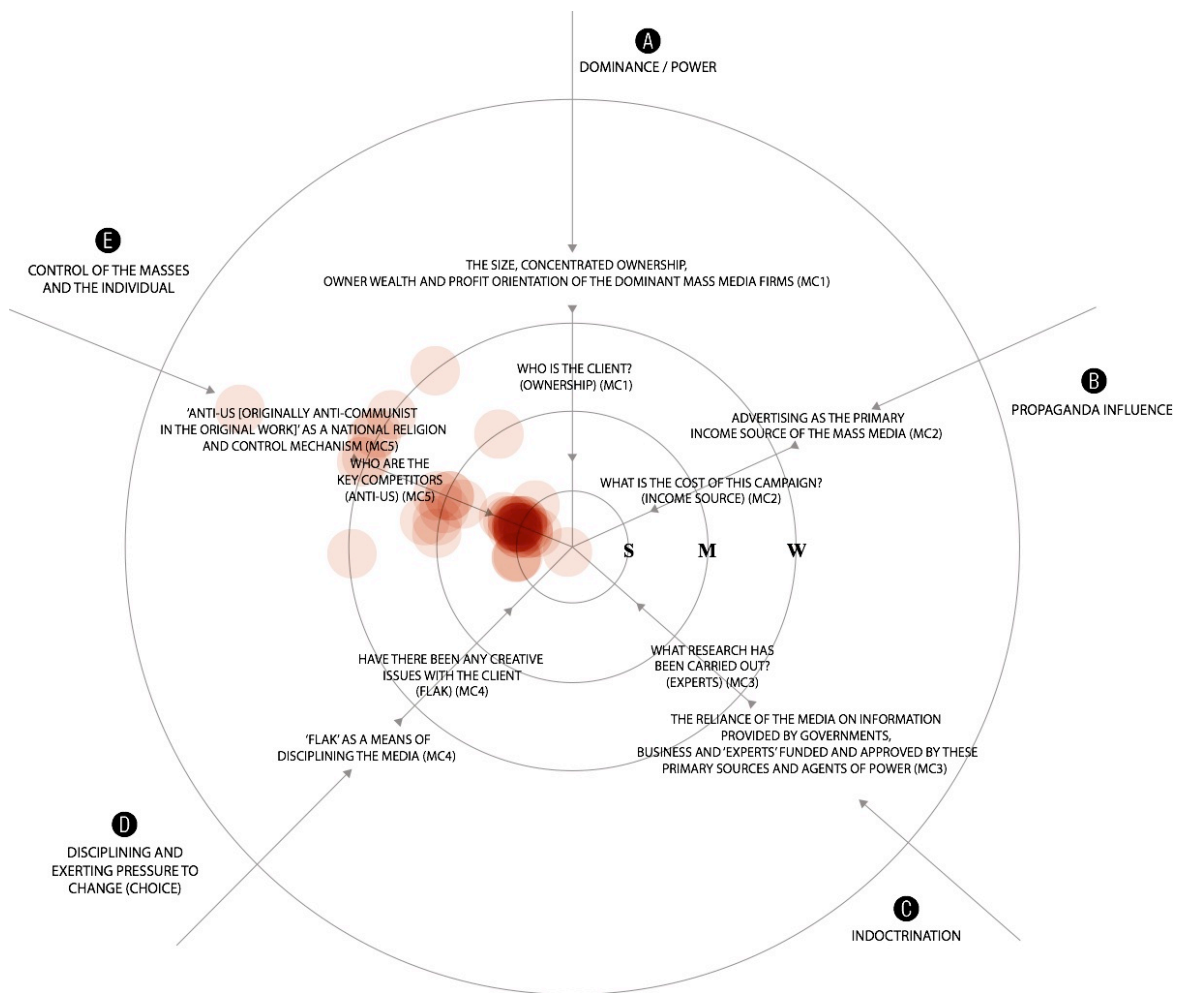


Figure 4.23: The multi-dimensional positioning ‘footprint’ for advertiser / senders mapped against the MC5 category discussed as a visual representation of commonalities and variances as discussed in Section 4.19.1.

#### 4.19.6 The consumer / receiver **MB1** – Underlying Motivation categorisation

Table 4.22 illustrates the outcome of the analysis of the individual cases considered in this chapter in relation to the consumer / receiver **MB1** – underlying motivation categorisation.

Dimension Categorisation	Weak	Medium	Strong	Hermeneutic Inference (HI)	Tadajewski conceptual position	Redefinition
<b>MB1</b>	Weak underlying motivation to buy	Medium underlying motivation to buy	Strong underlying motivation to buy	<b>B</b> Power of Advertising exerted on the individual	Those of which the consumer is consciously aware and willing to disclose to the researcher	Underlying Motivation
.	Cases: 31	Cases: 19, 22, 30	Cases: 8, 9, 13, 15, 17, 20, 21, 23, 24, 25, 26, 28, 29, 32, 33, 34			

Table 4.22 A composite array of the individual categorisation of **MB1** Underlying Motivation demonstrated throughout the research in relation to the 10 consumer / receivers considered part of the research.

#### Commonalities

A strong (S) position can be seen to emerge where the array of composite positions indicate that consumer / receivers were very motivated in regards to their responses to brands, the conversation became more intense and animated when discussing brands in general. This gives the hermeneutic inference (HI) (**B** power of advertising exerted on the individual) a distinct outline in relation to the consumer / receivers conscious awareness of motivational behaviour is influenced in the value exchange process.

**Variations**

There are little embedded variations within the individuals with little to no differentiation between age, sex or cultural position. Within individual cases there was a focus of responses to this dimension and in some instances the response was negligible or entirely absent. Based on this data capture the consumer / receiver has little or no conscious awareness of advertising influence on them even (and significantly) when the conversation is focused on the subject of advertising.

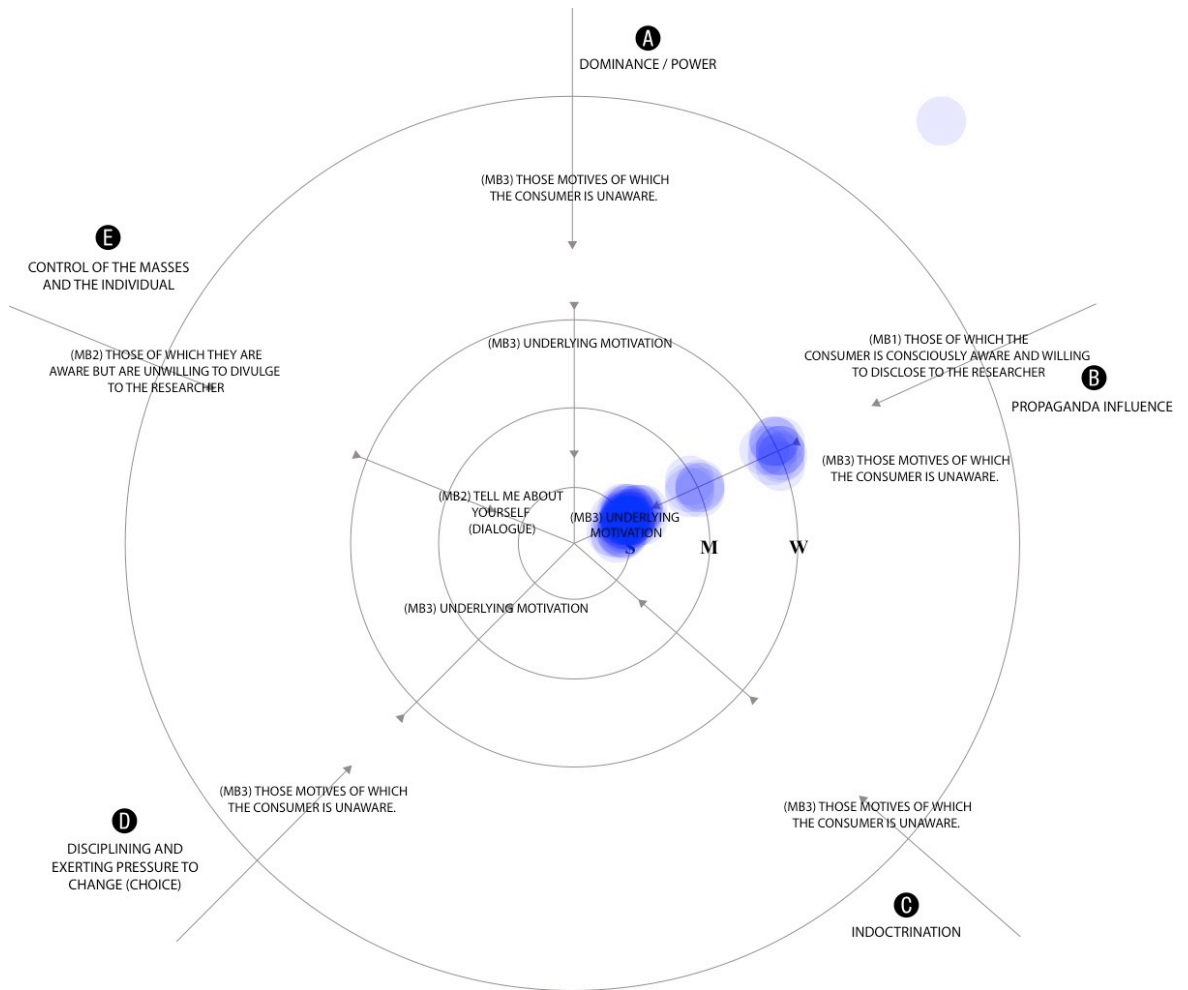


Figure 4.24: The multi-dimensional positioning ‘footprint’ for advertiser / senders mapped against the MBI category discussed as a visual representation of commonalities and variations as discussed in Section 4.19.1.

#### 4.19.7 The consumer / receiver MB2 – Suppression categorisation

Table 4.23 illustrates the outcome of the analysis of the individual cases considered in this chapter in relation to the consumer / receiver MB2 – Suppression categorisation.

Dimension Categorisation	Weak	Medium	Strong	Hermeneutic Inference (HI)	Tadajewski conceptual position	Redefinition
<b>MB2</b>	No conflict in dialogue	Some conflict of dialogue	Clear conflict of interest in dialogue	<b>E</b> Suppression of information / Subtext	Those of which they are aware but are unwilling to divulge to the researcher	Suppression
	Cases: 8, 13, 17, 20, 23, 24, 26, 27, 28, 29, 30, 31, 32, 33, 34	Cases: 8, 9, 10, 15, 18, 19, 21, 22	Cases: 13, 25			

Table 4.23 A composite array of the individual categorisation of MB2 Suppression demonstrated throughout the research in relation to the 10 advertisers / senders considered part of the research.

#### Commonalities

A weak (W) position can be seen to emerge where the array of composite positions indicate that consumer / receivers were very open in regards to their responses to brands. This gives the hermeneutic inference (HI) (**E** suppression of information / subtext) a distinct outline in relation to how the consumer / receivers conscious awareness of motivational behaviour is influenced in the value exchange process. (MB2) suppression of information is generally absent.

#### Variations

There are little embedded variations within the individuals with little to no differentiation between age, sex or cultural position. Within individual cases there was a focus of responses to this dimension and in some instances the response was negligible



or entirely absent. Based on this data capture the consumer / receiver has little or no conscious need to suppress their understanding of advertising influence on them even (and significantly) when the conversation is focused on the subject of advertising.

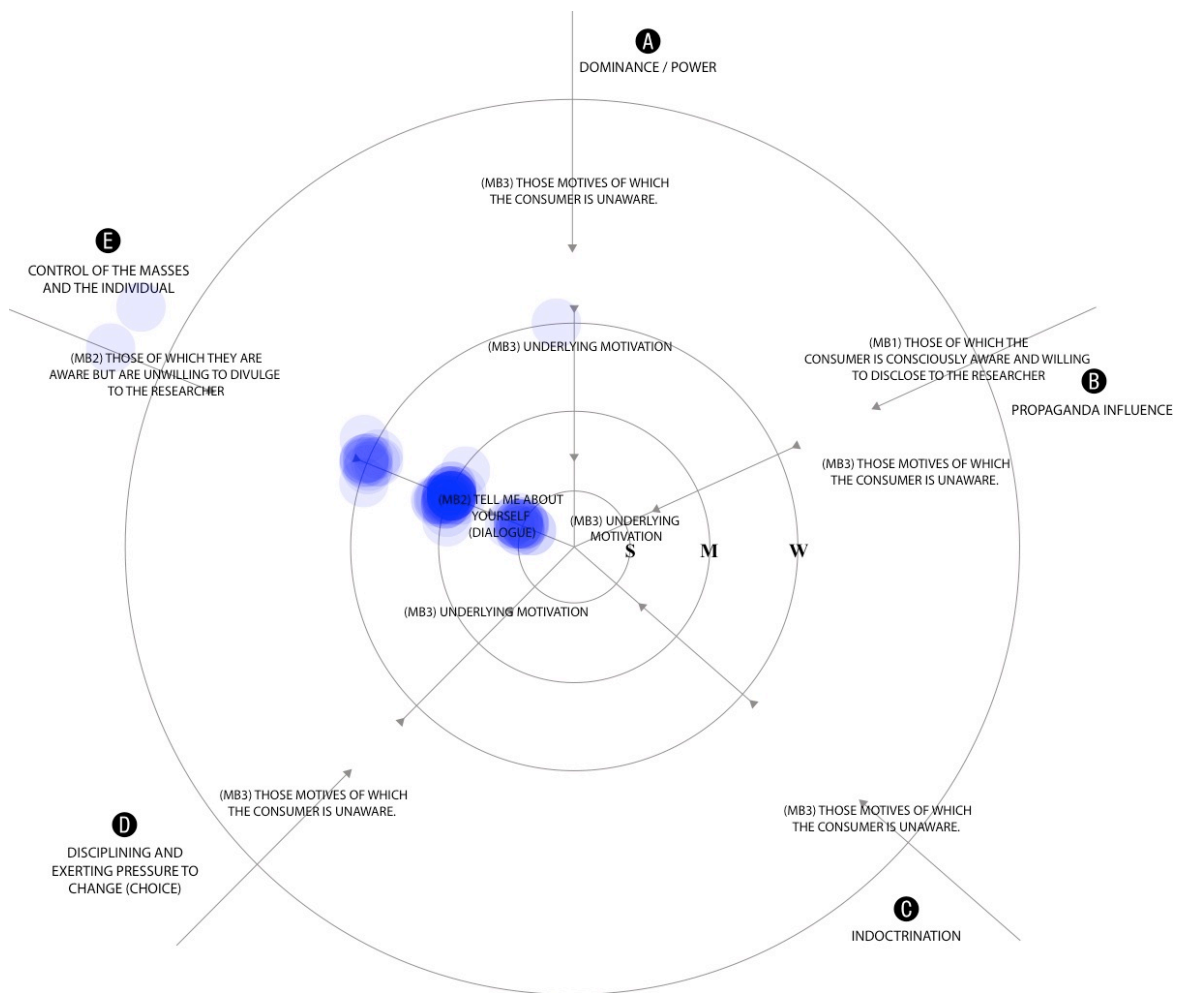


Figure 4.25: The multi-dimensional positioning ‘footprint’ for advertiser / senders mapped against the MB2 category discussed as a visual representation of commonalities and variances as discussed in Section 4.19.1.

**4.19.8 The consumer / receiver MB3 – Underlying Influence categorisation**

Table 4.24 illustrates the outcome of the analysis of the individual cases considered in this chapter in relation to the consumer / receiver MB3 – Underlying Influence categorisation.

Dimension Categorisation	Weak	Medium	Strong	Hermeneutic Inference (HI)	Tadajewski conceptual position	Redefinition
<b>MB3</b>	Weak influence of advertising on individual	Medium influence of advertising on individual	Strong influence of advertising on individual	<b>A B</b> <b>C D</b> Influence on	Those motives of which the consumer / receiver is unaware	Underlying Influence
Note: No 26, 27, 28	Cases: 17, 25, 30, 32, 33,	Cases: 10, 18, 19, 29, 34,	Cases: 8, 9, 13, 15, 20, 21, 22, 23, 24, 31,			

Table 4.24 A composite array of the individual categorisation of MB3 Influence demonstrated throughout the research in relation to the 10 advertisers / senders considered part of the research.

**Commonalities**

A strong (S) position can be seen to emerge where the array of composite positions indicate that consumer / receivers had been influenced by motives to their responses to brands to which they were unaware. This gives the hermeneutic inference (HI) (**A B C D** Influence on) an outline in relation to how the consumer / receivers unconscious awareness of motivational behaviour is influential in the value exchange process.

**Variances**

There are little embedded variances within the individuals with little to no differentiation between age, sex or cultural position. Based on this data capture the consumer / receiver is unconsciously reacting to advertising influence on them even

(and significantly) when the conversation is focused on the subject of advertising and to some extent the consumer / receiver would perhaps be more aware of extra external influences.

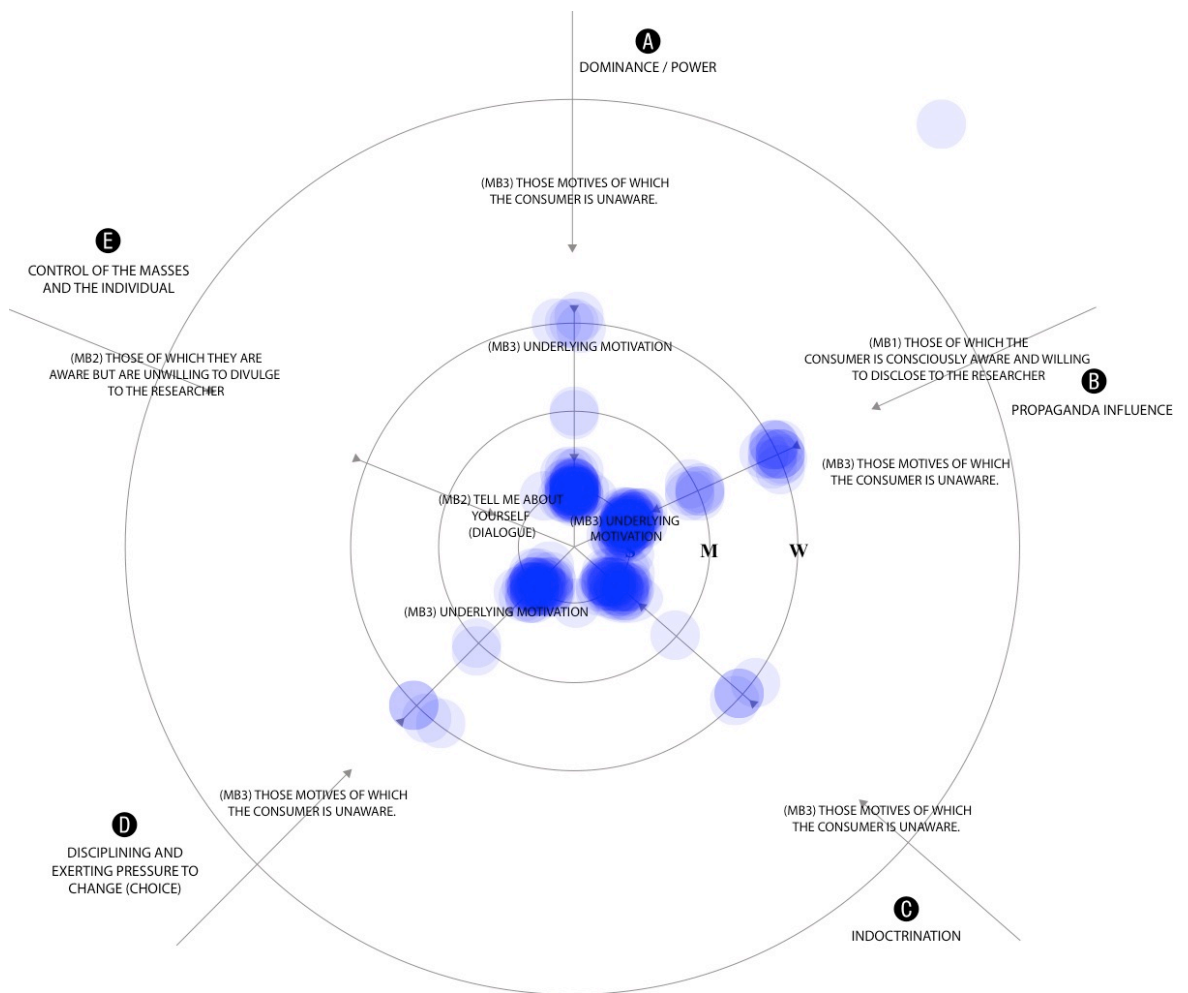


Figure 4.26: The multi-dimensional positioning ‘footprint’ for advertiser / senders mapped against the MB3 category discussed as a visual representation of commonalities and variances as discussed in Section 4.19.1.

**4.19.9 The composite multi-dimensional positioning maps.**

Given the discussions within Sections 4.19.1 – 4.19.8, two composite multi-dimensional positioning maps (Figure 4.27 and Figure 4.28) can be derived that illustrate the aggregate ‘footprint’ of the cases in relation to the eight categorisations and three dimensions considered within Chapter 3, Section 3.5, and further refined through the key insights reported in this chapter via Table 4.1 through Table 4.16. Such a view further confirms the areas of commonality and equally the areas of variance found with manufacturing consent and motivational behaviour within the case studies.

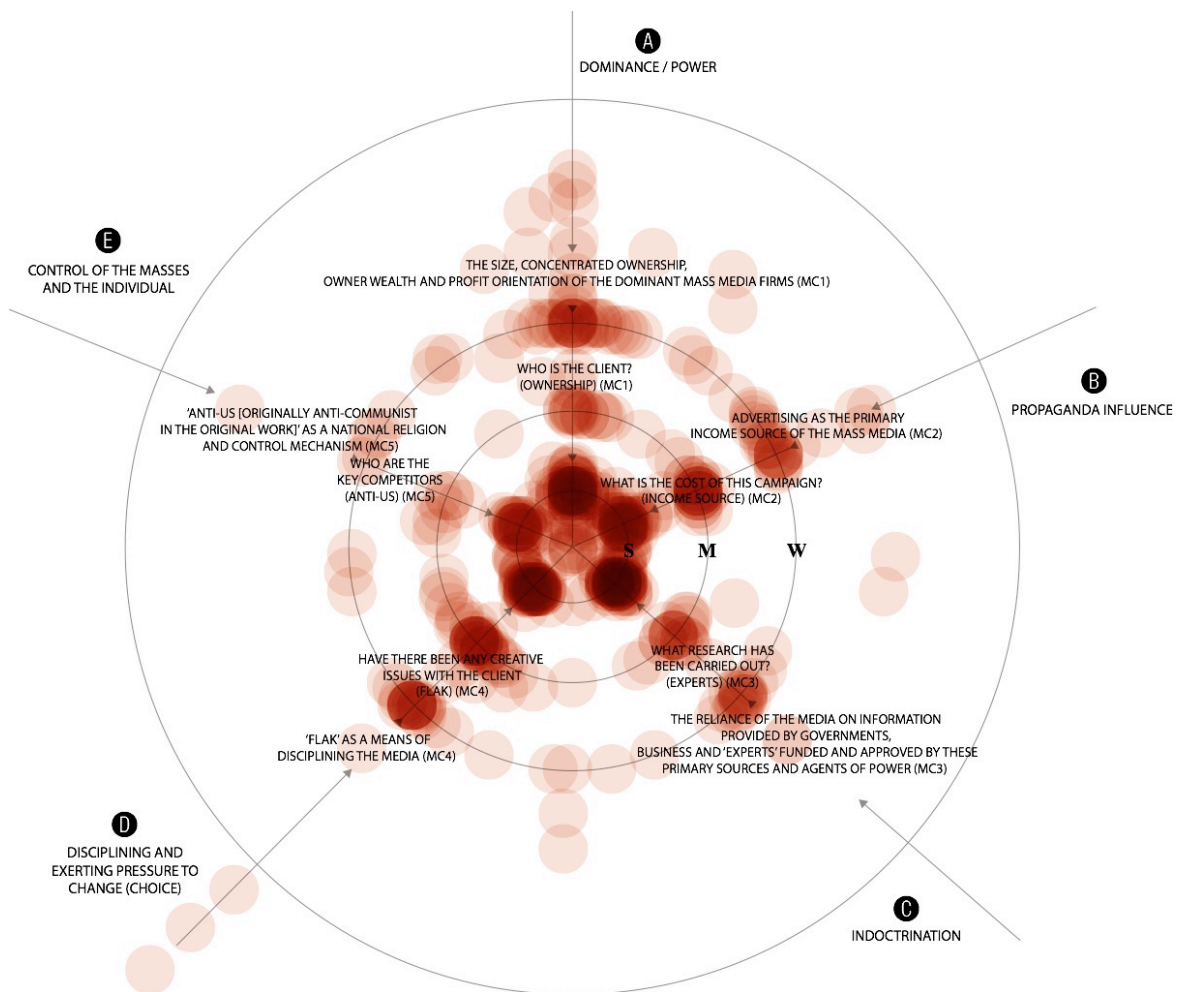


Figure 4.27 The composite multi-dimensional positioning ‘footprint’ for the manufacturing consent cases (1,2,3,4,5,6,7,11,12,16) discussed, mapped against the 5 categories and 3 dimensions discussed in Section 3.3.16 the criteria for analysis.

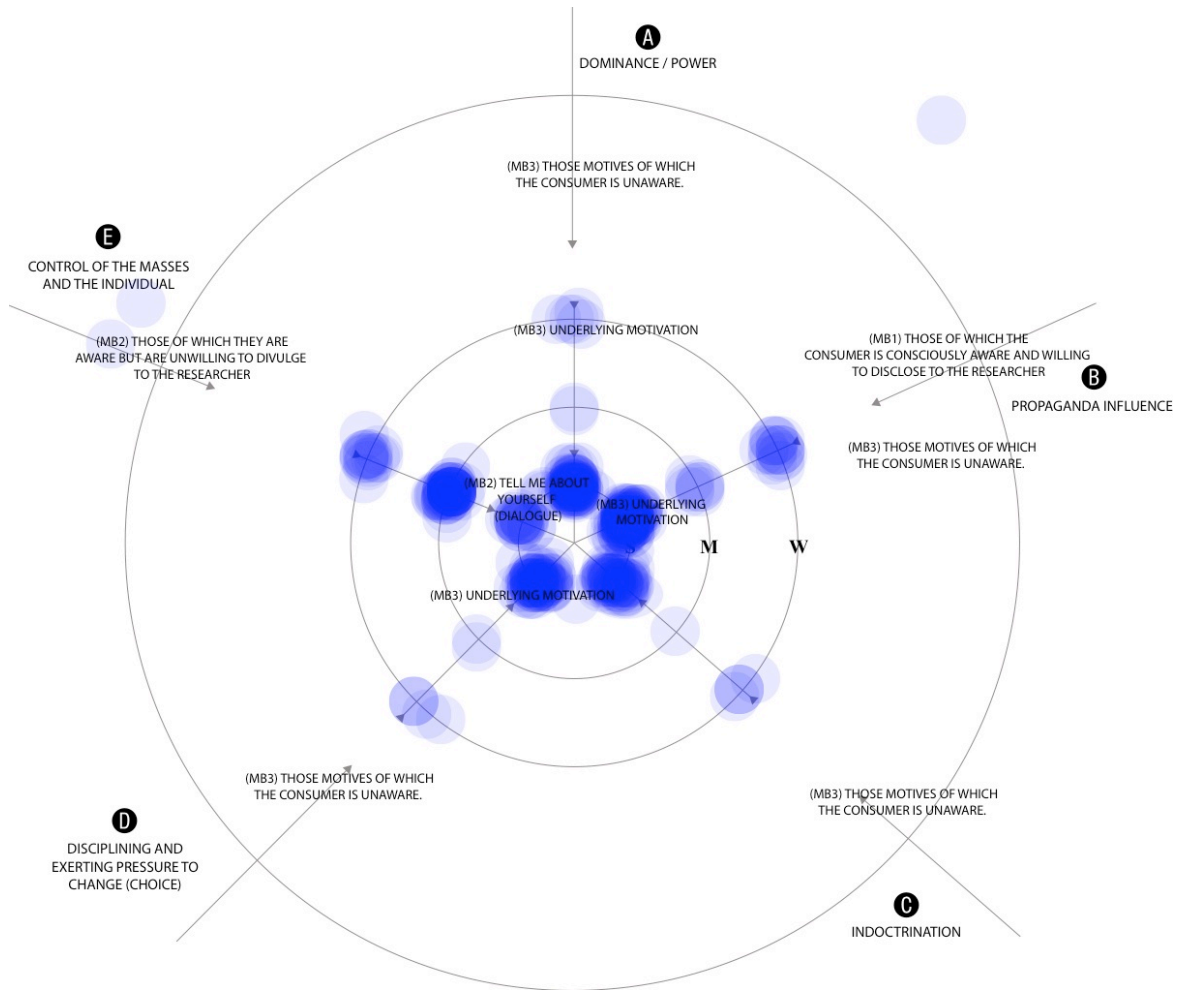


Figure 4.28 The composite multi-dimensional positioning ‘footprint’ for the motivational behaviour cases (8.9.10,13,14,15) discussed, mapped against the 3 categories and 3 dimensions discussed in Section 3.6.13.1 the criteria for analysis.

#### 4.20 Conclusion

This chapter has reported the findings and discussed those considered relevant to the objectives of this study as stated in Chapter 1. These were to explore the factors that influence persuasion from both and advertiser / senders and consumer / receivers position, gaining an insight into the plausibility of manufacturing consent to motivational behaviour in relationship to brands, to extend our understanding behaviour in the value exchange process, to delineate concepts of the emergent theoretical model, implementation of an aligning composite model of data analysis and to seek to

identify commonalities and variances of dialogue in relation to the macro and micro theories advanced:

1. A macro theoretical position as reflected in the capture, analysis and presentation of data from the advertiser / sender interventions (manufacturing consent) (1,2,3,4,5,6,7,11,12,16).

In particular (but not exclusively), the flak (MC4) and anti-us (MC5) categorisation and dimensions are the dominant commonalties and the categorisations in terms of the variant dimension were uniform overall with significant variance occurring within the anti –us (MC5) dimension based on higher ranking and more senior figures in the industry.

It is important to note feeding forward with the cross-case analysis to come that the area least understood or with a significant conflicting sets of meanings ascribed to it, is the anti-us (MC5) dimension and, significantly, the area ascribed to a hermeneutic inference (HI) of **E** control of the masses.

2. A micro theoretical position as reflected in the capture, analysis and presentation of data from the consumer / receiver interventions (8, 9, 10, 13, 14, 15).

The underlying motivation (MB1) and underlying influence (MB3) categorisations are dominant commonalties and the variance categorisations were uniform overall with the Suppression (MB2) categorisation highlighting the most significant responses in relation to the consumer being affected by underlying suppressed behaviour, significantly the area ascribed to a hermeneutic inference (HI) of **E** control of the masses.

Chapter 5 will build upon the abstract of each case analysis and seek to develop cross-case insight into the factors that influence persuasion from both an advertiser / senders and consumer / receivers position, building upon the commonalities and variances identified across the groups outlined within this chapter.

## **5 Chapter 5 – Parallel cross-case QUANT analysis**

## 5.1 Introduction

Chapter 4, Section 4.1 introduced a common framework to assist in the analysis within the case studies, Chapter 4, Sections 4.3 – 4.18. The framework was predicated upon the derived criteria for analysis outlined in Chapter 3 and adapts and combines the work of Deacon (2008), Carson et al (2001), Patton (1980) (Chapter 2). As such, each case was reported via:

1. A case history
2. A research history
3. The eight categories and six dimensions in context – comprising the following categories, dimensionally positioned as defined in Chapter 3:

	<b>Weak (W)</b>	<b>Medium (M)</b>	<b>Strong (S)</b>	<b>Hermeneutic Inference (HI)</b>	<b>Herman / Chomsky conceptual position</b>	<b>Redefinition</b>
MC1	x	x	x	x	x	x
MC2	x	x	x	x	x	x
MC3	x	x	x	x	x	x
MC4	x	x	x	x	x	x
MC5	x	x	x	x	x	x
MB1	x	x	x	x	x	x
MB2	x	x	x	x	x	x
MB3	x	x	x	x	x	x

Table 5.1: Condensed view of tables for clarification of design

Chapter 5 has taken the outcome of the summation of each case analysis and developed cross-case insights into the process of persuasion for advertising in context towards a meso dominant logic model, building upon the commonalities and variances identified within Chapter 4, and illustrated in Section 4.19.9, the implications of which, will be considered and discussed within Chapter 6.



As demonstrated in Chapter 3 and re-presented here (Figure 5.1, Figure 5.2 and Figure 5.3) for reference, the cross-case analysis process will furnish an emergent set of overlapping points to present data ‘hot spots’ that form the basis of a potential ‘meso’ level conceptual model that links the macro and micro level models outlined so far (Figure 5.4).

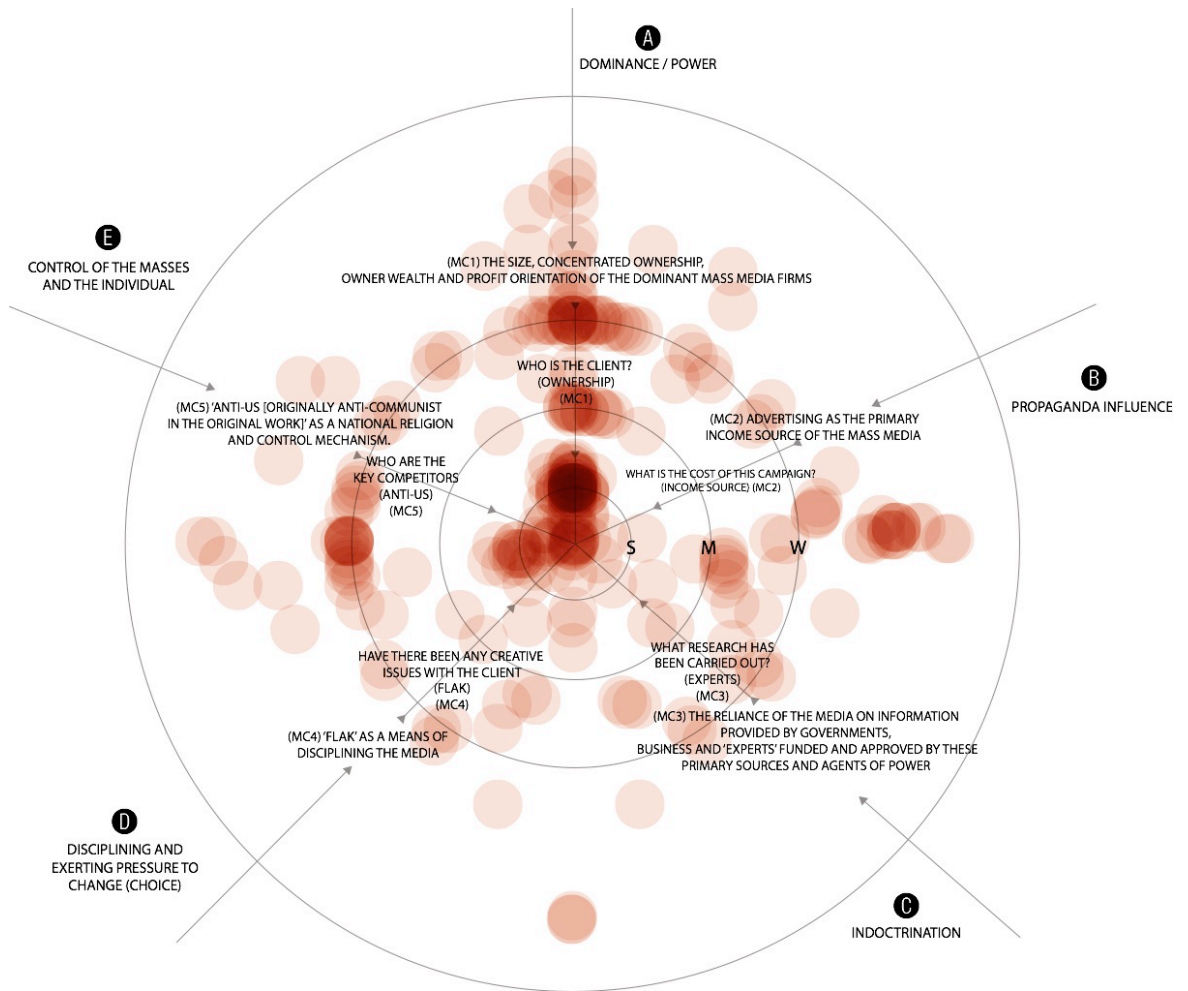


Figure 5.1: Multi-dimensional positioning map for comparative contextual advertiser / sender meaning

Figure 5.1 presents the multidimensional map in relation to the macro theoretical position of manufacturing consent. The categorisations as described (Chapter 3, Section 3.10) are positioned in relation to the sub-textual hermeneutic inference (HI) categorisations (Chapter 3, Section 3.7.2), and are presented throughout the data collection process within all multi-dimensional maps (Table 5.2).

MC1	A	Dominance / Power
MC2	B	Propaganda / Influence
MC3	C	Indoctrination
MC4	D	Discipline and exerting pressure to change (choice)
MC5	E	Control of the masses and the individual

Table 5.2: manufacturing consent categorisations

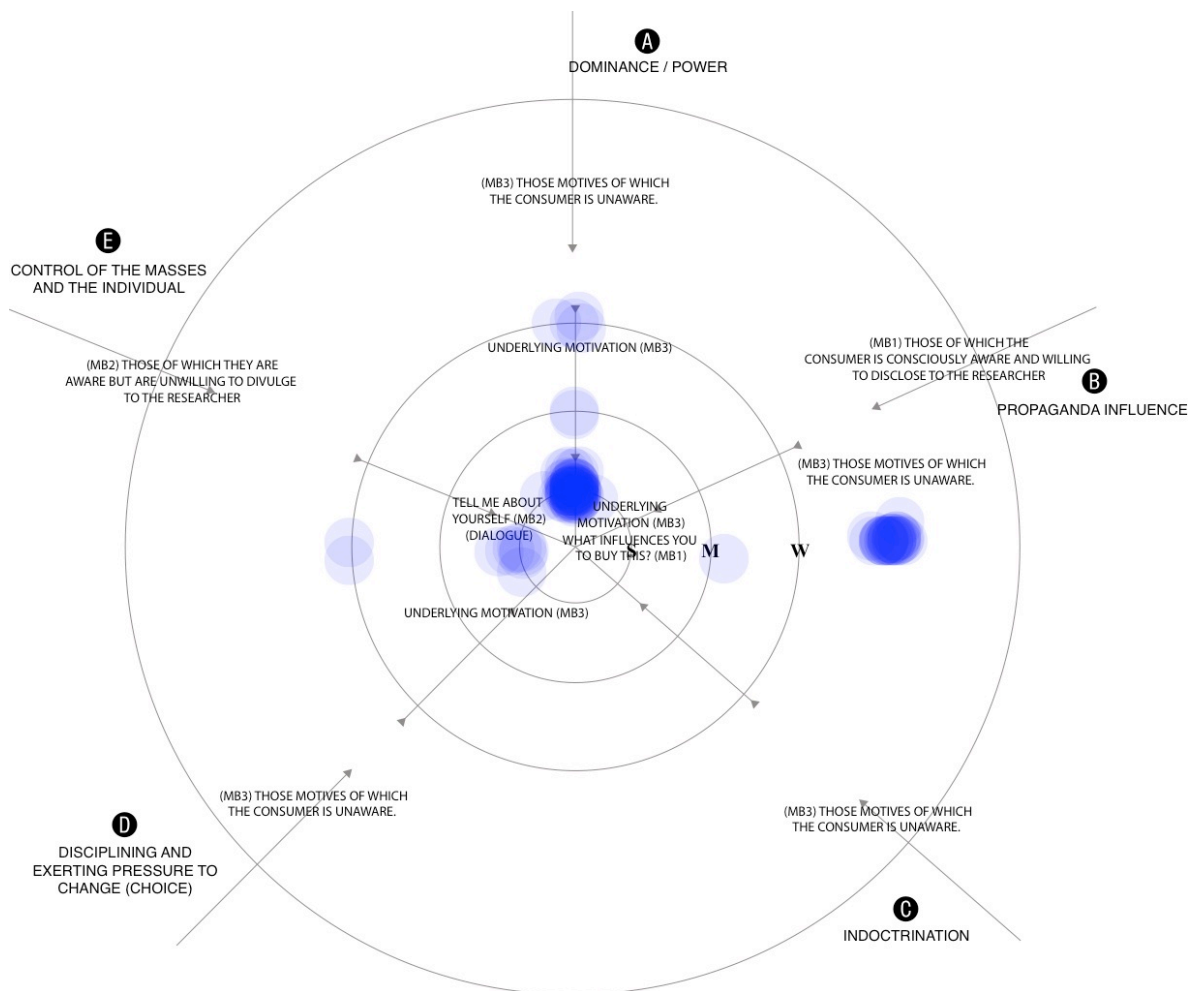


Figure 5.2: Multi-dimensional positioning map for comparative contextual consumer / receiver meaning

MB1	B	Propaganda / Influence
MB2	E	Control of the masses and the individual
MB3	A C D	Dominance / Power Indoctrination Discipline and exerting pressure to change (choice)

Table 5.3: Motivational behaviour categorisations

Figure 5.3 presents the multidimensional map in relation to the micro theoretical position of **motivational behaviour**. The categorisations as described (Chapter 3, Section 3.10) are positioned in relation to the sub-textual hermeneutic inference (HI) categorisations (Chapter 3, Section 3.7.2), and are presented throughout the data collection process within all multi-dimensional maps (Table 5.2).

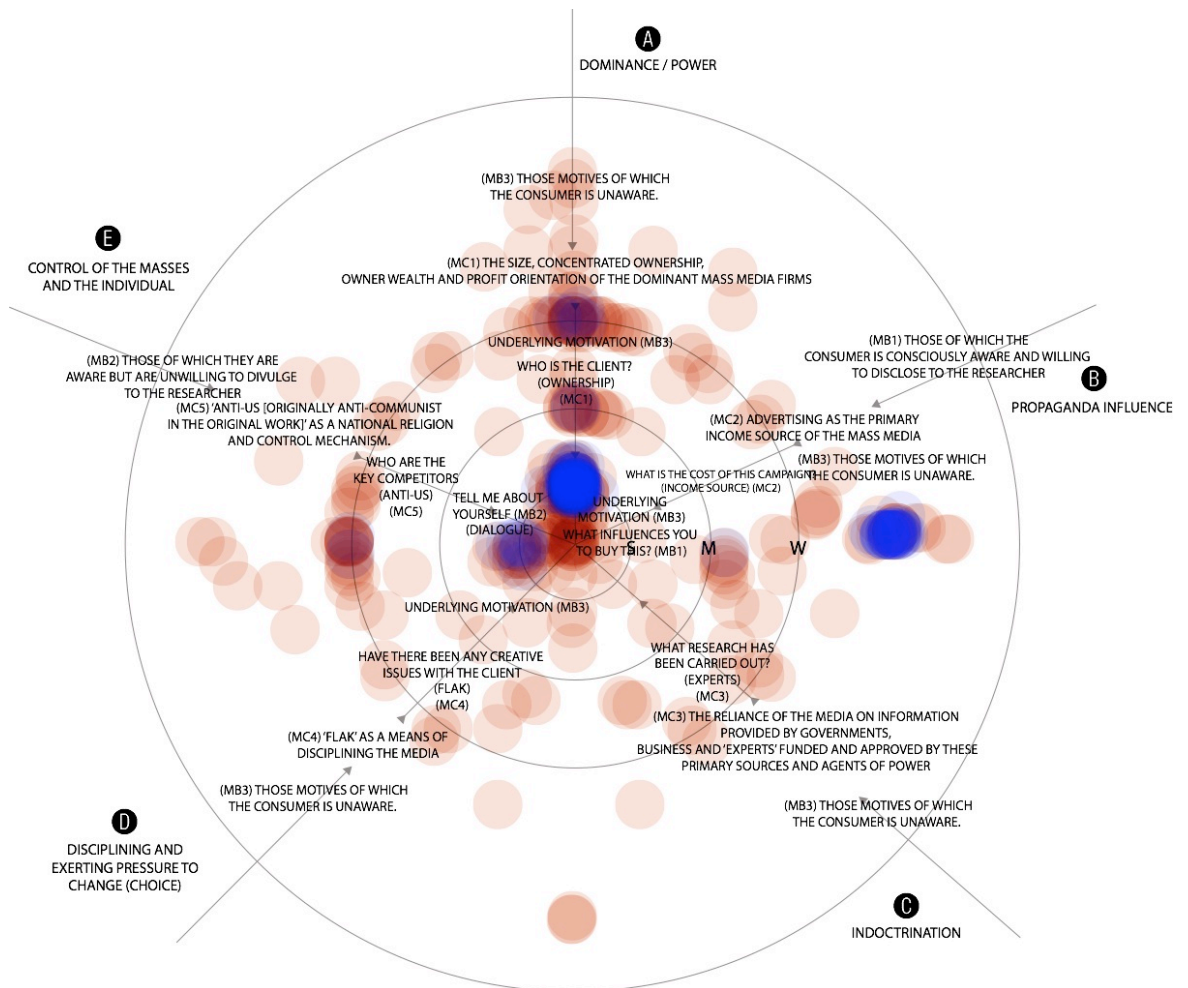


Figure 5.3: Diagram of multi-dimensional positioning map with manufacturing consent and motivational behaviour layers visible

Figure 5.3 presents the multidimensional map in relation to the combined macro (**manufacturing consent**) and micro (**motivational behaviour**) theoretical positions to view in relation to the cross case analysis. The categorisations as described (Chapter 3, Section 3.10) are positioned in relation to the sub-textual hermeneutic inference (HI) categorisations (Chapter 3, Section 3.7.2), and are presented throughout the data collection process within all multi-dimensional maps (Tables 5.4 and 5.5).

MC1	Ⓐ	Dominance / Power
MC2	Ⓑ	Propaganda / Influence
MC3	Ⓒ	Indoctrination
MC4	Ⓓ	Discipline and exerting pressure to change (choice)
MC5	Ⓔ	Control of the masses and the individual

Table 5.4: Manufacturing consent categorisations

MB1	Ⓑ	Propaganda / Influence
MB2	Ⓔ	Control of the masses and the individual
MB3	Ⓐ Ⓒ Ⓓ	Dominance / Power Indoctrination Discipline and exerting pressure to change (choice)

Table 5.5: Motivational behaviour categorisations

MB3 categorisations Ⓐ Ⓒ Ⓓ are reflective of the alignment to the hermeneutic inference (HI) mapped between the two participating groups (advertiser / sender and consumer / receiver) where significant parallel conceptual relationships occur;

MC1	Ⓐ	Dominance / Power	Ⓐ	MB3
MC3	Ⓒ	Indoctrination	Ⓒ	MB3
MC4	Ⓓ	Discipline and exerting pressure to change (choice)	Ⓓ	MB3

Table 5.6: MB3 categorisations mapping to manufacturing consent hermeneutic inference (HI)

The additionality (Table 5.7) in terms of the hermeneutic inference (HI) mapping can be further described in Figure 5.4 relation to the redefinitions in Chapter 3, Section 3.12;

Ownership	MC1	A	Dominance / Power	A	MB3	Underlying Influence
Experts	MC3	C	Indoctrination	C	MB3	Underlying Influence
Flak	MC4	D	Discipline and exerting pressure to change (choice)	D	MB3	Underlying Influence

Table 5.7: Relational redefinitions reference

The redefinition across all categorisations gives the cross-case analysis a structure for the mapping process to follow. Both manufacturing consent and motivational behaviour multi-dimensional maps and the combined manufacturing consent / motivational behaviour multi-dimensional maps can be described visually in terms of an overlaying of data in Figure 5.4. This convergence has allowed cross-community mapping based on the underpinning hermeneutic inference (HI) as a continuum through the reporting process. Chapter 5 reports back the cross-case analysis findings based on this model.

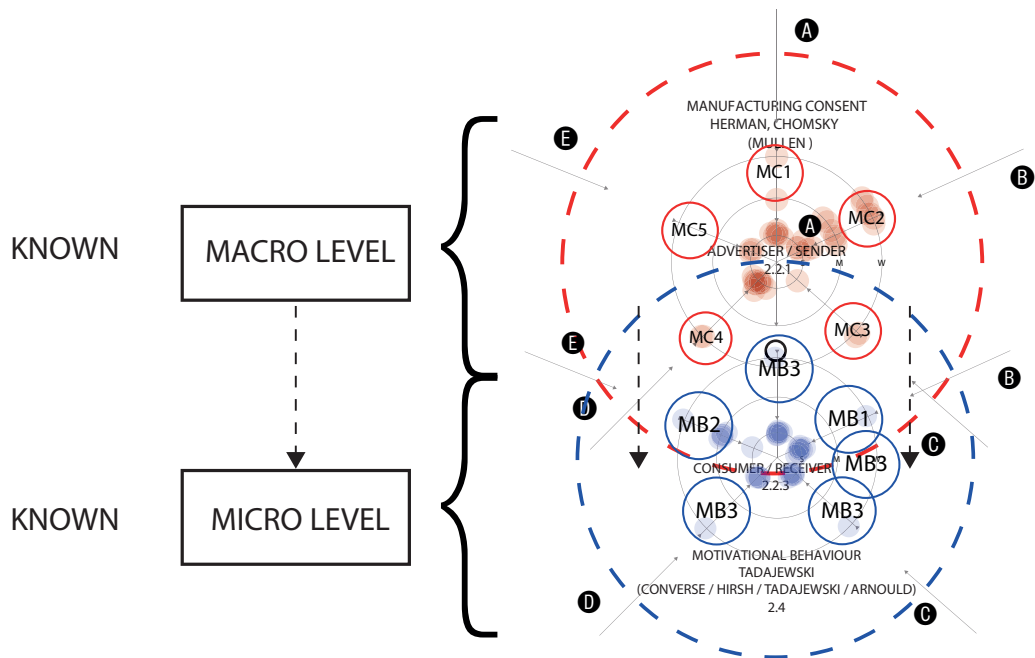


Figure 5.4: Cross case mapping

Therefore the hermeneutic inference (HI) ‘sign posts’ throughout the analysis of the

case studies serve as a revision and interpretation of the structural process found in the conceptual model where the hermeneutic inference (HI) and the related multi-dimensional mapping that followed gives the potential for further and deeper contextualisation via cross-case analysis (Table 5.8).

Ⓐ	Dominance / Power	MC1	MB3
Ⓑ	Propaganda / Influence	MC2	MB1
Ⓒ	Indoctrination	MC3	MB3
Ⓓ	Discipline and exerting pressure to change (choice)	MC4	MB3
Ⓔ	Control of the masses and the individual	MC5	MB2

Table 5.8: Cross-case categories and dimensions

## 5.2 ③ ③ ① ① Dominance / power – MC1 + MB3 cross-case categorisation

Table 5.9 illustrates the outcome of the analysis of the cross cases considered in this chapter in relation to the **advertisers / senders MC1 – Ownership** and **consumers / receivers MB3 – Influence** categorisations.

<b>Dimension</b> <b>Categorisation</b>	<b>Weak</b>	<b>Medium</b>	<b>Strong</b>	<b>Hermeneutic Inference (HI)</b>	<b>Herman / Chomsky conceptual position</b>	<b>Redefinition</b>
<b>MC1</b>	Lack of direction on / from client	Understanding of who client is	Defined Client	① Dominance / Power	The size, concentrated ownership, owner wealth and profit orientation of the dominant mass media firms.	Ownership
	Cases: 1,2,5,11,12	Cases: 1,5,6,12	Cases: 3,4,6,7,16			
					<b>Tadajewski conceptual position</b>	
<b>MB3</b>	Weak influence of advertising on individual	Medium influence of advertising on individual	Strong influence of advertising on individual	① Influence on	Those motives of which the consumer / receiver is unaware	Underlying Influence
Note: No 26, 27, 28	Cases: 17, 25, 30, 32, 33,	Cases: 10, 18, 19, 29, 34,	Cases: 8, 9, 13, 15, 20, 21, 22, 23, 24, 31,			

Table 5.9: A composite array of the cross-case categorisations of **MC1 ownership** and **MB3 influence** demonstrated throughout the research in relation to the **10 advertisers / senders** and **34 consumers / receivers** considered part of the research.

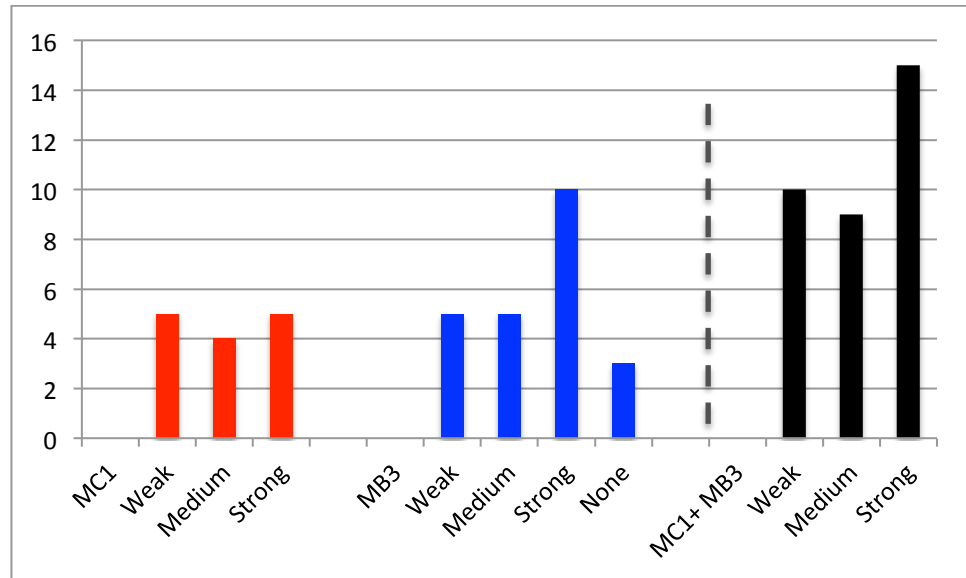


Figure 5.5: Bar chart visualisation of composite array in Table 5.9 with representation of the two cross-case categorisations combined as median values shown in right hand (MC1+MB3) values.

### 5.2.1 **Ⓐ Dominance / power – MC1 + MB3 cross-case categorisation commonalities and variances from Chapter 4**

#### MC1 Commonalities

A generic position can be seen to emerge where the array of composite positions indicate that the responses from within the dialogue were mixed and no clear differentiation or focused position can be ascribed to the data. Ideas of (MC1) ownership and the hermeneutic inference (HI) (**Ⓐ** dominance / power) was not clearly defined overall.

#### MB3 Commonalities

A strong (S) position can be seen to emerge where the array of composite positions indicate that consumer / receivers had been influenced by motives to their responses to brands to which they were unaware. This gives the hermeneutic inference (HI) (**Ⓐ** **Ⓑ**



⑥ ① Influence on) an outline in relation to how the consumer's unconscious awareness of motivational behaviour is influential in the value exchange process.

### MC1 Variances

There are some embedded variances within the individuals based on their position within the industry (higher ranking and more senior figures), where the individuals express a more focused understanding of the idea of (MC1) ownership.

### MB3 Variances

There are few embedded variances within the individuals with little to no differentiation between age, sex or cultural position. Based on this data capture the consumer / receiver is unconsciously reacting to advertising influence on them even (and significantly) when the conversation is focused on the subject of advertising and to some extent the consumer / receiver would perhaps be more aware of extra external influences.

## 5.2.2 ④ Dominance / power – MC1 + MB3 cross-case categorisation commonalities and variances summary

As stated in 5.2.1, a significant variance in the MB3 dimension in relation to outcomes is that the consumer / receiver is unconsciously reacting to advertising influence on them even (and significantly) when the conversation is focused on the subject of advertising and to some extent it is felt that the consumer / receiver would perhaps be more aware of extra external influences. The decline in reaction and limited duration of conversations with the consumers / receivers throughout the study was a key concern of the researcher. Of note is the duration of conversations. Advertiser / senders conversations ran from 35 minutes to over an hour, whereas consumer / receiver conversations reached a conclusion after approximately 20 minutes. With this reduced

response time the researcher then instigated an extension of the research with secondary interviews (as outlined in Chapter 3) in order to explore this phenomena and the lack of data that was occurring.

Further to this, the advertiser / sender group conversations were generic in their responses and the hermeneutic inference (HI) and the array of composite positions indicate that the responses from within the dialogue were mixed and no clear differentiation or focused position can be ascribed to the data. Ideas of (MC1) ownership and the hermeneutic inference (HI) (A dominance / power) was not clearly defined overall.

The data suggests that in both groups in the separate and cross-case positions that an insight into how the MC1 and MB3 groups have a marginally strong understanding of the hermeneutic inference (HI) of (A dominance / power) Further analysis and reflection on the dialogues undertaken in this longitudinal study suggest few embedded variances in groups with mixed and no clear differentiation or focused positions ascribed to the data.

In 'listening to the data' it can be concluded that both groups are subject to the same forces in terms of (A dominance / power). Although the advertiser / sender community is assumed to have a deeper and more self-aware relationship with brand persuasion techniques, this has not emerged from the research data.

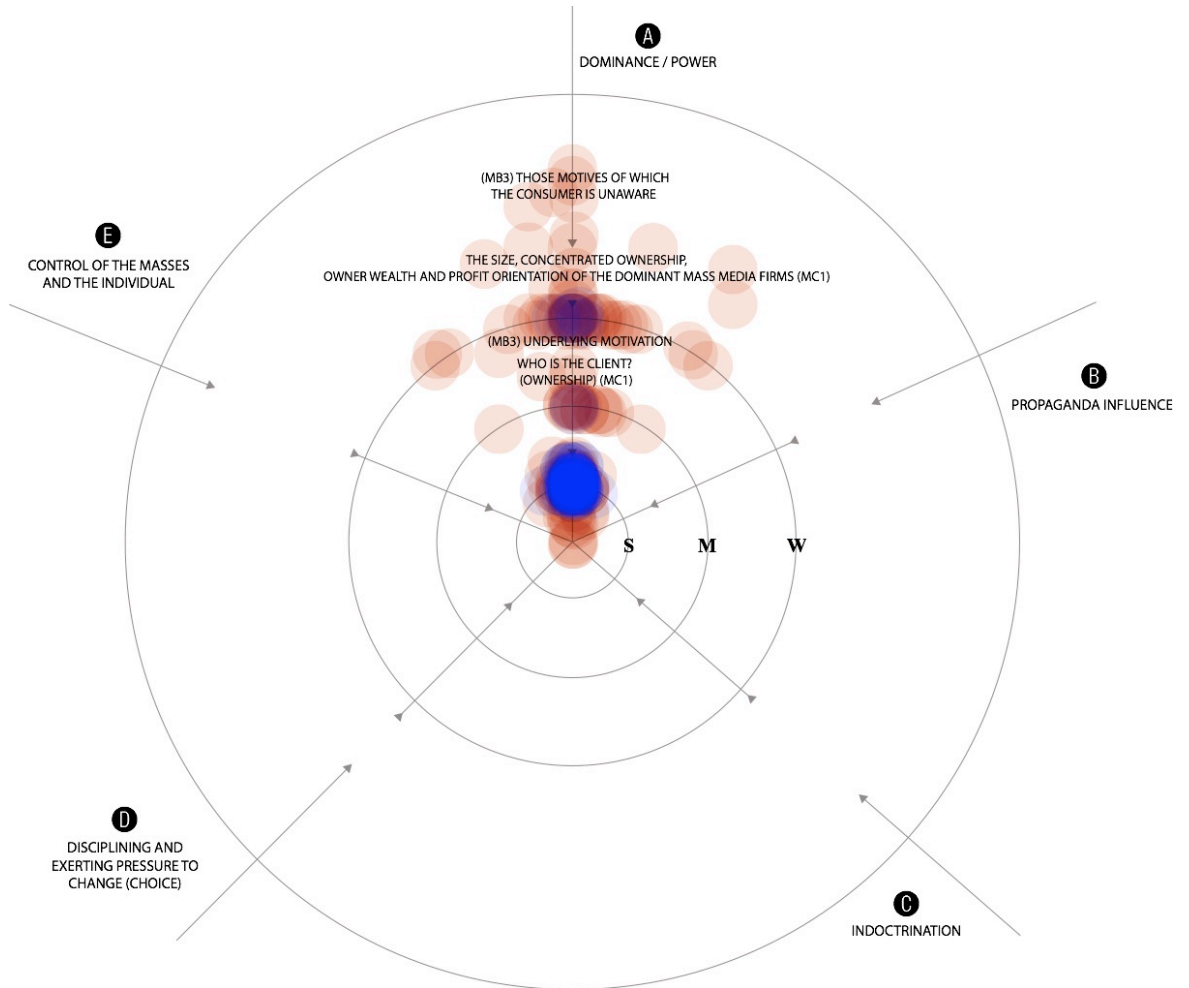


Figure 5.6: The multi-dimensional positioning ‘footprint’ for **advertiser / senders** and **consumer / receivers** mapped against the **MC1** and **MB3** categories discussed as a visual representation of commonalities and variances as discussed in Section 3.6.13.1 the criteria for analysis.

### 5.3 ①①② ② Propaganda / influence – MC2 + MB1 cross-case categorisation

Table 5.10 illustrates the outcome of the analysis of the cross cases considered in this chapter in relation to the **advertisers / senders MC2 – income source** and **consumers / receivers MB1 – underlying motivation**.

<b>Dimension</b> <b>Categorisation</b>	<b>Weak</b>	<b>Medium</b>	<b>Strong</b>	<b>Hermeneutic Inference (HI)</b>	<b>Herman / Chomsky conceptual position</b>	<b>Redefinition</b>
<b>MC2</b>	Lack of defined cost of campaign	Understanding of cost of campaign	Defined cost of campaign	② Propaganda / Influence	<b>Advertising as the primary income source of the mass media</b>	<b>Income Source</b>
	Cases: 1,2,3,11	Cases: 5,6,12,	Cases: 4,7,16			
					<b>Tadajewski conceptual position</b>	
<b>MB1</b>	Weak underlying motivation to buy	Medium underlying motivation to buy	Strong underlying motivation to buy	② Power of advertising exerted on the individual	Those of which the consumer / receiver is consciously aware and willing to disclose to the researcher	Underlying Motivation
	Cases: 31	Cases: 19, 22, 30	Cases: 8, 9, 13, 15, 17, 20, 21, 23, 24, 25, 26, 28, 29, 32, 33, 34			

Table 5.10: A composite array of the cross-case categorisations of **MC2 income source** and **MB1 underlying motivation** demonstrated throughout the research in relation to the **10 advertisers / senders** and **34 consumers / receivers** considered part of the research.

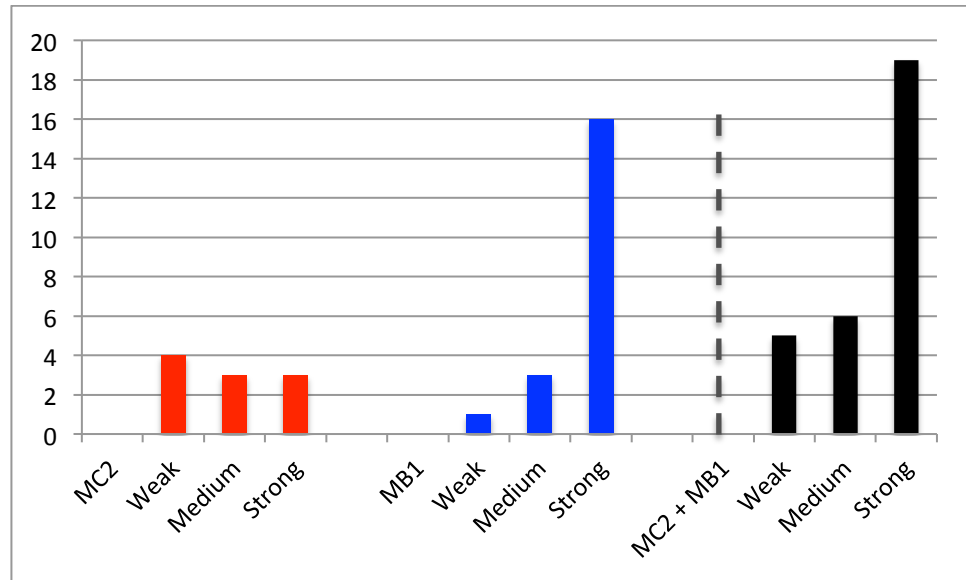


Figure 5.7: Bar chart visualisation of composite array in Table 5.10 with representation of the two cross-case categorisations combined as median values shown in right hand (MC2+MB1) values.

### 5.3.1 **ⓑ Propaganda / influence – MC2 + MB1 cross-case categorisation commonalities and variances from Chapter 4**

#### MC2 Commonalities

A generic position can be seen to emerge where the array of composite positions indicate that the responses from within the dialogue were mixed however a slight bias towards the weak (W) dimension in terms of differentiation can be seen in the data.

An understanding of (MC2) income source and the hermeneutic inference (HI) (**ⓑ Propaganda / influence**) was not clearly defined overall but can be positioned as weak (W).

### MB1 Commonalities

A strong (S) position can be seen to emerge where the array of composite positions indicate that consumer / receivers were very motivated in regards to their responses to brands. This gives the hermeneutic inference (HI) (ⓑ power of advertising exerted on the individual) a distinct outline in relation to the consumer / receiver conscious awareness of motivational behaviour is influenced in the value exchange process.

### MC2 Variances

There are some embedded variances within the individuals based on their position within the industry (higher ranking and more senior figures), where the individuals express a more focused understanding of the (MC2) income source, however some experienced advertisers / senders (as opposed to higher ranking) did not demonstrate a clear understanding of income source or the hermeneutic inference (HI) (ⓑ Propaganda / influence).

### MB1 Variances

There are little embedded variances within the individuals with little to no differentiation between age, sex or cultural position. Within individual cases there was a focus of responses to this dimension and in some instances the response was negligible or entirely absent. Based on this data capture the consumer / receiver has little or no conscious awareness of advertising influence on them even (and significantly) when the conversation is focused on the subject of advertising.

### 5.3.2 ① Propaganda / influence – MC2 + MB1 cross-case categorisation commonalities and variances summary

Again, additional interviews 17 – 34 give a further array of insights that altered the researcher's view of the consumer influence by propaganda. The extension of the ethnographic longitudinal study at the QUAL point of interface (conversational analysis) enabled the researcher to translate the QUANT data points into the multi-dimensional mapping with a richer and deeper set of results aiding the understanding of the commonalities and variances across the range of results. The generic position of the advertiser / senders data suggests that a singular issue arises where the advertiser / sender is again part of the system, as opposed to creating the system (in contrast to the Herman and Chomsky (1988) view). Being 'part of the system' can be seen in the insights gained from the sub-text and hermeneutic inference (HI) across the range of dialogues (Chapter 4).

Further data obtained from the additional conversations showed a strong (S) underlying motivation to buy within the consumer / receiver community. Conversations were still limited in their duration.

In relation to the MC2 dimension in relation to the defined cost of the campaign, and the hermeneutic inference (HI) of ① Propaganda / influence the advertiser / sender community was weak (W).

With the discrepancies outlined above and the variance in perception, it is significant to note that this divergence suggests an underlying commonality that can be misinterpreted in the early stages of the research process. Only the cross-case comparison gives the researcher the opportunity to reflect on the data in terms of an investigation of the

resonances and oscillations that can be detected in the reading of the data (Chapter 3, Section 3.5.1).

The overt informal discussion probes capture the conversations in both groups, with a deflection of themes that allow the research data hermeneutic inference (HI) to emerge through the cross-case process, where control and **Propaganda / influence** is looked for in relation to the macro and micro theoretical positions. Both groups are unaware of the underlying sub-textual meaning of the discussion probes. The macro to micro 'top down' approach to the exploration of the factors that influence brand persuasion from an advertiser / senders and consumer / receivers position will need to be repositioned, we appear to be 'looking down the wrong end of the telescope' (McIntyre-Bhatty and Parker, 2011) as discussed in Chapter 6.



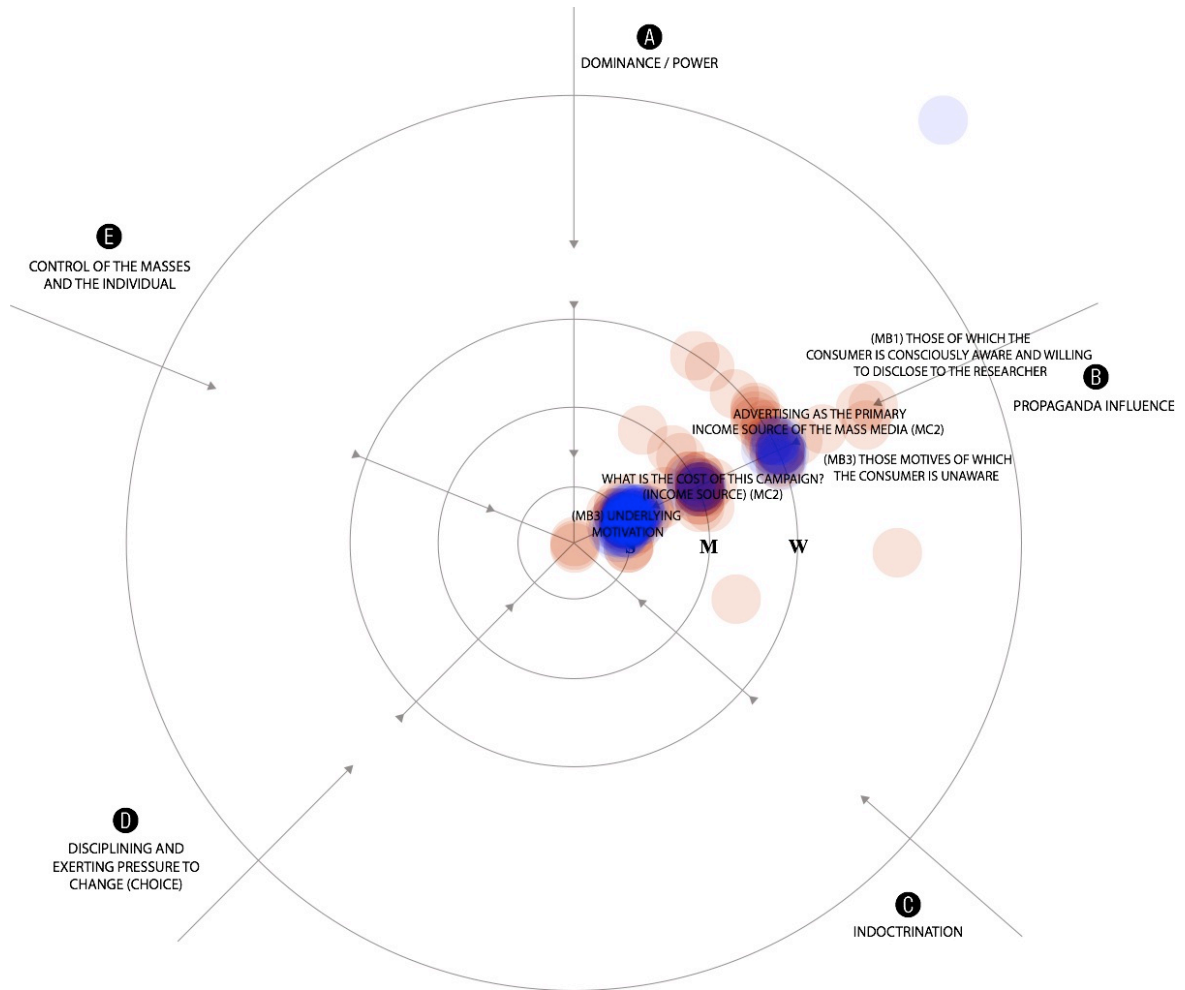


Figure 5.8: The multi-dimensional positioning ‘footprint’ for **advertiser / senders** and **consumer / receivers** mapped against the **MC2** and **MB1** categories discussed as a visual representation of commonalities and variances as discussed in Section 3.6.13.1 the criteria for analysis.

5.4 ●●●● Indoctrination – MC3 + MB3 cross-case categorisation

Table 5.11 illustrates the outcome of the analysis of the cross cases considered in this chapter in relation to the **advertisers / senders MC3 – Experts** and **consumers / receivers MB3 – underlying Influence**.

Dimension Categorisation	Weak	Medium	Strong	Hermeneutic Inference (HI)	Herman / Chomsky conceptual position	Redefinition
<b>MC3</b>	Lack of research goal	Understanding of research goal	Defined research goal	<b>C</b> Indoctrination	The reliance of the media on information provided by governments, business and 'experts' funded and approved by these primary sources and agents of power.	Experts
	Cases: 1, 2, 3, 6, 12,	Cases: 5	Cases: 4, 7, 11, 16			
					<b>Tadajewski conceptual position</b>	
<b>MB3</b>	Weak influence of advertising on individual	Medium influence of advertising on individual	Strong influence of advertising on individual	<b>A B C D</b> Influence on	Those motives of which the consumer / receiver is unaware	Underlying Influence
Note: No 26, 27, 28	Cases: 17, 25, 30, 32, 33,	Cases: 10, 18, 19, 29, 34,	Cases: 8, 9, 13, 15, 20, 21, 22, 23, 24, 31,			

Table 5.11: A composite array of the cross case categorisations of **MC3 experts** and **MB3 underlying influence** demonstrated throughout the research in relation to the **10 advertisers / senders** and **34 consumers / receivers** considered part of the research.

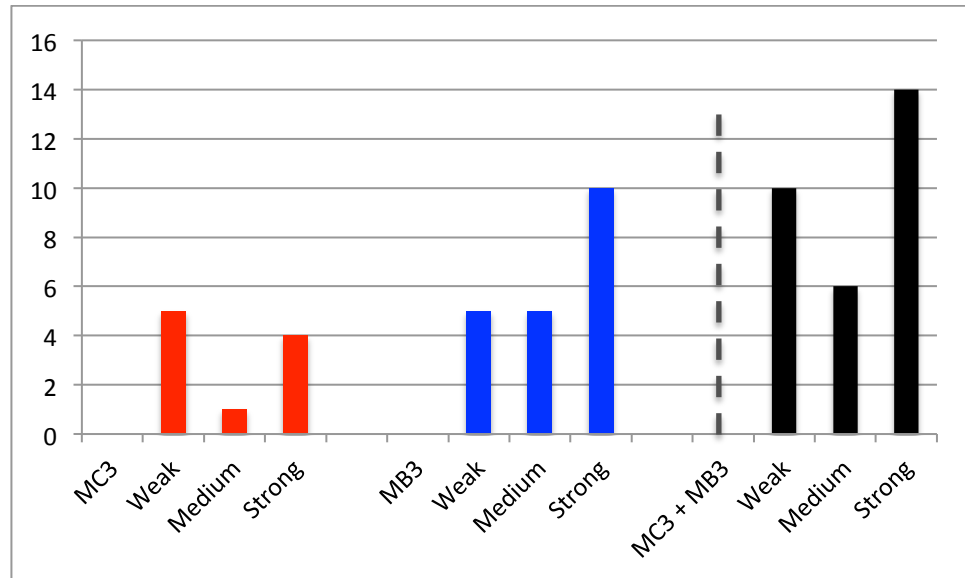


Figure 5.9: Bar chart visualisation of composite array in Table 5.11 with representation of the two cross-case categorisations combined as median values shown in right hand (MC3+MB3) values.

#### 5.4.1 ① Indoctrination – MC3 + MB3 cross-case categorisation commonalities and variances from Chapter 4

##### MC3 Commonalities

A polarised position can be seen to emerge where the array of composite positions indicate that the responses from within the dialogue were set between weak (W) and strong (S) with only one data set indicating a weak (W) response. An understanding of (MC3) experts and the hermeneutic inference (HI) (① indoctrination) was not clearly defined overall, but an almost equal weighting in terms of dialogue on the subject at two opposing ends of the spectrum can be seen from the multi-dimensional mapping.

##### MB3 Commonalities

A strong (S) position can be seen to emerge where the array of composite positions indicate that consumer / receivers had been influenced by motives to their responses to brands to which they were unaware. This gives the hermeneutic inference (HI) (A B

ⓐ ⓓ Influence on) an outline in relation to how the consumer / receivers unconscious awareness of motivational behaviour is influential in the value exchange process.

### MC3 Variances

There are some embedded variances within the individuals based on their position within the industry (higher ranking and more senior figures), where the individuals express a more focused understanding of the inclusion of (MC3) experts, however some experienced advertisers / senders (as opposed to higher ranking) did not demonstrate a clear understanding of (MC3) experts or the hermeneutic inference (HI) (ⓐ Indoctrination).

### MB3 Variances

There are few embedded variances within the individuals with little to no differentiation between age, sex or cultural position. Based on this data capture the consumer / receiver is unconsciously reacting to advertising influence on them even (and significantly) when the conversation is focused on the subject of advertising and to some extent the consumer / receiver would perhaps be more aware of extra external influences.

#### 5.4.2 ① **Indoctrination – MC3 + MB3 cross-case categorisation commonalities and variances summary**

The combined MC3MB3 commonalities and variances offer a paradoxical view of the data, where conflicting outcomes are reflected in the polarised positions demonstrated. An emerging theme of total indoctrination across both groups is reflected in the data, although the advertiser / sender community is better equipped with the language of brand persuasion and an understanding of the value exchange process, this knowledge is not passing ‘down’ to the consumer / receiver transactionally. A strong (S) pattern of behaviour in relation to the underlying influence on the consumer / receiver is present and is, to some extent, to be expected. The dispersed overall data array in terms of dialogue in regards to the advertiser / sender appears to support the developing conceptual idea that the macro to micro distribution of ideas in the value exchange process is non-linear, and is in fact, more closely aligned to the non-linear histories patterning ascribed to the literature review (Chapter 2) where the social construct and development of ideas can be viewed without historical or temporal progression. This mapping and diagrammatic interpretation is further developed in Chapter 6 as a development of the convergent parallel design described and outlined in Chapter 3.

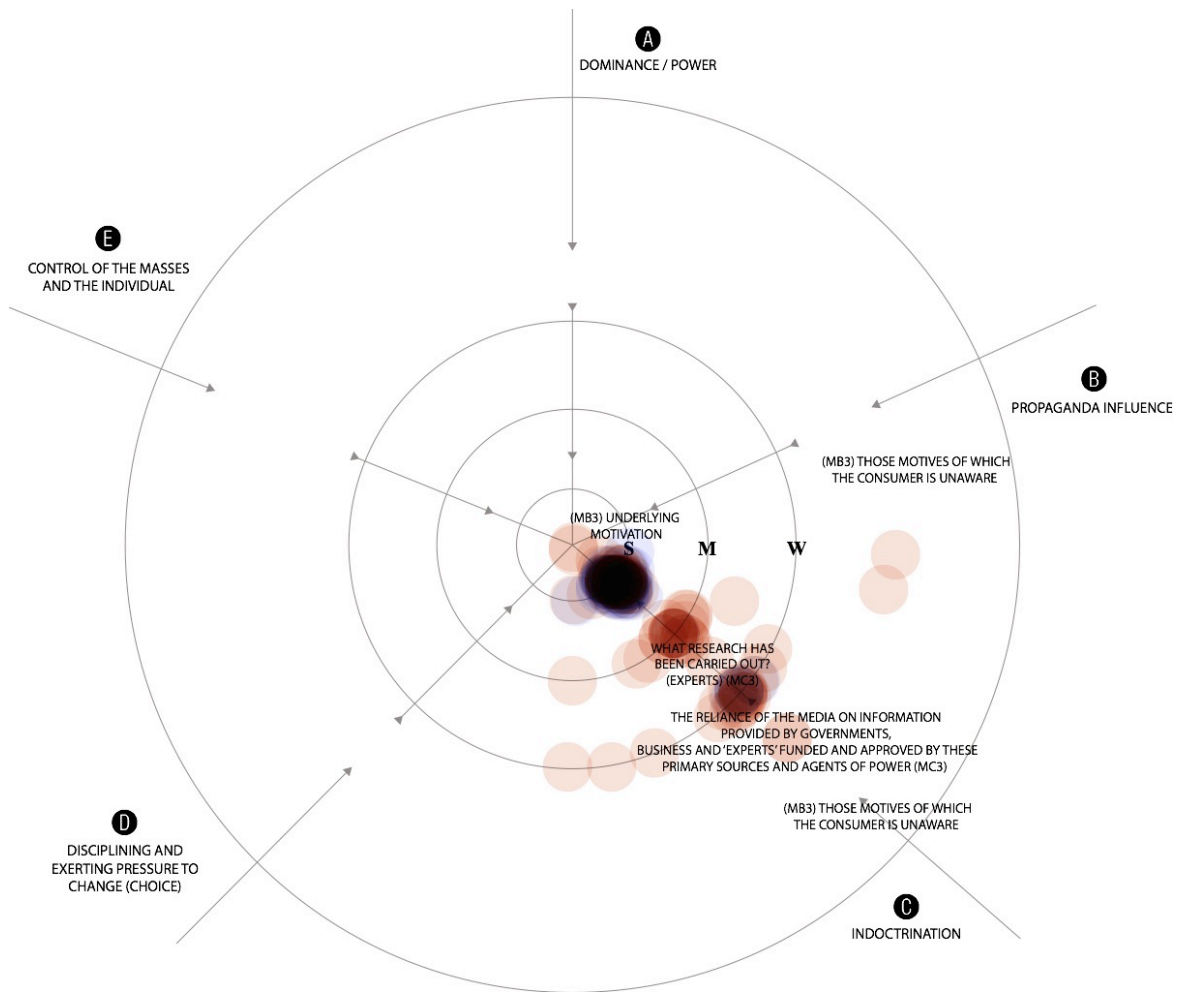


Figure 5.10: The multi-dimensional positioning ‘footprint’ for advertiser / senders and consumer / receivers mapped against the MC3 and MB3 categories discussed as a visual representation of commonalities and variances as discussed in Section 3.6.13.1 the criteria for analysis.

**5.5** **ⓐ ⓑ Ⓒ Ⓓ** **Disciplining and exerting pressure to change (choice) –**  
**MC4 + MB3 cross-case categorisation**

Table 5.11 illustrates the outcome of the analysis of the cross cases considered in this chapter in relation to the **advertisers / senders MC4 – flak** and **consumers / receivers MB3 – underlying influence**.

Dimension Categorisation	Weak	Medium	Strong	Hermeneutic Inference (HI)	Herman / Chomsky conceptual position	Redefinition
MC4	Lack of understanding of creative issues	Understanding of creative issues	Defined creative issues	Ⓓ Disciplining and exerting pressure to change (Choice).	'Flak' as a means of disciplining the media	Flak
	Cases: 2, 12,	Cases: 3, 5, 11,	Cases: 1, 4, 6, 7, 16			
					Tadajewski conceptual position	
MB3	Weak influence of advertising on individual	Medium influence of advertising on individual	Strong influence of advertising on individual	Ⓐ Ⓑ Ⓒ Ⓓ Influence on	Those motives of which the consumer / receiver is unaware	Underlying Influence
Note: No 26, 27, 28	Cases: 17, 25, 30, 32, 33,	Cases: 10, 18, 19, 29, 34,	Cases: 8, 9, 13, 15, 20, 21, 22, 23, 24, 31,			

Table 5.12: A composite array of the cross case categorisations of **MC4 flak** and **MB3 underlying influence** demonstrated throughout the research in relation to the **10 advertisers / senders** and **34 consumers / receivers** considered part of the research.

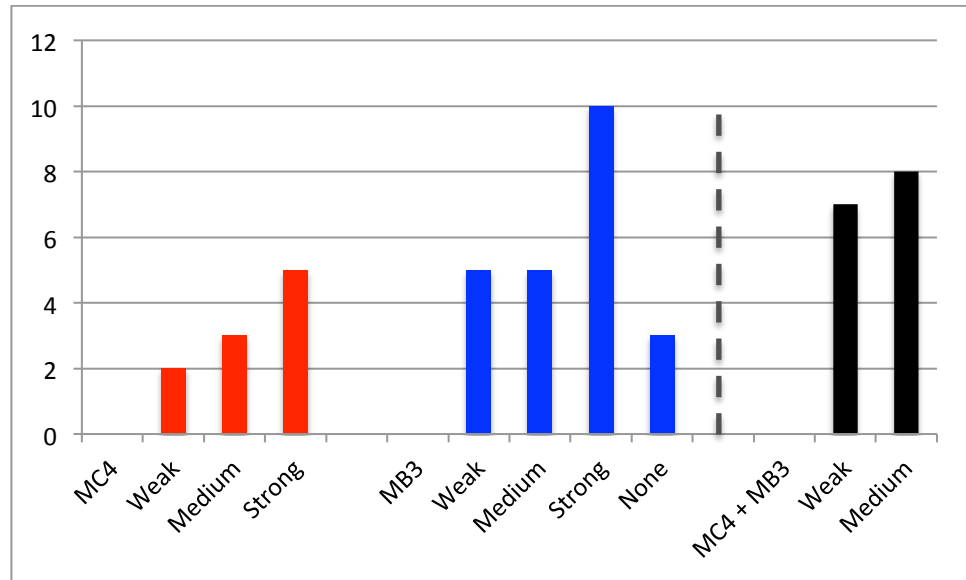


Figure 5.11: Bar chart visualisation of composite array in Table 5.12 with representation of the two cross-case categorisations combined as median values shown in right hand (MC4+MB3) values.

### 5.5.1 ① Disciplining and exerting pressure to change (choice) – MC4 + MB3 cross-case categorisation commonalities and variances from Chapter 4

#### MC4 Commonalities

A medium (M) to strong (S) position can be seen to emerge where the array of composite positions indicate that advertiser / senders were aware of the issues in this dimension to a greater degree than the preceding categorisations. An understanding of (MC4) flak and the hermeneutic inference (HI) (① disciplining and exerting pressure to change (choice)) was clearly defined overall but an almost equal weighting in terms of dialogue on the subject in the medium (M) and strong (S) spectrum can be seen from the multi-dimensional mapping.



### MB3 Commonalities

A strong (S) position can be seen to emerge where the array of composite positions indicate that consumer / receivers had been influenced by motives to their responses to brands to which they were unaware. This gives the hermeneutic inference (HI) (A B C D Influence on) an outline in relation to how the consumer / receivers unconscious awareness of motivational behaviour is influential in the value exchange process.

### MC4 Variances

There are some embedded variances within the individuals based on their position within the industry (higher ranking and more senior figures), where the individuals express a more focused understanding of (MC4) flak meaning (D disciplining and exerting pressure to change (choice)). Within individual cases there was an array of responses to this dimension and in some instances the response was negligible.

### MB3 Variances

There are few embedded variances within the individuals with little to no differentiation between age, sex or cultural position. Based on this data capture the consumer / receiver is unconsciously reacting to advertising influence on them, even (and significantly) when the conversation is focused on the subject of advertising and to some extent the consumer / receiver would perhaps be more aware of extra external influences.

### 5.5.2 ① Disciplining and exerting pressure to change (choice) – MC4 + MB3 cross-case categorisation commonalities and variances summary

The combined MC4MB3 commonalities and variances is a cross-case opportunity to gain an insight into the relationship between the advertiser / sender response to the ① disciplining and exerting pressure to change (choice) and the consumer / receiver response to this underlying influence. The advertiser / senders were aware of the issues in this dimension to a greater degree than the preceding categorisations. At the same time the consumer / receiver was seen to be heavily influenced by this part of the process. This correlation is in keeping with the linear process of influencing brand persuasion from the advertiser / sender to consumer / receiver.

Of note are the 3 MB3 Cases (26, 27 and 28) that did not conform to the informal decision probes and fall outside of the limitations of this study.

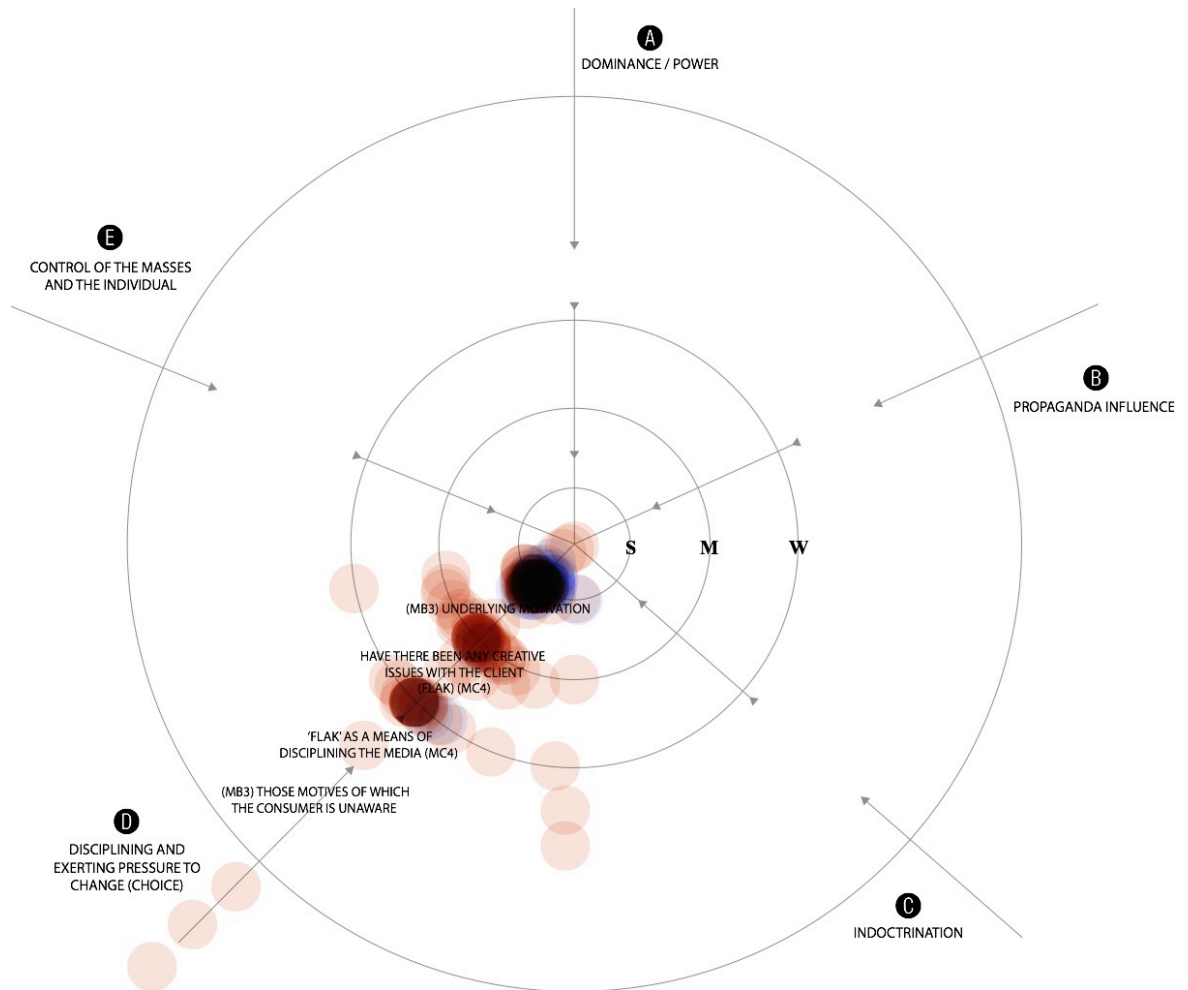


Figure 5.12: The multi-dimensional positioning ‘footprint’ for **advertiser / senders** and **consumer / receivers** mapped against the **MC4** and **MB3** categories discussed as a visual representation of commonalities and variances as discussed in Section 3.6.13.1 the criteria for analysis.

**5.6 ③ ③ ⑤ ⑥ Control of the masses and the individual –  
MC5 + MB2 cross-case categorisation**

Table 5.13 illustrates the outcome of the analysis of the cross cases considered in this chapter in relation to the **advertisers / senders MC5 – Anti-us** and **consumers / receivers MB2 – Suppression**.

<b>Dimension / Categorisation</b>	<b>Weak</b>	<b>Medium</b>	<b>Strong</b>	<b>Hermeneutic Inference (HI)</b>	<b>Herman / Chomsky conceptual position</b>	<b>Redefinition</b>
<b>MC5</b>	Weak understanding of key competitors	Medium understanding of key competitors	Strong understanding of key competitors	⑥ Control of the masses and the individual	'Anti-us'	Anti-us
	Cases: 2,	Cases: 1, 5,	Cases: 3, 4, 5, 6, 7, 16			
					<b>Tadajewski conceptual position</b>	
<b>MB2</b>	No conflict in dialogue	Some conflict of dialogue	Clear conflict of interest in dialogue	⑥ Suppression of information / Subtext	Those of which they are aware but are unwilling to divulge to the researcher	Suppression
	Cases: 8, 13, 17, 20, 23, 24, 26, 27, 28, 29, 30, 31, 32, 33, 34	Cases: 8, 9, 10, 15, 18, 19, 21, 22	Cases: 13, 25			

Table 5.13: A composite array of the cross-case categorisations of **MC5 anti-us** and **MB2 suppression** demonstrated throughout the research in relation to the **10 advertisers / senders** and **34 consumers / receivers** considered part of the research.

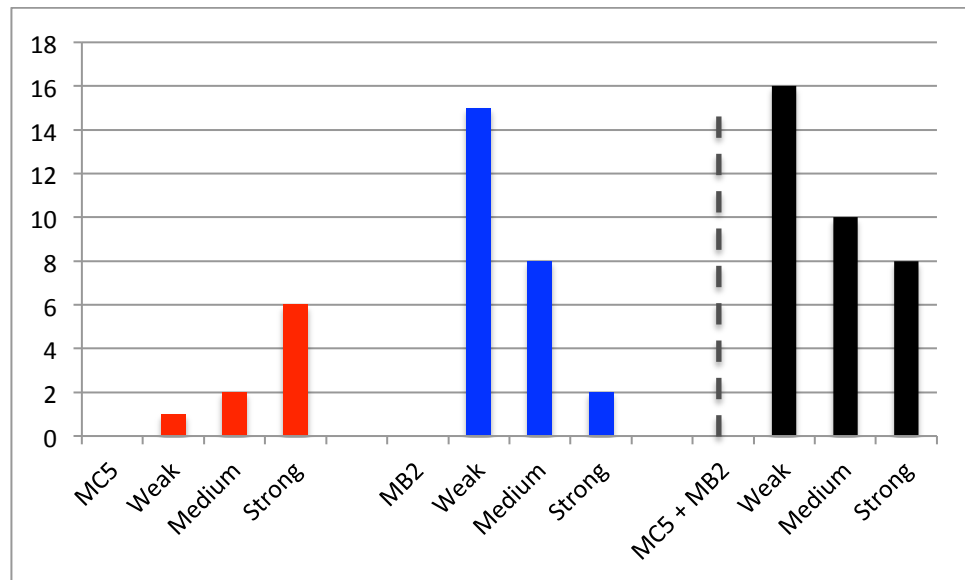


Figure 5.13: Bar chart visualisation of composite array in Table 5.13 with representation of the two cross-case categorisations combined as median values shown in right hand (MC5+MB2) values.

### 5.6.1 **Ⓜ** Control of the masses and the individual –

#### **MC5 + MB2 cross-case categorisation commonalities and variances from Chapter 4**

##### MC5 Commonalities

A strong (S) position can be seen to emerge where the array of composite positions indicate that advertiser / senders were aware of the issues in this dimension to a greater degree. An understanding of (MC5) anti-us and the hermeneutic inference (HI) (**Ⓜ** control of the masses and the individual) was defined overall but two cases (11) and (12) demonstrated no response to this dimension.

##### MB2 Commonalities

A weak (W) position can be seen to emerge where the array of composite positions indicate that consumer / receivers were very open in regards to their responses to brands. This gives the hermeneutic inference (HI) (**Ⓜ** suppression of information / sub-

text) a distinct outline in relation to how the consumer / receivers conscious awareness of motivational behaviour is influenced in the value exchange process. (MB2)  
Suppression of information is generally absent.

### MC5 Variances

There are some significant embedded variances within the individuals based on their position within the industry (higher ranking and more senior figures), where the individuals express a more focused understanding of (MC5) anti-us meaning (🗑️ control of the masses and the individual). Within individual cases there was an array of responses to this dimension and in some instances the response was negligible or entirely absent. Based on this data capture it poses a significant variation from the norm in all cases with weak responses generally and a potential lack of understanding from all participants specifically.

### MB2 Variances

There are few embedded variances within the individuals with little to no differentiation between age, sex or cultural position. Within individual cases there was a focus of responses to this dimension and in some instances the response was negligible or entirely absent. Based on this data capture the consumer / receiver has little or no conscious need to suppress their understanding of advertising influence on them even (and significantly) when the conversation is focused on the subject of advertising.

## 5.6.2 ⑤ Control of the masses and the individual –

### MC5 + MB2 cross-case categorisation commonalities and variances summary

The inverse reflection of dimensions in the separate groups (Figure 5.13 presents a ‘stepped’ aggregate sampling with MC5 moving towards a strong (S) emphasis whereas MB2 data favours a weak (S) emphasis) would suggest that variances in position are strong. However, the cross-case analysis overview and comparisons (Table 5.13 and Figure 5.13) demonstrate that overall the insight taken from conversations in relation to ⑤ control of the masses and the individual is that both groups were unaware of the controls upon them. Although an understanding of (MC5) anti-us and the hermeneutic inference (HI) (⑤ control of the masses and the individual) was defined overall for the advertiser / sender community, two cases (11) and (12) demonstrated no response to this dimension. Whereas this is not reflected in the data at a significant level, in relation to the nuances of language perceived during the conversations that ‘self-awareness’ was not a part of the process for the advertiser / sender community.

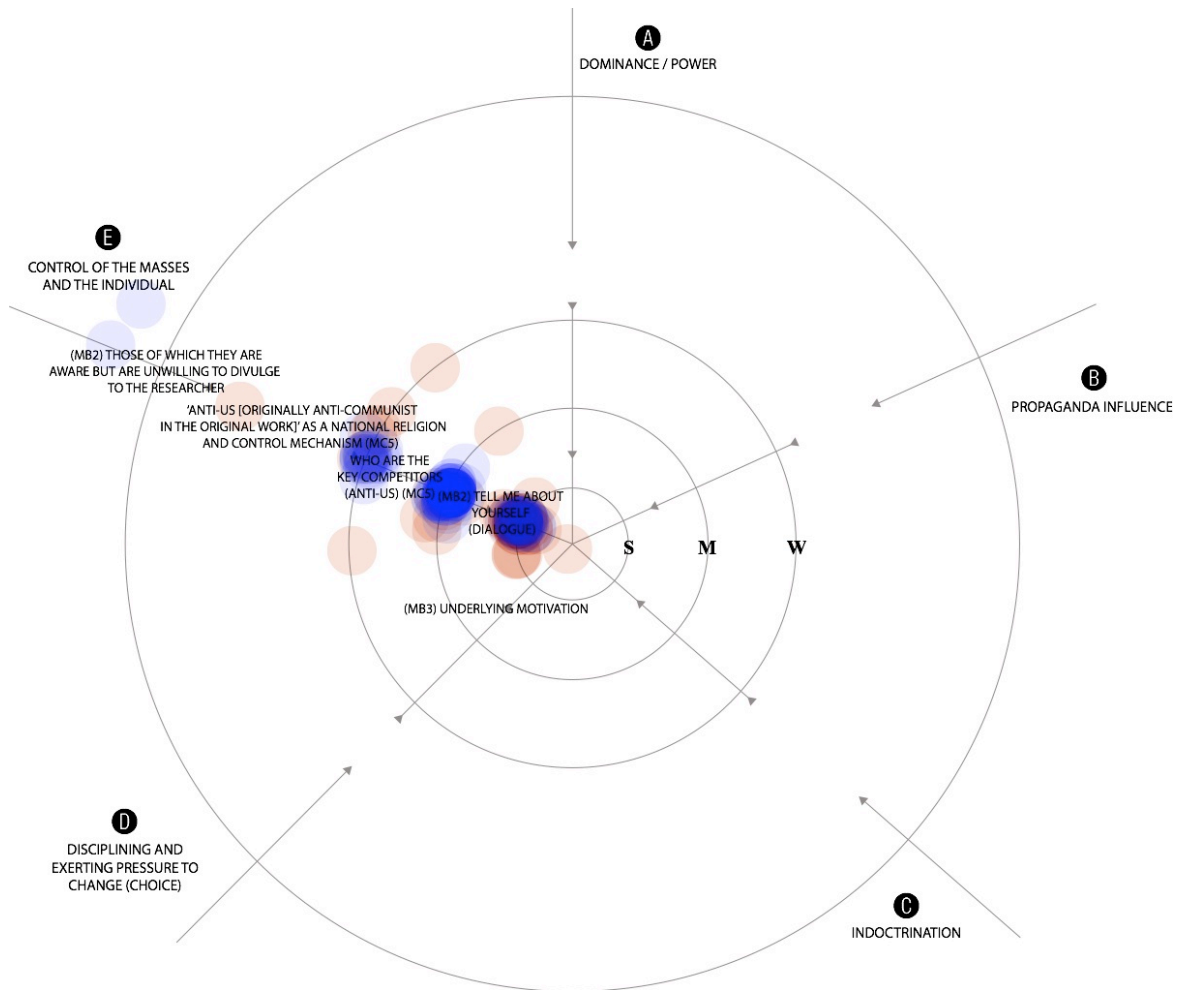


Figure 5.14: The multi-dimensional positioning ‘footprint’ for **advertiser / senders** and **consumer / receivers** mapped against the **MC5** and **MB2** categories discussed as a visual representation of commonalties and variances as discussed in Section 3.6.13.1 the criteria for analysis.



## 5.7 Individual conclusions from the research

### 5.7.1 The key insights – first iteration

Section	Categorisations / dimension	Redefinition
5.7.2	MC1	Ownership
5.7.3	MC2	Income Source
5.7.4	MC3	Experts
5.7.5	MC4	Flak
5.7.6	MC5	Anti-us
5.7.7	MB1	Underlying Motivation
5.7.8	MB2	Suppression
5.7.9	MB3	Underlying Influence

Table 5.14: Conceptual position categorisations / dimension

### 5.7.2 The Advertiser / senders MC1 – ownership categorisation

The MC1 categorisation (Chapter 4, Section 4.19.1) gave an insight into the individual understanding of the relationship between the advertiser / senders and the idea of ownership. The sub-textual hermeneutic inference (HI) of this, within the transcribed conversations, was ascribed the **A** dominance / power hermeneutic inference (HI) dimension (Chapter 3, Section 3.11) in order to gain an insight into an understanding of the relationship of the concepts of ownership mapped onto the macro level conceptual model of manufacturing consent (Chapter 2, Section 2.3). As a reminder, the conversational informal discussion probes (triggers) were linked to the theme of ‘client’ as a symbol of the size, concentrated ownership, owner wealth and profit orientation of the dominant mass media firms (Herman and Chomsky (1998), Chapter 2, Section 2.3.1), giving the researcher the opportunity to explore the sub-text of the conversation in line with Rubin and Rubin (2005), Chapter 3, Section 3.2.7 and the needs of data

analysis, and in turn, the meaning and insight into ownership on an individual and personal level was obtained (Chapter 3, Section 3.12.1).

The key insight being that the cases demonstrated that there were no clear ideas of

Ⓐ dominance / power at a deeper level of understanding in the majority of cases.

However, there were observable variances based upon the societal factors of the individual. These variances were to some extent to be expected where senior and more experienced advertiser / sender participants had reflected on the process of attempting to alter consumer behaviour at a deeper and more meaningful level.

**Insight 1 (derived from Section 4.19.1):**

Variance – a group and generic relationship with Ⓐ dominance / power:

When an advertiser / sender is in a relationship with the client in order to pursue an outcome there were no significant indicators of a dominant approach to the consumer / receiver. Transactionally it appears that the advertiser / sender values the relationship with the consumer / receiver in order to gain understanding rather than forcing the consumer / receiver to accept a ‘truth’ or outcome by force. Although this can be accepted tacitly in classical marketing concepts, the manifestation here is supportive of the conceptual model in terms of exploring the relationships at a deeper emotional level.

**5.7.3 The advertiser / senders MC2 categorisation - income source**

The MC2 categorisation (Section 4.19.2) allowed insight into the individual understanding of the relationship between the advertiser / senders and the idea of income source. The sub-textual hermeneutic inference (HI) of this within the transcribed

conversations was ascribed the ⑤ propaganda / influence hermeneutic inference (HI) dimension (Chapter 3, Table 3.16 and Table 3.17) in order to gain an insight into an understanding of the relationship of the concepts of income source mapped onto the macro level conceptual model of manufacturing consent (Chapter 2, Section 2.3). Conversational informal discussion probes (triggers) were linked to the theme of ‘cost of campaign’ as a symbol of advertising as the primary income source of the mass media (Herman and Chomsky (1998), giving the researcher the opportunity to explore the sub-text of the conversation in line with the processual needs of data analysis and in turn an unconscious meaning and insight into this, on an individual and personal level, was obtained, Chapter 3, Section 3.12.1.

The key insight was that the cases demonstrated that there were no clear ideas of ⑤ propaganda / influence at a deeper level of understanding in the majority of cases with a marginal bias towards a weak response.

There were no significant observable variances based upon the societal factors of the individual variances or a clear understanding of the significance of the idea of income source in relation to ⑤ propaganda / influence.

**Insight 2 (derived from Section 4.19.2):**

Variance – a group and generic relationship with ⑤ propaganda / influence:

When an advertiser / sender factors in the cost of a campaign no significant indicators of a dominant approached to the consumer / receiver were detected.

Transactionally it appears that the advertiser / sender values the relationship with the consumer / receiver in order to gain understanding rather than forcing the consumer / receiver to accept a ‘truth’ or outcome by force. In terms of the development of the thesis the significance of this insight is important in relation to the concept of a macro theory with dominant ideas in a ‘top down’ universe. Both MC1 and MC2

give an insight into the process and with a suggestion that the advertiser / sender is part of the value exchange at a shared level rather than a dominant level. It should be noted here that during the process of conversation, the researcher oscillated between conversations of an advertiser / sender and consumer / receiver nature in order to continually reflect on the data (Chapter 3, Section 3.5.1) and ascribe meaning harmonically – the research questions, categorisations and methodology informing the analysis on a continuing basis. The conversations transcribed and the notes taken during the process (Chapter 4 and Appendices 2 and 4) longitudinally, allowed for reflection at all points in the process. Conceptually ideas on the nature of the relationships began to emerge at an early stage of the data capture process leading to close scrutiny of the conversational transactions. The insights at this point in the research (MC1 and MC2) on a surface level suppose a lack of response that could appear to void the conversation prompts (Herman and Chomsky (1998), Chapter 3, 3.5.1). However, the methodology supports the iterative and reflective nature of the data capture (Chapter 3, Section 3.6) and the oscillation and resonances between the advertiser / sender – consumer / receiver groups suggests a symbiosis that would not be clear, and also be too subtle to detect, in other forms of analysis. For want of a better term, the ‘Elephant in the Room’ is the lack of defined approach from the advertiser / sender community in terms of a power exchange, and as will be seen in relation to the consumer / receiver community a surface level ‘lack of interest’ in the questioning confirms the latent apathy of both groups. The research therefore moves towards a conceptual model of relationships where both groups are subject to similar forces and neither is dominant.

Later in this chapter it will be shown how this new conceptual model relates to changes theoretically, in practice and in relation to policy in the socially constructed

world which we inhabit, giving the research an unexpected and welcome additionality that aids the description of the new socio-political map of consumer culture theory, and consumer processes on a larger conceptual bases than was imagined at the beginning of this study.

#### 5.7.4 The Advertiser / senders **MC3** categorisation – experts

The **MC3** categorisation (Chapter 4, Section 4.19.3) allowed insight into the individual understanding of the relationship between the advertiser / senders and the idea of experts. The sub-textual hermeneutic inference (HI) of this, within the transcribed conversations, was ascribed the ④ indoctrination hermeneutic inference (HI) dimension (Chapter 3, Table 3.16 and Table 3.17) in order to gain an insight into an understanding of the relationship of the concepts of how the understanding of experts mapped onto the macro level conceptual model of manufacturing consent (Chapter 2, Section 2.3).

Conversational informal discussion probes (triggers) were linked to the theme of ‘research goals’ as a symbol of the reliance of the media on information provided by governments, business and ‘experts’ funded and approved by these primary sources and agents of power, and thus gain an insight into the issues of ④ indoctrination in the system of power exchanges from the macro level (advertiser / sender) to the micro level (consumer / receiver), giving the researcher the opportunity to explore the sub-text of the conversation in line with processual needs of data analysis (Chapter 3, Section 3.6) and, in turn, the meaning and insights gained on an individual and personal level.

The key insight gained demonstrated that ideas of ④ indoctrination were polarised. As has already been stated (Chapter 5), an understanding of (**MC3**) experts and the hermeneutic inference (HI) (④ indoctrination) was not clearly defined overall but an

almost equal weighting in terms of dialogue on the subject at two opposing ends of the spectrum can be seen from the multi-dimensional mapping.

**Insight 3 (derived from Chapter 4, Section 4.19.3):**

Variance – a split relationship with ⑥ indoctrination:

When an advertiser / sender is in a relationship with an expert, or professes to have an expert opinion, there were split indicators of an understanding of ⑥

Indoctrination. Transactionally it appears that the advertiser / sender values the relationship with the consumer / receiver in order to gain understanding rather than forcing the consumer / receiver to accept a ‘truth’ or outcome by indoctrination.

**5.7.5 The advertiser / senders MC4 categorisation – flak**

The MC4 categorisation (Chapter 4, Section 4.19.4) allowed insight into the individual understanding of the relationship between the advertiser / senders and the idea of flak. The sub-textual hermeneutic inference (HI) of this within the transcribed conversations was ascribed the ⑩ disciplining and exerting pressure to change (choice) dimension (Chapter 3, Table 3.19 and Table 3.20) in order to gain an insight into an understanding of the relationship of the concepts of flak mapped onto the macro level conceptual model of manufacturing consent (Chapter 2, Section 2.3). Conversational informal discussion probes (triggers) were linked to the theme of ‘creative issues’ as symbol of the ‘flak’ as a means of disciplining the media ((Herman and Chomsky (1998), see Chapter 2, Section 2.3), giving the researcher the opportunity to explore the sub-text of the conversation in line with the processual needs of data analysis and in turn an unconscious meaning and insight into this, on an individual and personal level, was obtained. See Chapter 3, Section 3.11.

The key insight was that the cases demonstrated a clear definition of ❶ disciplining and exerting pressure to change (choice) was understood across the advertiser / sender community.

**Insight 4 (derived from Chapter 4, Section 4.19.4):**

Variance – The advertiser / sender community recognises ❶ disciplining and exerting pressure to change (choice) in their processes. The advertiser / sender was also subject to this pressure in a much stronger way than was previously understood.

**5.7.6 The advertiser / senders MC5 categorisation – anti-us**

The MC5 categorisation (Chapter 4, Section 4.19.5) allowed insight into the individual understanding of the relationship between the advertiser / senders and the idea of ‘anti-us’. The sub-textual hermeneutic inference (HI) of this within the transcribed conversations was ascribed the ❷ control of the masses and the individual dimension (Chapter 3, Table 3.19 and Table 3.20) in order to gain an insight into an understanding of the relationship of the concepts of ‘anti-us’ mapped onto the macro level conceptual model of manufacturing consent (Chapter 2, Section 2.3). Conversational informal discussion probes (triggers) were linked to the theme of ‘key competitors’ as symbol of ‘anti-us [anti-communist in the original work]’ as a national religion and control mechanism ((Herman and Chomsky (1998), See Chapter 2, Section 2.3), giving the researcher the opportunity to explore the sub-text of the conversation in line with the processual needs of data analysis and in turn an unconscious meaning and insight into this, on an individual and personal level, was obtained. See Chapter 2, Section 3.5.1.

The key insight was that the cases demonstrated there is an awareness of **E** control of the masses and the individual. Therefore, based on this data capture, posing a significant variation from the norm in all cases with weak responses generally and a potential lack of understanding from all participants specifically.

**Insight 5 (derived from Chapter 4, Section 4.19.4):**

Variance – a group and generic awareness relationship with **E** control of the masses and the individual was present. When an advertiser / sender is in a relationship with the client in order to pursue an outcome there were no significant indication of an awareness of key competitors and in turn, flak. Transactionally it appears that the advertiser / sender does not take this into consideration during the exchange process, therefore the idea of persuasion by the advertiser / sender does not appear to occur. Both groups are equal and there is no reflection of the MB view of control in an ‘anti-us’ context.

**5.7.7 The Consumer / receiver MB1 categorisation – underlying motivation**

The MB1 categorisation (Chapter 4, Section 4.19.6) allowed insight into the individual understanding of the relationship between the consumer / receiver and the idea of the underlying motivation to engage. The sub-textual hermeneutic inference (HI) of this within the transcribed conversations was ascribed the **B** Power of advertising exerted on the individual dimension (Chapter 3, Table 3.16 and Table 3.17) in order to gain an insight into an understanding of the relationship of the concepts of underlying motivation mapped onto the micro level conceptual model of motivational behaviour. Conversational informal discussion probes (triggers) were linked to the theme of ‘motivation’ as a symbol of those factors of which the consumer is consciously aware



and willing to disclose to the researcher (Tadajewski, 2006 Chapter 2, Section 2.4), giving the researcher the opportunity to explore the sub-text of the conversation in line with the processual needs of data analysis and in turn an unconscious meaning and insight into this, on an individual and personal level, was obtained (Chapter 3, Section 3.11).

The key insight was that the cases demonstrated there was a strong (S) position emerging from the data where the array of composite positions indicated that consumer / receivers were very motivated in regards to their responses to brands. This gives the hermeneutic inference (HI) (ⓑ power of advertising exerted on the individual) a distinct outline in relation to the consumer / receivers conscious awareness of motivational behaviour is influenced in the value exchange process.

The consumer / receiver had little or no conscious awareness of advertising influence on them even (and significantly) when the conversation is focused on the subject of advertising.

**Insight 6 (derived from Chapter 4, Section 4.19.6):**

Commonality – a dominant relationship with ⓑ power of advertising exerted on the individual was outlined by the data: When a consumer / receiver is in a relationship with the advertiser / sender the consumer / receiver can be seen to accept this relationship in all, if not most, situations. Transactionally it appears that the consumer / receiver values the transactions that occur and is defined to an extent in their relationship with the process (see Key insight Chapter 6, Section 6.5.10 in relation to Indoctrination for further supportive evidence of the reciprocal nature of the process).

### 5.7.8 The Consumer / receiver MB2 categorisation – suppression

The MB2 categorisation (Chapter 4, Section 4.19.7) allowed insight into the individual understanding of the relationship between the consumer / receiver and the idea of suppression. The sub-textual hermeneutic inference (HI) of this within the transcribed conversations was ascribed the ❸ suppression of information / sub-text dimension (Chapter 3, Table 3.19 and Table 3.20) in order to gain an insight into an understanding of the relationship of the concepts of suppression mapped onto the micro level conceptual model of motivational behaviour (Chapter 2, Table 2.2). As discussed in Chapter 3, conversational informal discussion probes (triggers) were linked to the theme of a conflict of interest in the dialogue (Tadajewski (2006) Chapter 2, Section 2.6), giving the researcher the opportunity to explore the sub-text of the conversation in line with the processual needs of data analysis and in turn an unconscious meaning and insight into this, on an individual and personal level, was obtained (Chapter 3, Section 3.11).

The key insight was that the cases demonstrated that there were no clear ideas of ❹ dominance / power at a deeper level of understanding in the majority of cases. However, there were observable variances based upon the experiential factors surrounding the individual. These variances were to some extent to be expected where senior and more experienced advertiser / sender participants had reflected on the process of attempting to alter consumer behaviour at a deeper and more meaningful level.

**Insight 7 (derived from Chapter 4, Section 4.19.7):**

Commonality – consumer / receiver's do not demonstrate suppression of response to their relationship with the exchange process to a significant level. This position supports the view that in relation to the micro theory, the consumer / receiver is completely immersed in the process and is inextricably embedded in the value exchange process.

**5.7.9 The consumer / receiver MB3 categorisation – underlying influence**

The MB3 categorisation (Chapter 4, Section 4.19.8) allowed insight into the individual understanding of the relationship between the consumer / receiver and the idea of underlying influence. The sub-textual hermeneutic inference (HI) of this within the transcribed conversations was ascribed the **A B C D** influence on (the consumer / receiver), (Chapter 3, Table 3.19 and Table 3.20) in order to gain an insight into an understanding of the relationship of the concepts of underlying influence mapped onto the micro level conceptual model of motivational behaviour (Chapter 2, Table 2.2) Conversational informal discussion probes (triggers) were linked to the theme of a conflict of interest in the dialogue (Tadajewski (2006) Chapter 2, Section 2.6), giving the researcher the opportunity to explore the sub-text of the conversation in line with the processual needs of data analysis and in turn an unconscious meaning and insight into this, on an individual and personal level, was obtained. See Chapter 3, Section 3.11. Relationally, in regards to MB2 the underlying influence (MB3) occurred but not necessarily with any suppression of the responses (MB2)

The key insight was that the cases demonstrated that there were strong indicators of **A B C D** influence on (the consumer / receiver) at a deeper level of understanding in

the majority of cases, giving support for the theoretical position that the consumer / receiver is influenced by motives outside of their ability to effect in relation to their responses to brands to which they were unaware.

Significantly for the research, it was also of note in the dialogues with the advertiser / sender community leading to the emergence of a new conceptual model in relation to the phenomena (Chapter 6, Section 6.4.4).

**Insight 8 (derived from Chapter 4, Section 4.19.8):**

Commonality – a predominantly strong group response to **A B C D**

Influence on (the consumer / receiver) can be perceived: In relation to the sub-textual referencing the consumer / receiver was not attempting to withhold data throughout the research. This insight can be seen to be significant later in the findings in relation to the outcome of the cross case analysis (Sections 5.2 – 5.6) where the advertiser / sender is equally ‘within’ the process (Chapter 6, Sections 6.5.1 – 6.5.13). A position, it can be argued, that can only be understood within the research method outlined (Chapter 3, Section 3.3) where the data oscillation and resonances are detected as part of the iterative process (Chapter 3, Section 3.5).

### 5.7.10 Summary of first iteration

Categorisation	Dimension	1st iteration: Insights	Chapter 4 source	Commonality / Variance	Insight	Section
Ownership	④ Dominance / Power	No dominance of consumer / receiver No force	Section 4.19.1	Variance	1	5.7.2
Income Source	⑥ Propaganda / Influence	No influence Relationships with consumer / receiver emerged	Section 4.19.2	Variance	2	5.7.3
Experts	⑥ Indoctrination	Relational values with consumer / receiver. No indoctrination <u>of</u> but co-participant <u>in</u> . Equally effected as consumer / receiver	Section 4.19.3	Variance	3	5.7.4
Flak	⑥ Disciplining and exerting pressure to change	Affected <u>by</u> the pressure and not affecting change <u>of</u> the consumer / receiver	Section 4.19.4	Variance	4	5.7.5
Anti-us	⑥ Control of the masses and the individual	No control of the masses. No indication of awareness.	Section 4.19.5	Variance	5	5.7.6
Underlying Motivation	⑥ Power of advertising exerted on the individual	Accepting of the process <u>of</u> the consumer / receiver	Section 4.19.6	Commonality	6	5.7.7
Suppression	④ Dominance / Power	Consumer / receiver completely immersed within the exchange process. Dominated by <u>process</u> .	Section 4.19.7	Commonality	7	5.7.8
Underlying Influence	④ ⑥ ⑥ Influence on (the consumer / receiver)	No attempt to withhold information. Consumer / receiver is influenced by the <u>process</u> .	Section 4.19.9	Commonality	8	5.7.9

Table 5.15

Table 5.15 summarises the key insights of Chapter 4 - the first iteration of the generated data. The first iteration focused upon the insights gained at an individual level within the two separate groups of advertiser / sender and consumer / receiver. Chapter 4, Sections 4.19.1 – 4.19.9 were discussed presenting the scope of insight within the individual cases highlighting the commonalties and variances found. The outcome of this first iteration thus forms the basis for the second analytical iteration.

## 5.8 Cross-case conclusions from the research

### 5.8.1 The key insights – second iteration

Section	Hermeneutic Inference (HI) dimension	Redefinition
5.8.2	Ⓐ	Dominance / Power
5.8.3	Ⓑ	Propaganda / Influence
5.8.4	Ⓒ	Indoctrination
5.8.5	Ⓓ	Disciplining and exerting pressure to change (Choice)
5.8.6	Ⓔ	Control of the masses and the individual

Table 5.16: Hermeneutic inference (HI) dimensions

### 5.8.2 The ⒸⒸ⓫ Ⓐ dominance / power hermeneutic inference (HI) dimension – **MC1** + **MB3**

The cross-case Ⓐ dominance / power hermeneutic inference (HI) dimension analysis (Section 5.2) confirmed the outcome of the analysis contained in Section Chapter 4, Section 4.20, that, throughout all cases, there was an interpretation of an underlying conformity of behaviour in the two groups that had not been expected in the original research and design of the research question. The emergent theory, as a direct result of the data analysis, is complex in construct as it is predicated upon the interplay of data

and the analysis of the complexities of the dialogues and results in the acceptance of an alternative conceptual paradigm within the real world landscape explored. The iteration allowed for the identification of situation specific commonalties found within the advertiser / sender + consumer / receiver = consumer behaviour experiential social construct and have been delineated as insights within this study as: **A** dominance / power hermeneutic inference (HI) dimension, **B** propaganda / influence, **C** indoctrination, **D** disciplining and exerting pressure to change (choice) and **E** control of the masses and the individual (Sections 5.2 – 5.6).

**Insight 9 (derived from Section 5.2):**

Commonality – As previously stated (Section 5.2), the data suggests that in both groups, in the separate and cross case positions, an insight into how the **MC1** and **MB3** groups have a marginally strong understanding of the hermeneutic inference (HI) of **A** dominance / power. Further analysis and reflection on the dialogues undertaken in this longitudinal study suggest few embedded variances in groups with mixed and no clear differentiation or focused positions ascribed to the data. In ‘listening to the data’ it can be concluded that both groups are subject to the same forces in terms of **A** dominance / power. The advertiser / sender community is assumed to have a deeper and more self-aware relationship with brand persuasion techniques, this has not emerged from the research data.

The data suggests that advertiser / sender + consumer / receiver are equally affected by **A** dominance / power (Chapter 2, invisible government and control), section, this is not explicit in the literature (Chapter 2) and therefore it can be asserted that the hermeneutic inference (HI) dimension contributes to a new theoretical paradigm in relation to this and the following categorisations.

### 5.8.3 The ①②③ ④ propaganda / influence hermeneutic inference (HI) dimension – MC2 + MB1

The cross-case ④ propaganda / influence hermeneutic inference (HI) dimension analysis (Section 5.3) confirmed the outcome of the analysis contained in Chapter 4, Section 4.20, that, throughout all cases, there was an interpretation of an underlying conformity of behaviour in the two groups that had not been expected in the original research and design of the research question. The emergent theory, as a direct result of the data analysis, is complex in construct as it is predicated upon the interplay of data and the analysis of the complexities of the dialogues and results in the acceptance of an alternative conceptual paradigm within the real world landscape explored. The iteration allowed for the identification of situation specific commonalities found within the advertiser / sender + consumer / receiver = consumer behaviour experiential social construct and have been delineated as insights within this study as: ① dominance / power hermeneutic inference (HI) dimension, ② propaganda / influence, ③ indoctrination, ④ disciplining and exerting pressure to change (choice) and ⑤ control of the masses and the individual (Sections 5.2 – 5.6).

#### **Insight 10 (derived from Section 5.2):**

Variance – with the discrepancies outlined (Section 5.2) and the variance in perception, it is significant to note that this shared divergence suggests an underlying reciprocity that can be misinterpreted in the early stages of the research process. Only the cross-case comparison gives the researcher the opportunity to reflect on the data in terms of an investigation of the resonances and oscillations that can be detected in the reading of the data.

The emerging theoretical position in relation to the research question, literature and



the conceptual ‘meso’ level conceptualisation provides the researcher with an altered position where the macro to micro ‘top down’ approach to the exploration of the factors that influence brand persuasion from an advertiser / senders and consumer / receivers position will need to be repositioned.

#### 5.8.4 The ①②③ ④ indoctrination hermeneutic inference (HI) dimension

The cross-case ④ indoctrination hermeneutic inference (HI) dimension analysis (Section 5.4) confirmed the outcome of the analysis contained in Chapter 4, Section 4.20 that, throughout all cases, there was an interpretation of an underlying conformity of behaviour in the two groups that had not been expected in the original research and design of the research question. The emergent theory as a direct result of the data analysis is complex in construct as it is predicated upon the interplay of data and the analysis of the complexities of the dialogues and results in the acceptance of an alternative conceptual paradigm within the real world landscape explored. The iteration allowed for the identification of situation specific commonalties found within the advertiser / sender + consumer / receiver = consumer behaviour experiential social construct and have been delineated as insights within this study as: ① dominance / power hermeneutic inference (HI) dimension, ② propaganda / influence, ③ indoctrination, ④ disciplining and exerting pressure to change (choice) and ⑤ control of the masses and the individual (Sections 5.2 – 5.6).

#### **Insight 11 (derived from Section 5.2):**

Variance – As already stated (Section 5.2) the combined MC3MB3 commonalties and variances offer a paradoxical view of the data in relation to the literature

(Chapter 2) where conflicting outcomes are reflected in the polarised positions demonstrated. An emerging theme of total indoctrination across both groups is reflected in the data, although the advertiser / sender community is better equipped with the language of brand persuasion and an understanding of the value exchange process, this knowledge is not passing ‘down’ to the consumer / receiver transactionally.

A strong (S) pattern of behaviour in relation to the underlying influence on the consumer / receiver is present and is to some extent to be expected in relation to the transactional process that the consumer / receiver is in receipt of by the nature of the intrinsic process. However as stated (Section 5.4.2), ‘the dispersed overall data array in terms of dialogue in regards to the advertiser / sender appears to support the developing conceptual idea that the macro to micro distribution of ideas in the value exchange process is non-linear and is in fact more closely aligned to the non-linear histories patterning ascribed to the literature review (Chapter 2) where the experiential social construct and development of ideas can be viewed without historical or temporal (linear) progression’.

#### **5.8.5 The ④④④ ④ disciplining and exerting pressure to change (choice) hermeneutic inference (HI) dimension**

The cross-case ④ disciplining and exerting pressure to change (choice) hermeneutic inference (HI) dimension analysis (Section 5) confirmed the outcome of the analysis contained in Chapter 4, Section 4.20 that, throughout all cases, there was an interpretation of an underlying conformity of behaviour in the two groups that had not been expected in the original research and design of the research question. The

emergent theory, as a direct result of the data analysis, is complex in construct as it is predicated upon the interplay of data and the analysis of the complexities of the dialogues and results in the acceptance of an alternative conceptual paradigm within the real world landscape explored. The iteration allowed for the identification of situation-specific commonalties found within the advertiser / sender + consumer / receiver = consumer behaviour experiential social construct-and have been delineated as insights within this study as: **A** dominance / power hermeneutic inference (HI) dimension, **B** propaganda / influence, **C** indoctrination, **D** disciplining and exerting pressure to change (choice) and **E** control of the masses and the individual (Sections 5.2 – 5.6).

**Insight 12 (derived from Section 5.2):**

Commonality – The advertiser / senders were aware of the issues in this dimension to a greater degree than the proceeding categorisations. At the same time the consumer / receivers were seen to be heavily influenced by this part of the process. This correlation is in keeping with the linear process of influencing brand persuasion from the advertiser / sender to consumer / receiver. Of note are the 3 MB3 Cases (26, 27 and 28) that did not conform to the informal decision probes and fall outside of the limitations of this study.

**5.8.6 The **C** **C** **S** **E** control of the masses and the individual hermeneutic inference (HI) dimension**

The cross-case **E** control of the masses and the individual hermeneutic inference (HI) dimension analysis (Section 5.6) confirmed the outcome of the analysis contained in Chapter 4, Section 4.20 that, throughout all cases, there was an interpretation of an

underlying conformity of behaviour in the two groups that had not been expected in the original research and design of the research question. The emergent theory, as a direct result of the data analysis, is complex in construct as it is predicated upon the interplay of data and the analysis of the complexities of the dialogues and results in the acceptance of an alternative conceptual paradigm within the real world landscape explored. The iteration allowed for the identification of situation specific commonalities found within the advertiser / sender + consumer / receiver = consumer behaviour experiential social construct and have been delineated as insights within this study as: **A** dominance / power hermeneutic inference (HI) dimension, **B** propaganda / influence, **C** indoctrination, **D** disciplining and exerting pressure to change (choice) and **E** control of the masses and the individual (Sections 5.2 – 5.6).

**Insight 13 (derived from Section 5.2):**

Variance – The cross-case analysis overview and comparisons demonstrate that, overall, the insight taken from conversations in relation to **E** control of the masses and the individual is that both groups were unaware of the controls upon them. Although an understanding of (MC5) anti-us and the hermeneutic inference (HI) (**E** control of the masses and the individual) was defined overall for the advertiser / sender community, two cases (11) and (12) demonstrated no response to this dimension. Whereas this is not reflected in the data at a significant level, in relation to the nuances of language perceived during the conversations, ‘self-awareness’ was not a part of the process for the advertiser / sender group, or the consumer / receiver group.

### 5.8.7 Summary of second analytical iteration

Section	5.8.2	5.8.3	5.8.4	5.8.5	5.8.6
Insight	9	10	11	12	13
Commonality / Variance	Commonality	Variance	Variance	Commonality	Variance
Chapter 5 source	Section 5.2	Section 5.3	Section 5.4	Section 5.5	Section 5.6
2nd iteration: Insights	Both Groups subject to, and equally affected by, the categorisation.  Not one affecting the other.	Resonances and oscillations detect reciprocal response to the categorisation.  The meso level concept becomes dominant.	Paradox.  Conflicted outcomes.  Total Indoctrination.	Linear progression.  In keeping with original position but anomalies suggest divergence.	Both groups unaware of controls upon them.  'Self-awareness' was not part of the process.
Hermeneutic Inference (HI) Categorisation	Ⓐ Dominance / Power	Ⓑ Propaganda / Influence	Ⓒ Indoctrination	Ⓓ Disciplining and exerting pressure to change	Ⓔ Control of the masses and the individual

Table 5.17: Summary of the key insights of the second iteration (Chapter 5)

Table 5.17 summarises the key insights of Chapter 5 – the second iteration of the generated data. This second iteration (in line with the hermeneutic interpretive approach of the research design outlined in Section Chapter 3, Section 3.6) sought comparative insights at the cross-case level and developed commonality and variance detail of the advertiser / sender and consumer / receiver cases.

The outcome of the second iteration thus enables identification of the commonalities, probes (triggers), variances and situation specifics and forms the basis for the development of the key insights of the thesis – the identification of the commonalities and variances needing ‘hermeneutical extraction’ (Pieranuzi, 1997) undertaken in Chapter 6 as part of the development of the conceptual model.

## 5.9 From cross case to emergent conceptual model

### 5.9.1 Mapping outcomes

Chapter 3 outlines and positioned the key themes of the research design in relation to the research question, aim and objectives.

Here, the research finalises the mapping undertaken as a conclusion by repositioning the 5 HI inferences **A**, **B**, **C**, **D**, and **E** in relation to the **manufacturing consent** and **motivational behaviour** macro to micro level areas of investigation in order to illustrate the cross case analysis. The repositioning also demonstrates that the analysis was robust and has matched the criteria of the parallel research design that is inclusive of the QUAL and QUANT parallel approach undertaken and outlined in Chapter 3. Once outlined the conclusion moves to present the results of the analysis mapped onto the emergent model (Chapter 6).

The insights were then positioned on the emergent model in relation to the research design (Chapter 2) to establish if the mapping reflected the tacit belief of a ‘top down’ model of emotional behaviour. As will be shown, the repositioning of the data from the analysis presents a series of findings that suggest that the model needs to be redefined as the weight of insights and findings ‘bends’ the model to show that the meso level of meaning in context has more ‘weight’ than has previously been described (Chapter 2). The emphasis and clustering of insights to follow, (Section 5.10) at the meso level of interface can then be described in relation to the works of Vargo and Lusch (2004) with a discussion and mapping of the Foundational Principles in Chapter 6 against the **motivational behaviour** and **manufacturing consent** positions that have been interrogated throughout. This mapping and subsequent repositioning presents a new conceptual

position and model that describes the theory outlined here and in Vargo and Lusch (2004) for this first time (Chapter 6).

Figure 5.14 represents the initial conceptual position in relation to the literature described in Chapter 2 as the A/S (MC macro) > C/R (MB micro) model where the center of the diagram is the position of interface and the area of inquiry at the meso level of behavior.

Figure 5.16 presents the first position for the **A** Dominance / Power Hermeneutic Inference (HI) subtextual reference of MB3 as a C/R level point of reference. Figure 5.17 adds the MC1 parallel sub textual reference for the Hermeneutic Inference (HI). Figures 5.18 – 5.25 continue the mapping process to outline the distribution of Hermeneutic Inferences (HI) as a lattice of meaning crossing both areas of inquiry at the macro and micro levels of investigation in preparation for the addition of the further overlay of information from the Insights gained in Chapter 5.

### 5.9.2 Construct of a mapping from Macro and Micro positions to present Hermeneutic Inferences (HI) in relation to the cross case analysis

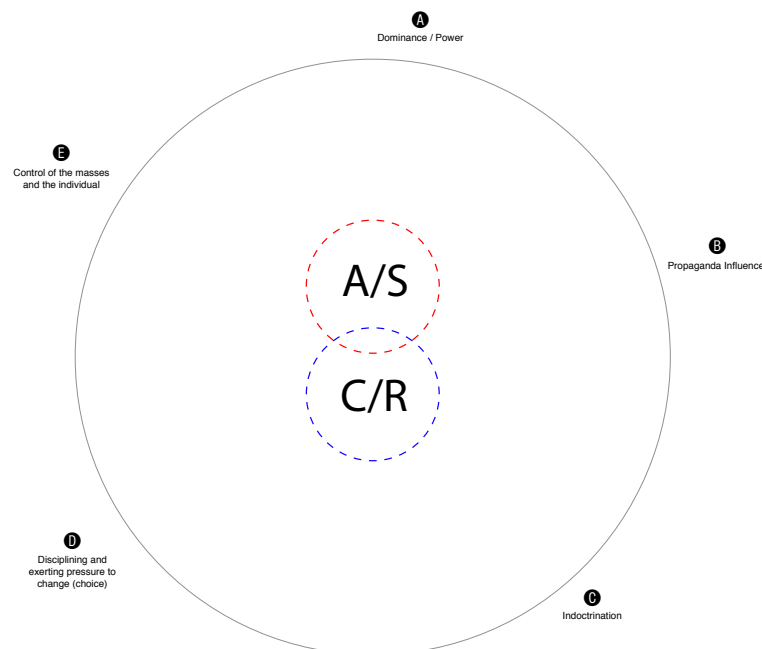


Figure 5.15: Initial conceptual position Chapters, 1, 2, 3 and 4

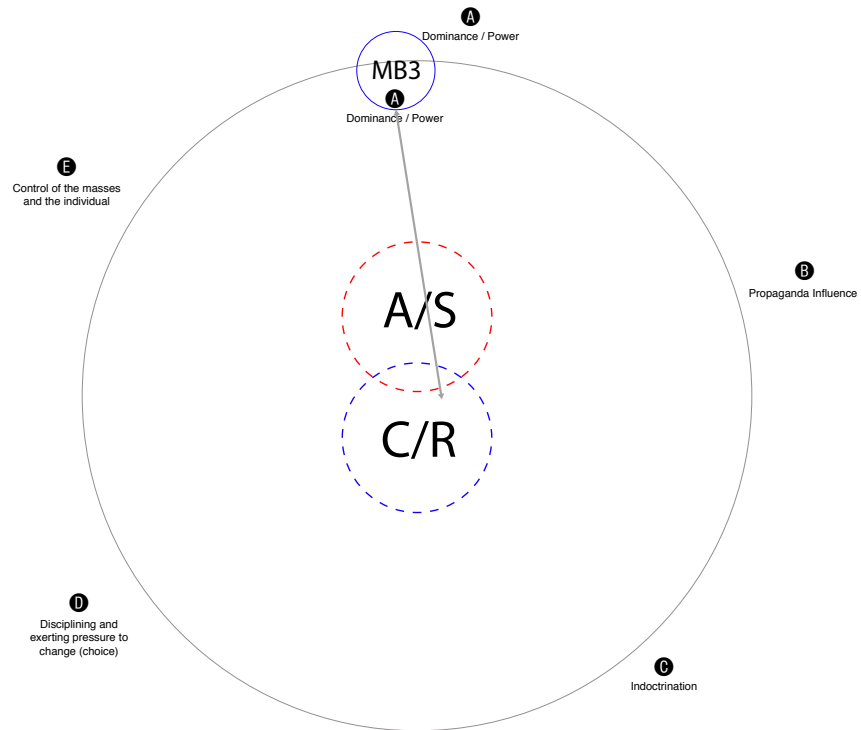


Figure 5.16: Mapping of first MB reference in relation to **A** Dominance / Power ‘node’

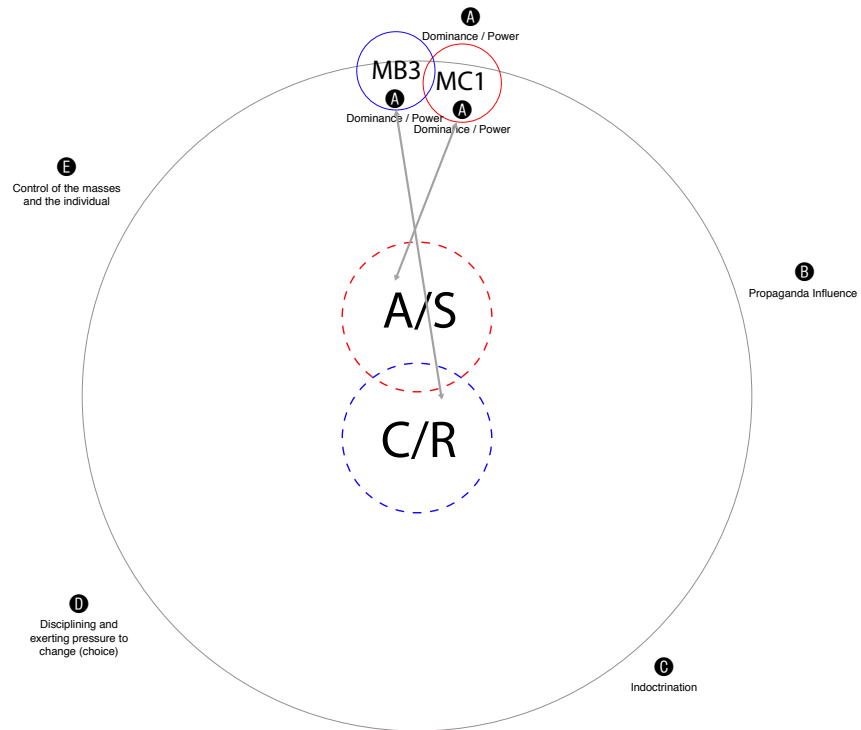


Figure 5.17: Mapping of first MC reference in relation to **A** Dominance / Power ‘node’, described in Chapter 3



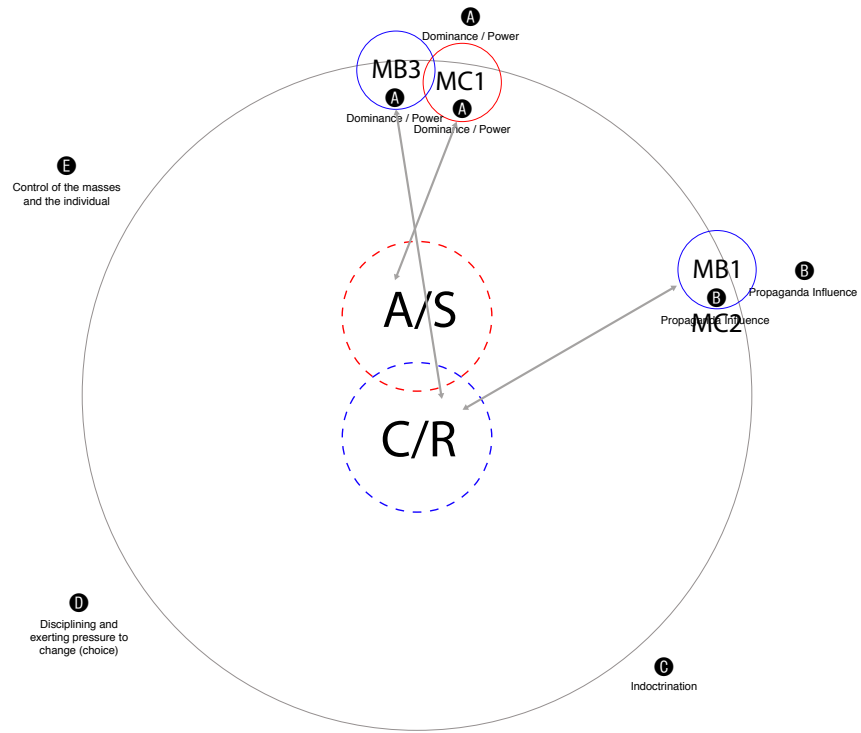


Figure 5.18: Mapping of MB1 reference in relation to **B** Propaganda Influence ‘node’, described in Chapter 3

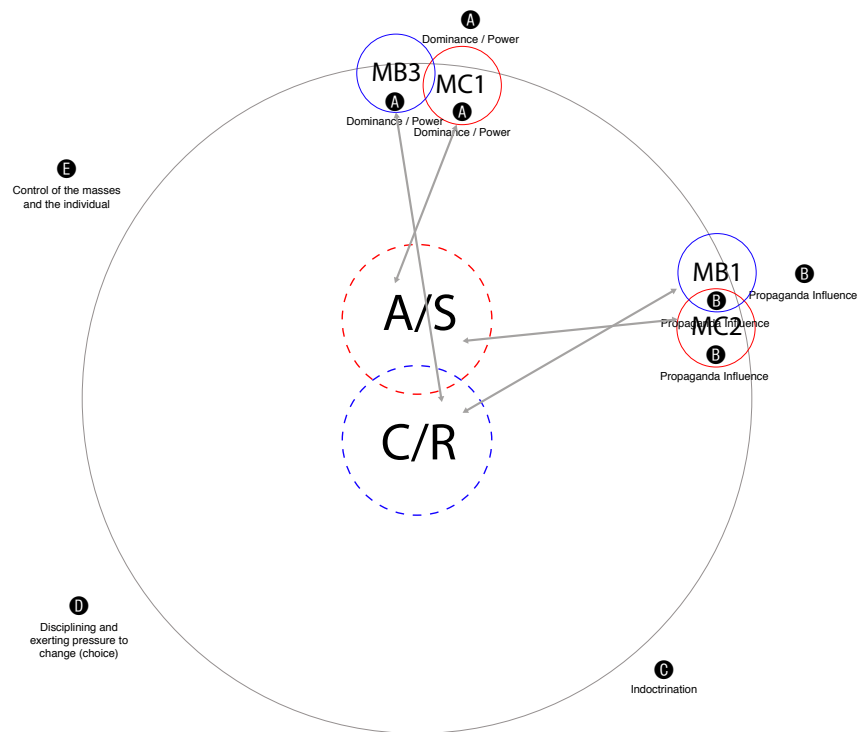


Figure 5.19: Mapping of MC2 reference in relation to **B** Propaganda Influence ‘node’, described in Chapter 3

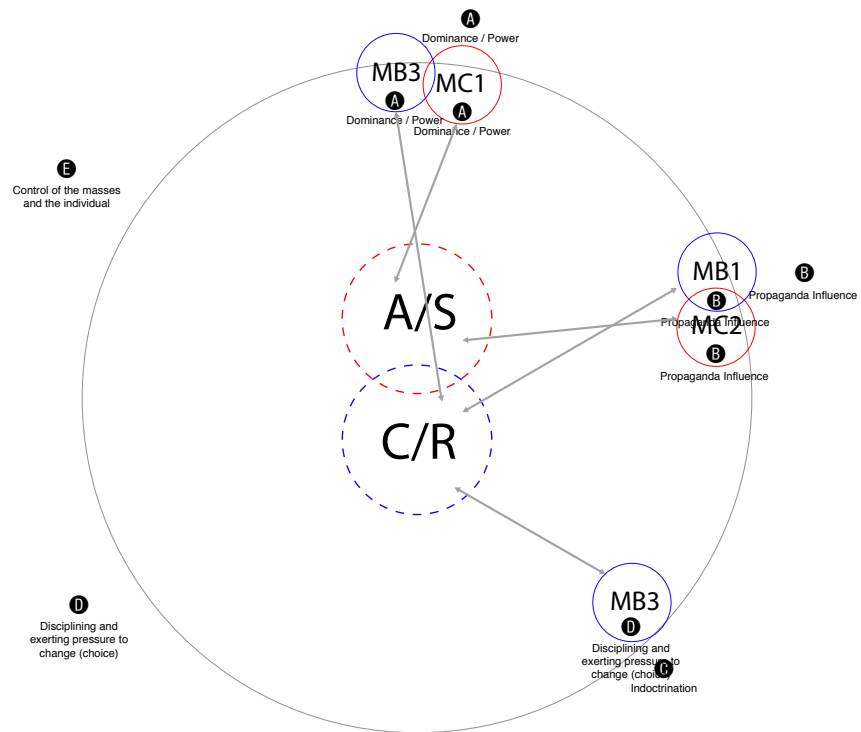


Figure 5.20: Mapping of MB3 reference in relation to **C** Indoctrination 'node', described in Chapter 3

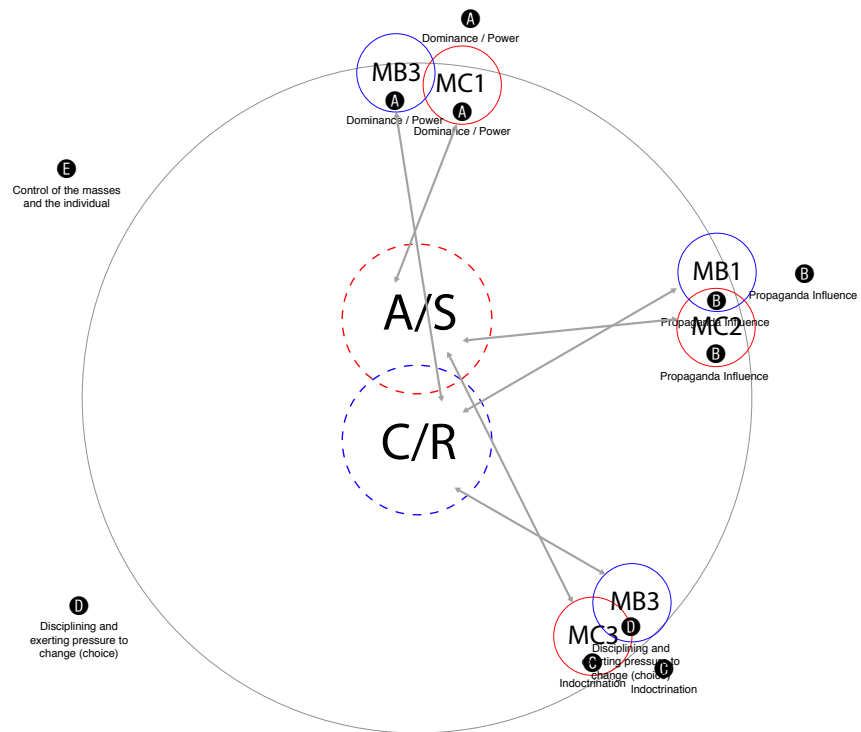


Figure 5.21: Mapping of MC3 reference in relation to **C** Indoctrination 'node', described in Chapter 3

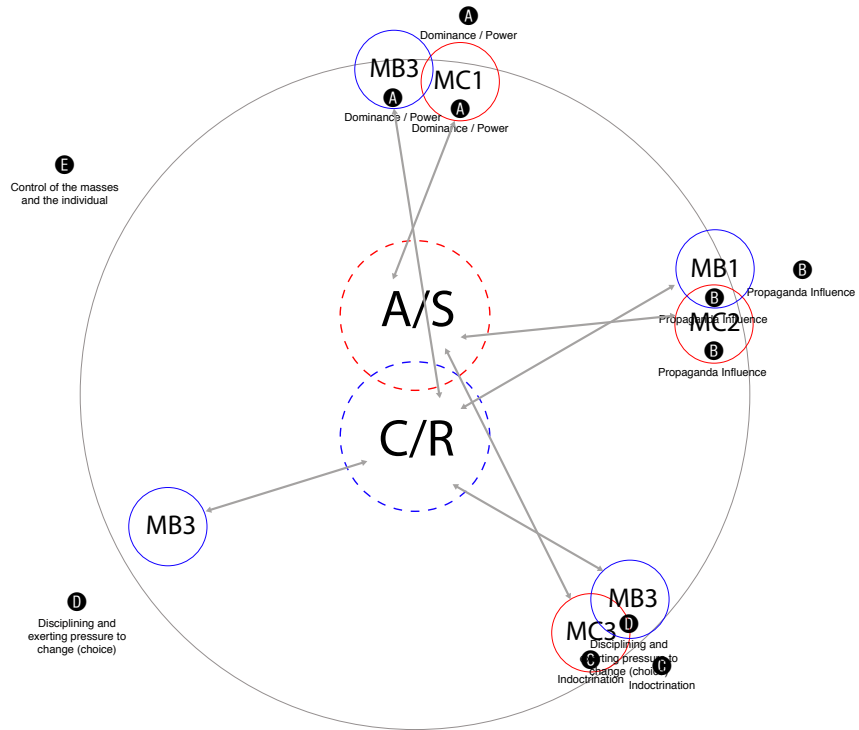


Figure 5.22: Mapping of MB3 reference in relation to **D** Discipline 'node', described in Chapter 3

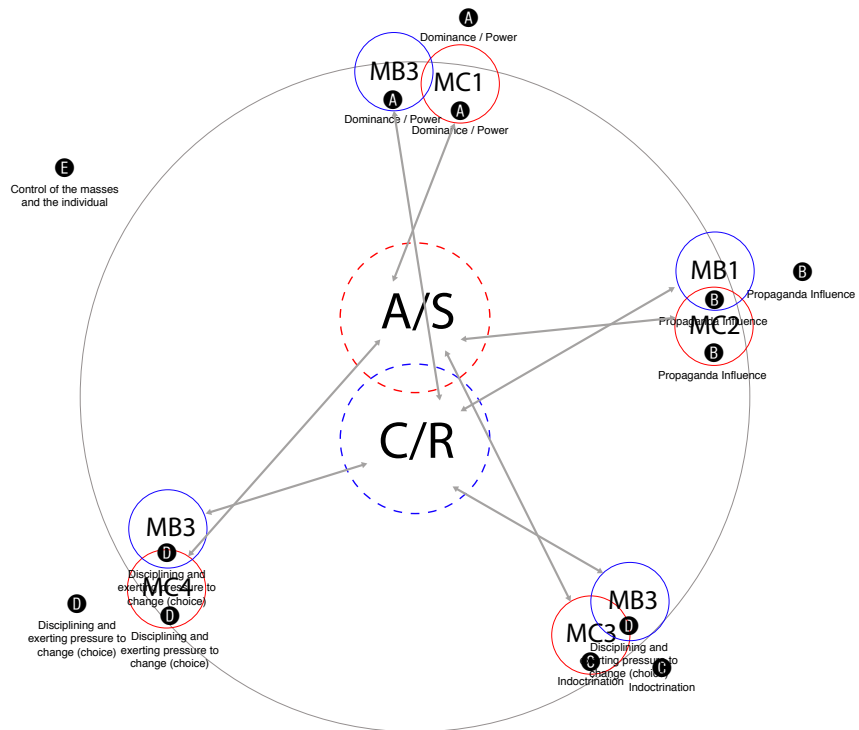


Figure 5.23: Mapping of MC3 reference in relation to **D** Discipline 'node', described in Chapter 3

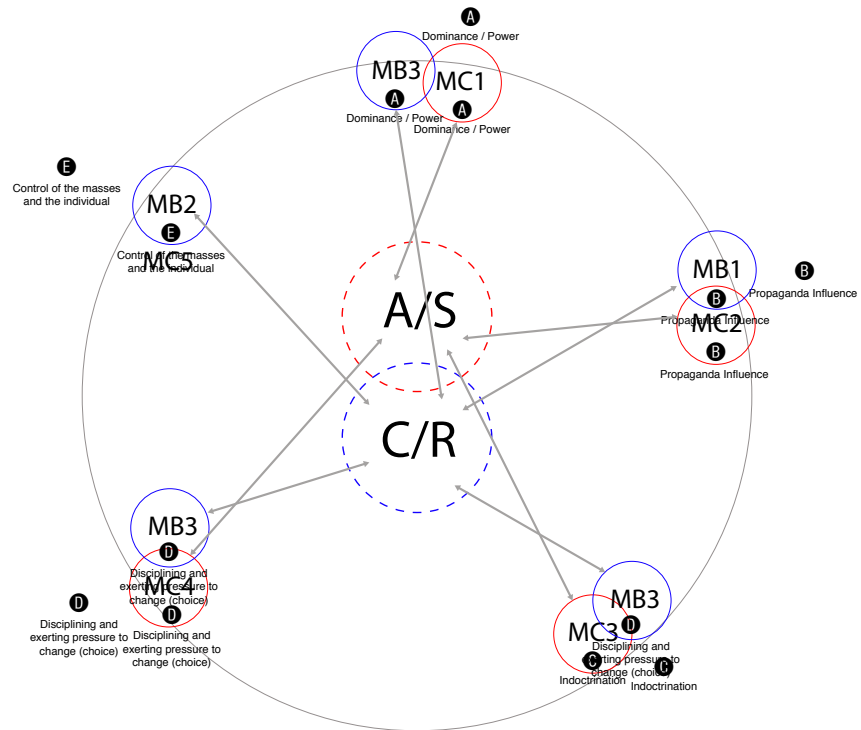


Figure 5.24: Mapping of MB2 reference in relation to E Control 'node', described in Chapter 3

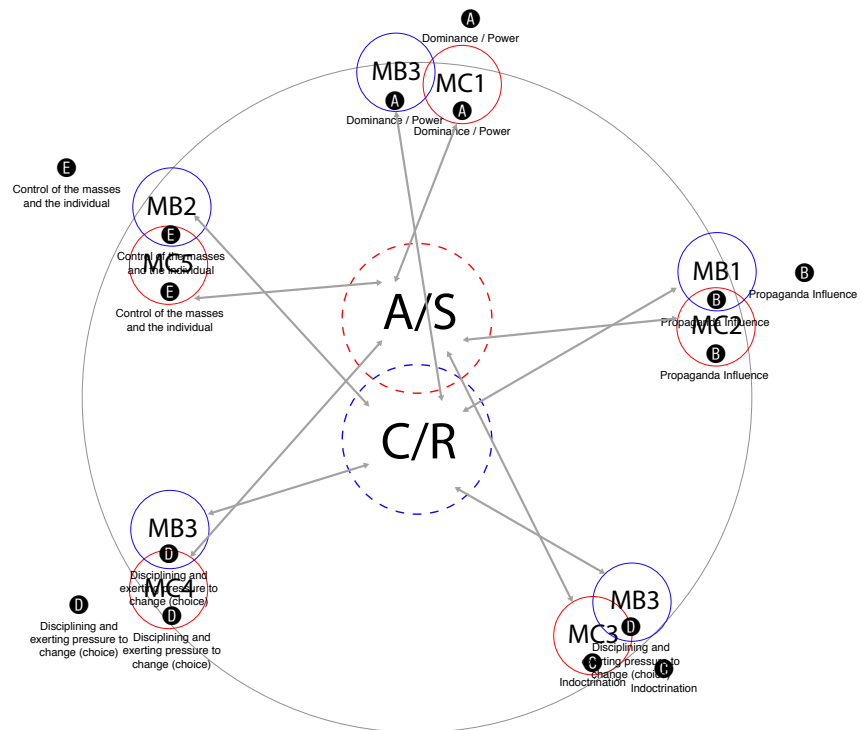


Figure 5.25: Mapping of MC5 reference in relation to E Control 'node', described in Chapter 3

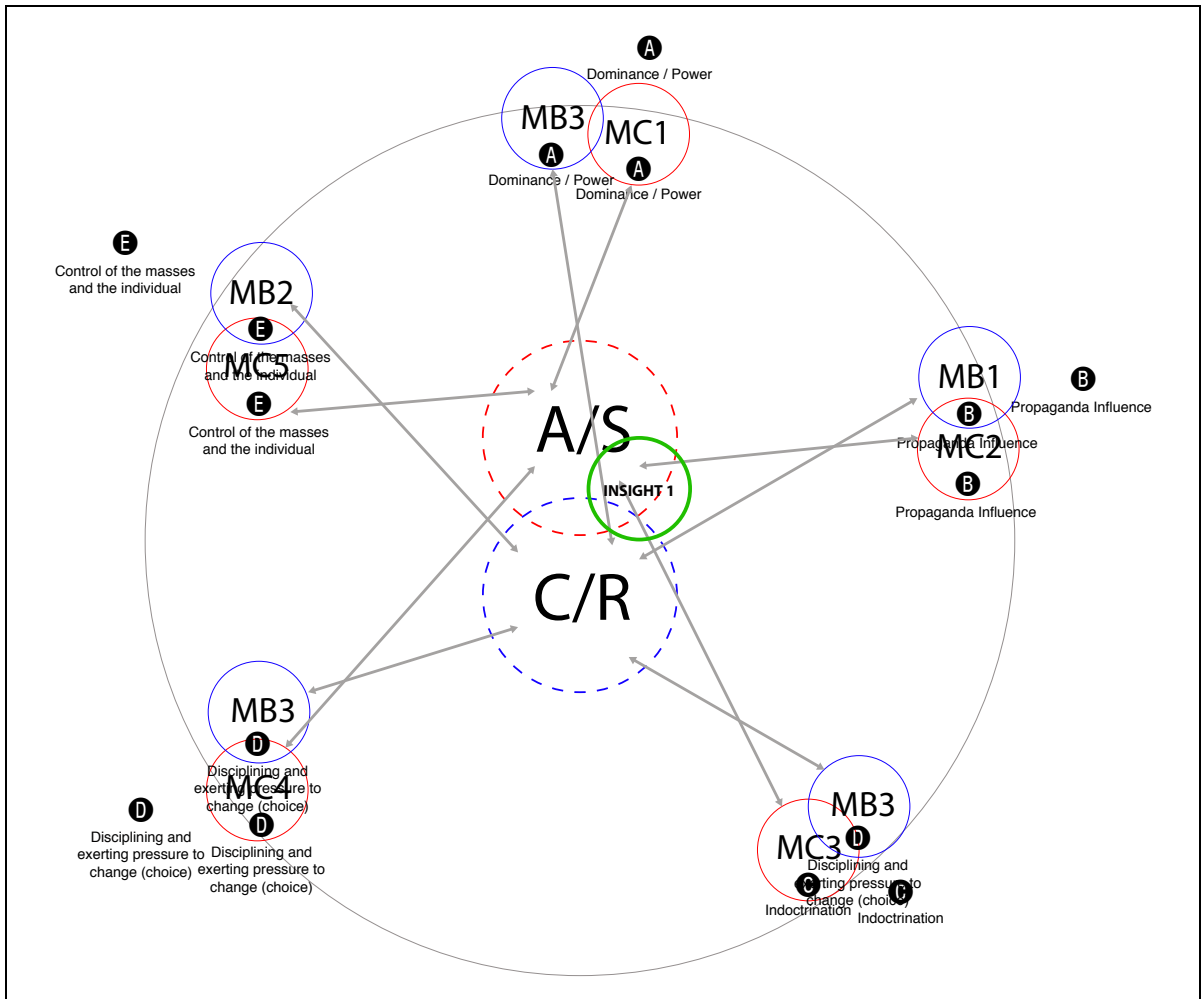
### **5.10 Insights mapped onto emergent model**

Each Insight from 1 – 13 is mapped over the emergent conceptual model. Each Insight is positioned on the emergent conceptual model at the point of interface in relation to the data analysis and cross case analysis outcomes from Chapters 4 and 5. The following tables are a summary of the data analysis of Chapter 4 and the cross case analysis of Chapter 5. The 13 Insights were collected that relate to the commonalities of meaning in Insights 6, 7, 8, 9 and 12 in context and of the variances in Insights 1, 2, 3, 4, 5, 10, 11 and 13 in relation to the original ‘top down’ model as originally presented.

An outline prototype consumer behaviour model based in context identified from the commonalities and variances of use and meaning for advertiser / sender (Chapter 2, Section 2.2.1) and consumer / receiver (Chapter 2, Section 2.2.3) in relation to consumer behaviour is emergent and described (Figure 6.7 and Figure 6.8).

The emergent behavioural framework evolves from the shared experience of the two groups within the research (Figure 6.4), presenting a position whereby both groups reflect each other rather than one group dominating the other.

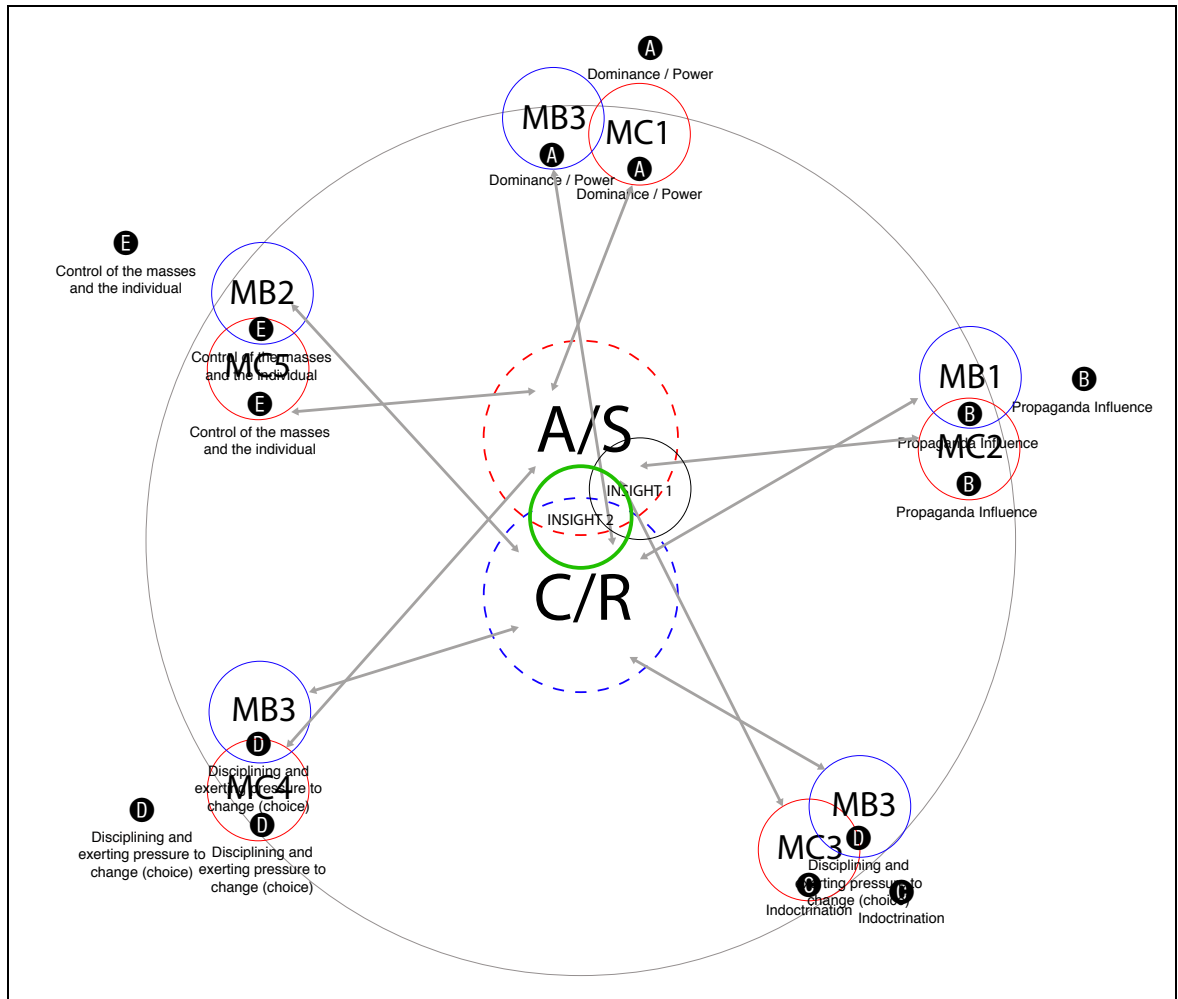
5.10.1 Insight 1 – Variation



From the data	Insight derived (below) and positioned (above)
<p><b>Derived from Section 5.7.2 insight key insight.</b></p>	<p>An understanding that there are no dominant forces acting upon the consumer / receiver</p>
<p><b>QUAL + QUANT outcome</b></p> <p><b>The personal constructs of meaning in relation to manufacturing consent and motivational behaviour (Chapter 2, Section 2.3 – 2.4) within individual specific context(s).</b></p>	<p>Awareness and understanding were weak (W) in relation to this aspect and the sub textual hermeneutic inference (HI) supports this position.</p>

Table 5.18

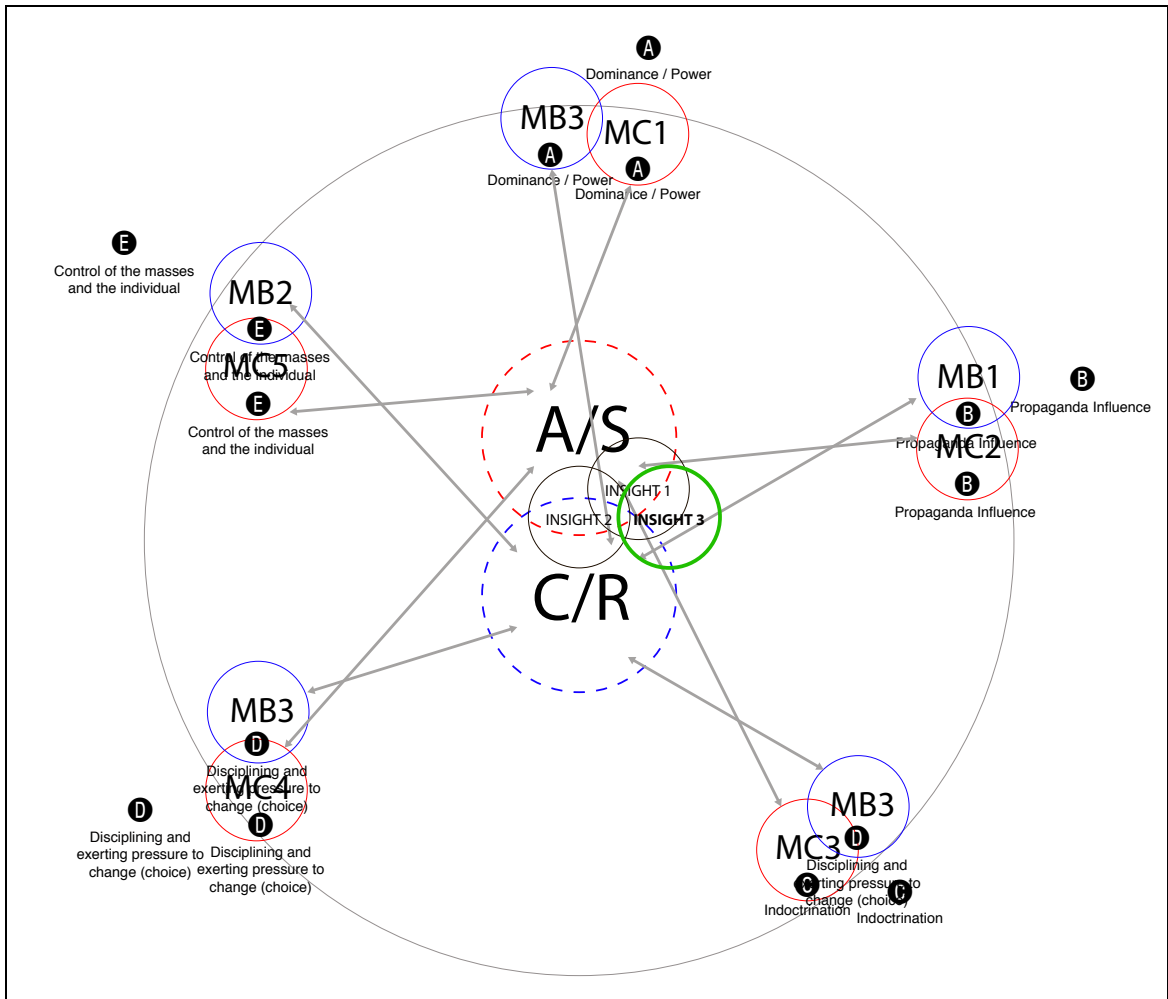
5.10.2 Insight 2 – Commonality



From the data	Insight derived (below) and positioned (above)
<p><b>Derived from Section 5.7.3 key insight key insight.</b></p>	<p>An acceptance that there appears to be no significant influence of the advertiser / sender (Chapter 2, Section 2.2.1) on consumer / receiver (Chapter 2, Section 2.2.3) and therefore reciprocal relationships with consumer / receiver (Chapter 2, Section 2.2.3) emerged.</p>
<p><b>QUAL + QUANT outcome</b></p> <p><b>The personal constructs of meaning in relation to manufacturing consent and motivational behaviour (Chapter 2, Section 2.3 – 2.4) within individual specific context(s).</b></p>	<p>Within the personal constructs of meaning in relation to manufacturing consent and motivational behaviour (Chapter 2, Section 2.3 – 2.4) within individual specific contexts both groups responded equally.</p>

Table 5.19

5.10.3 Insight 3 – Commonality

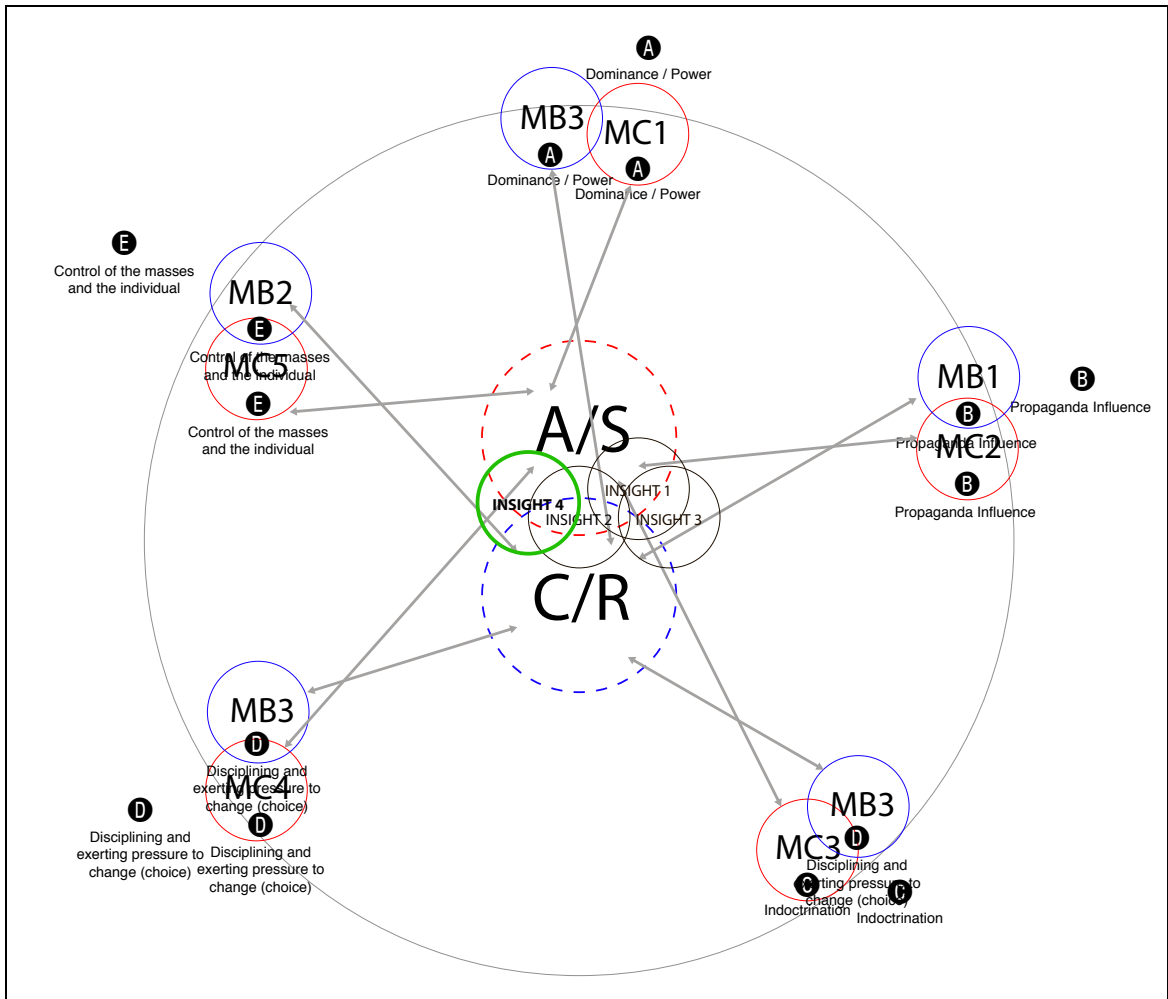


From the data	Insight derived (below) and positioned (above)
<p><b>Derived from Section 5.7.4 key insight.</b></p>	<p>Relational values with consumer / receiver (Chapter 2, Section 2.2.3) and advertiser / sender (Chapter 2, Section 2.2.1). There is little supportive evidence of indoctrination <i>of</i> but co-participant <i>in</i> the process and the advertiser / sender (Chapter 2, Section 2.2.1) is equally affected as the consumer / receiver.</p>
<p><b>QUAL + QUANT outcome</b></p> <p><b>The personal constructs of meaning in relation to manufacturing consent and motivational behaviour (Chapter 2, Section 2.3 – 2.4) within individual specific context(s).</b></p>	<p>Supports the initial assumptions in relation to the data (Chapter 4, Section 4.3 – 4.18, Chapter 5, Sections 5.2 – 5.6).</p>

Table 5.20



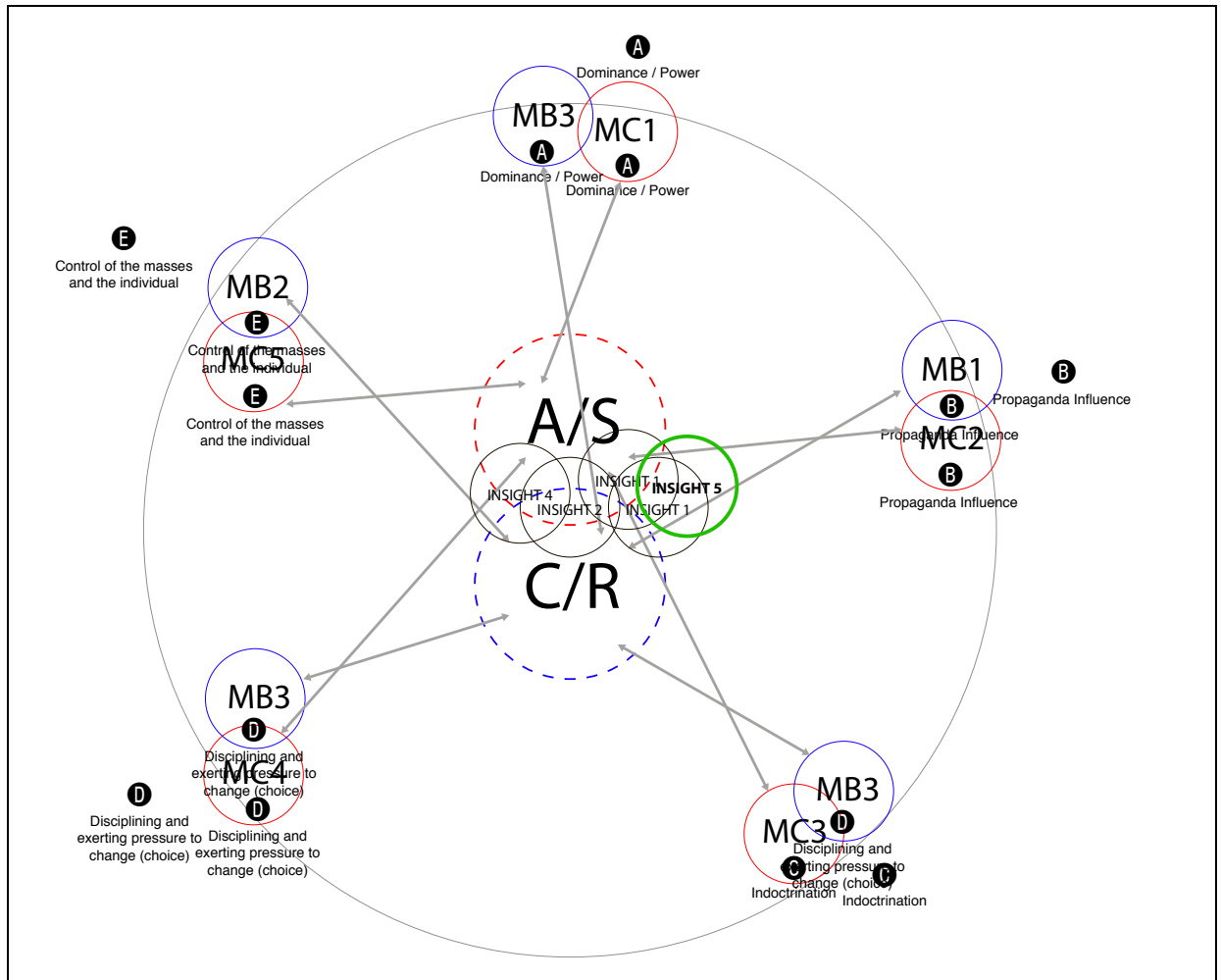
5.10.4 Insight 4 – Variance



From the data	Insight derived (below) and positioned (above)
<p><b>Derived from Section 5.7.5 key insight</b></p>	<p>An understanding that the advertiser / sender (Chapter 2, Section 2.2.1) is affected <i>by</i> the pressure and not affecting change <i>on</i> the consumer / receiver (Chapter 2, Section 2.2.3) and is <i>contrary</i> to the position of the original research question and related literature.</p>
<p><b>QUAL + QUANT outcome</b></p> <p><b>The personal constructs of meaning in relation to manufacturing consent and motivational behaviour (Chapter 2, Section 2.3 – 2.4) within individual specific context(s).</b></p>	<p>Contradicts the initial assumptions (Chapter 2) research position (Chapter 3) and supports a revision of the theoretical model to be discussed in Chapter 6.</p>

Table 5.21

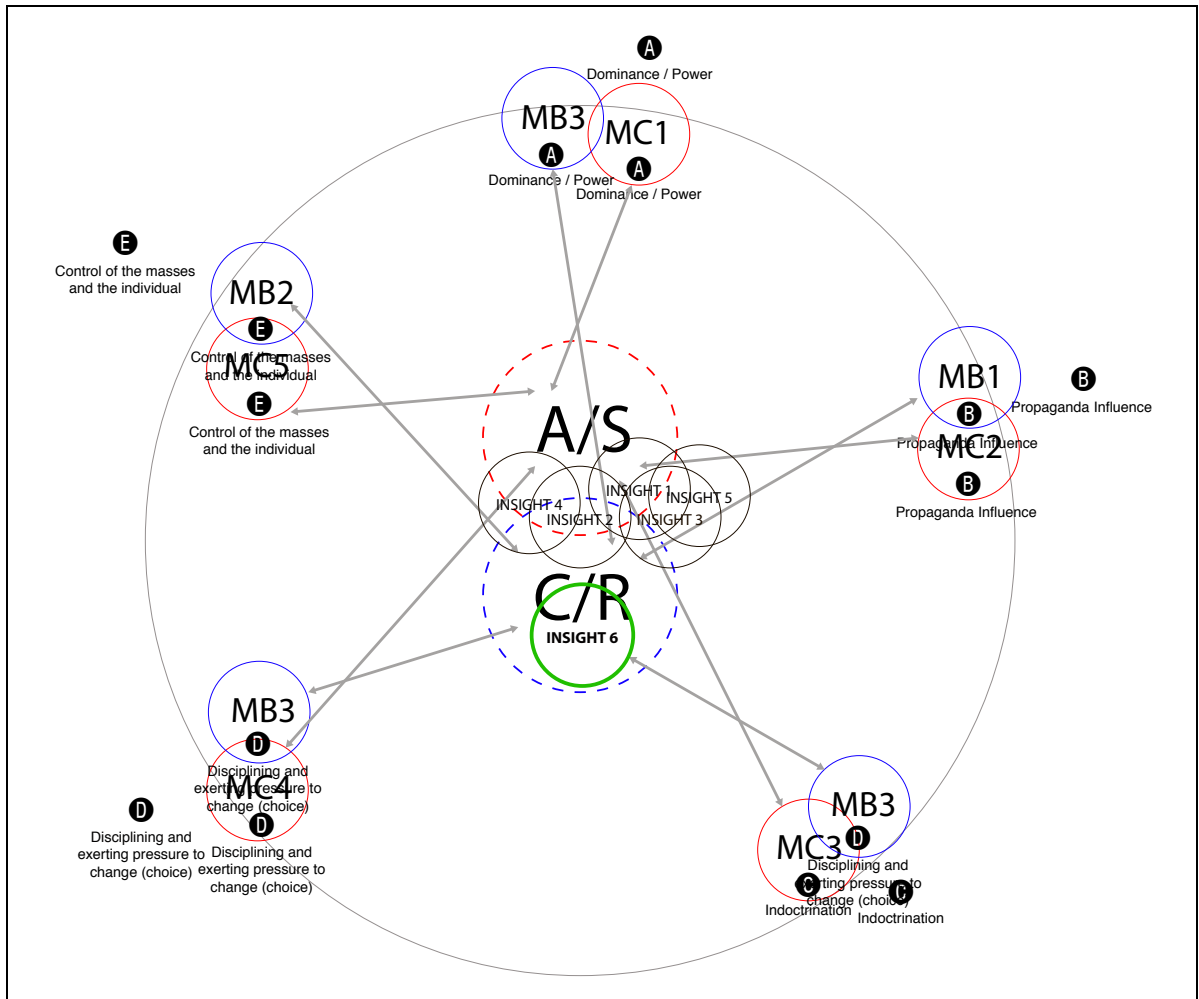
5.10.5 Insight 5 – Variance



From the data	Insight derived (below) and positioned (above)
<p>Derived from Section 5.7.6 key insight</p>	<p>Evidence that there are no indications of control of the masses and no indication of awareness of the process outside of the process by the advertiser / sender (Chapter 2, Section 2.2.1) and therefore both groups are accepting of the process <u>on</u> the consumer / receiver, and in turn, the advertiser / sender (Chapter 2, Section 2.2.1).</p>
<p><b>QUAL + QUANT outcome</b></p> <p>The personal constructs of meaning in relation to manufacturing consent and motivational behaviour (Chapter 2, Section 2.3 – 2.4) within individual specific context(s).</p>	<p>Contradicts the initial assumptions (Chapter 2) research position (Chapter 3) and supports a revision of the theoretical model to be discussed in Chapter 6.</p>

Table 5.22

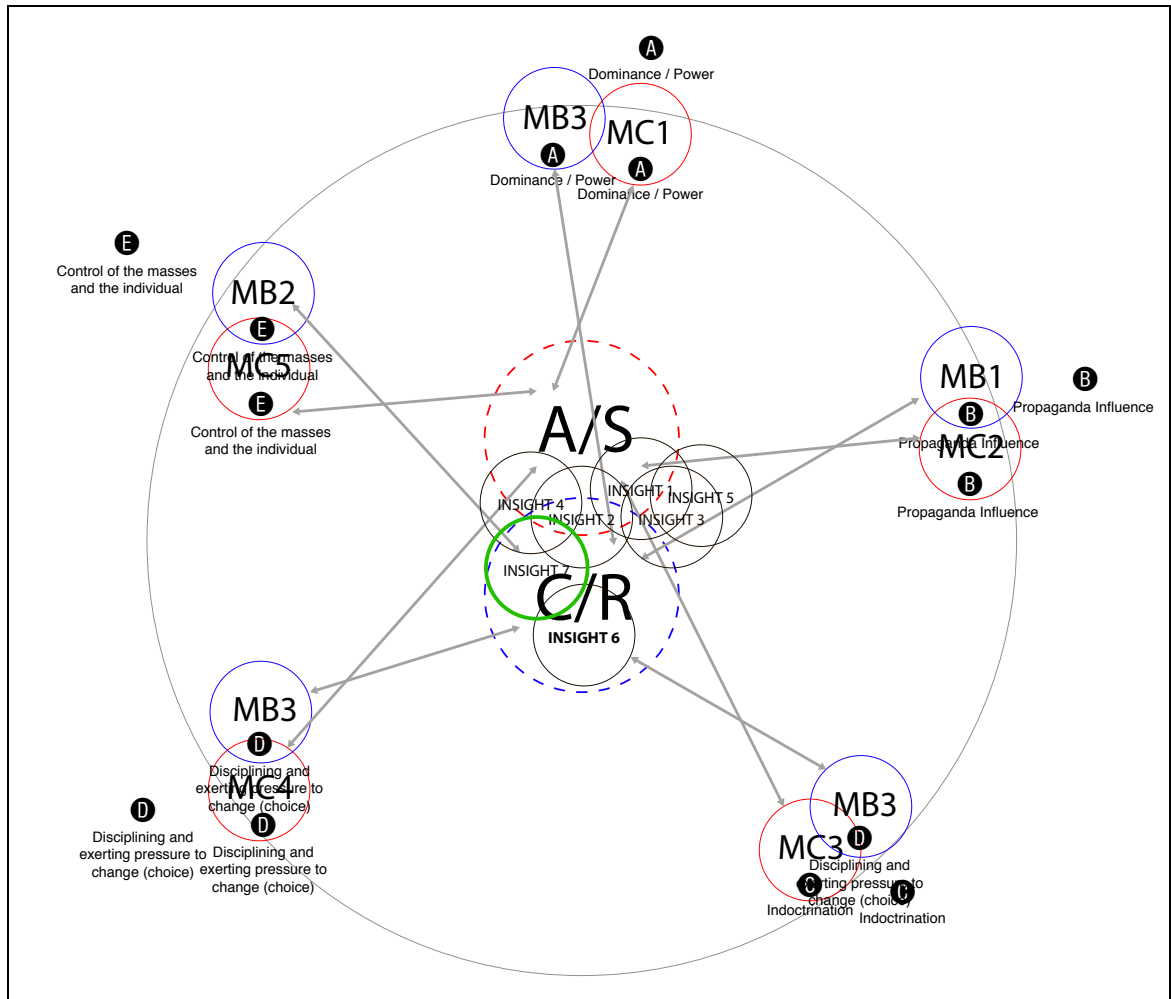
5.10.6 Insight 6 – Variance



From the data	Insight derived (below) and positioned (above)
<p><b>Derived from Section 5.7.7 key insight</b></p>	<p>An understanding that the consumer / receiver (Chapter 2, Section 2.2.3) is completely immersed within the exchange process and dominated by the <i>process</i>.</p>
<p><b>QUAL + QUANT outcome</b></p> <p>The personal constructs of meaning in relation to manufacturing consent and motivational behaviour (Chapter 2, Section 2.3 – 2.4) within individual specific context(s).</p>	<p>Contradicts the initial assumptions (Chapter 2) research position (Chapter 3) and supports a revision of the theoretical model to be discussed in Chapter 6.</p>

Table 5.23

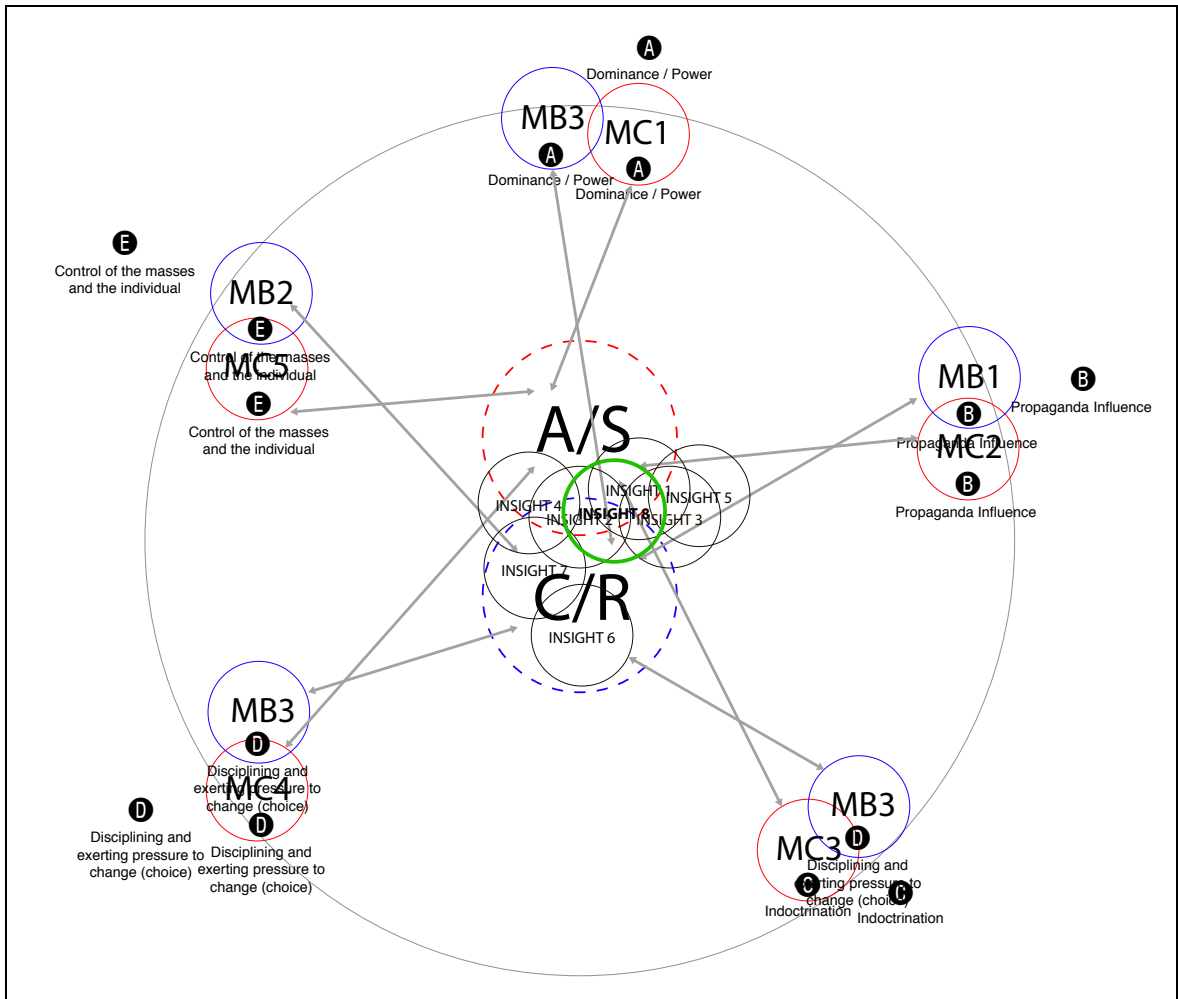
5.10.7 Insight 7 – Commonality



<p><b>From the data</b></p>	<p><b>Insight derived (below) and positioned (above)</b></p>
<p><b>Derived from Section 5.7.8 key insight</b></p>	<p>No attempt to withhold information in the process by the consumer / receiver. The consumer / receiver (Chapter 2, Section 2.2.3) is influenced by the <i>process</i>.</p>
<p><b>QUAL + QUANT outcome</b></p> <p><b>The personal constructs of meaning in relation to manufacturing consent and motivational behaviour (Chapter 2, Section 2.3 – 2.4) within individual specific context(s).</b></p>	<p>Contradicts the initial assumptions (Chapter 2) research position (Chapter 3) and supports a revision of the theoretical model to be discussed in Chapter 6.</p>

Table 5.24

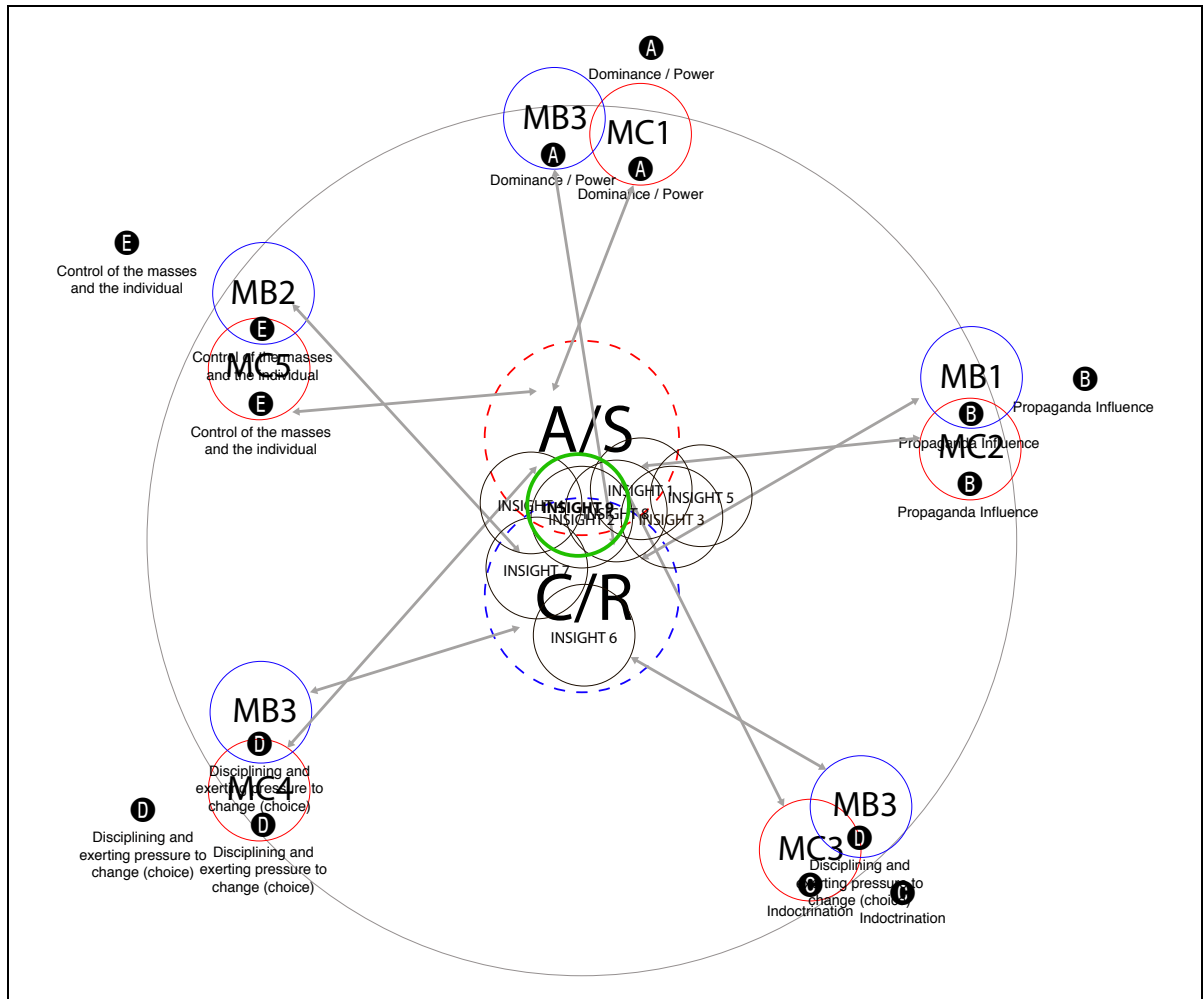
5.10.8 Insight 8 – Commonality



From the data	Insight derived (below) and positioned (above)
<p><b>Derived from Section 5.7.9 key insight</b></p>	<p>A predominantly strong group response to Influence on (the consumer / receiver) can be perceived: In relation to the sub- textual referencing the consumer / receiver was not attempting to withhold data throughout the research. A position, it can be argued, that can only be understood within the research method outlined where the data oscillation and resonances are detected as part of the iterative process.</p>
<p><b>QUAL + QUANT outcome</b></p> <p><b>The personal constructs of meaning in relation to manufacturing consent and motivational behaviour (Chapter 2, Section 2.3 – 2.4) within individual specific context(s).</b></p>	<p>Supports the initial assumptions in relation to the data (Chapter 4, Section 4.3 – 4.18, Chapter 5, Sections 5.2 – 5.6).</p>

Table 5.25

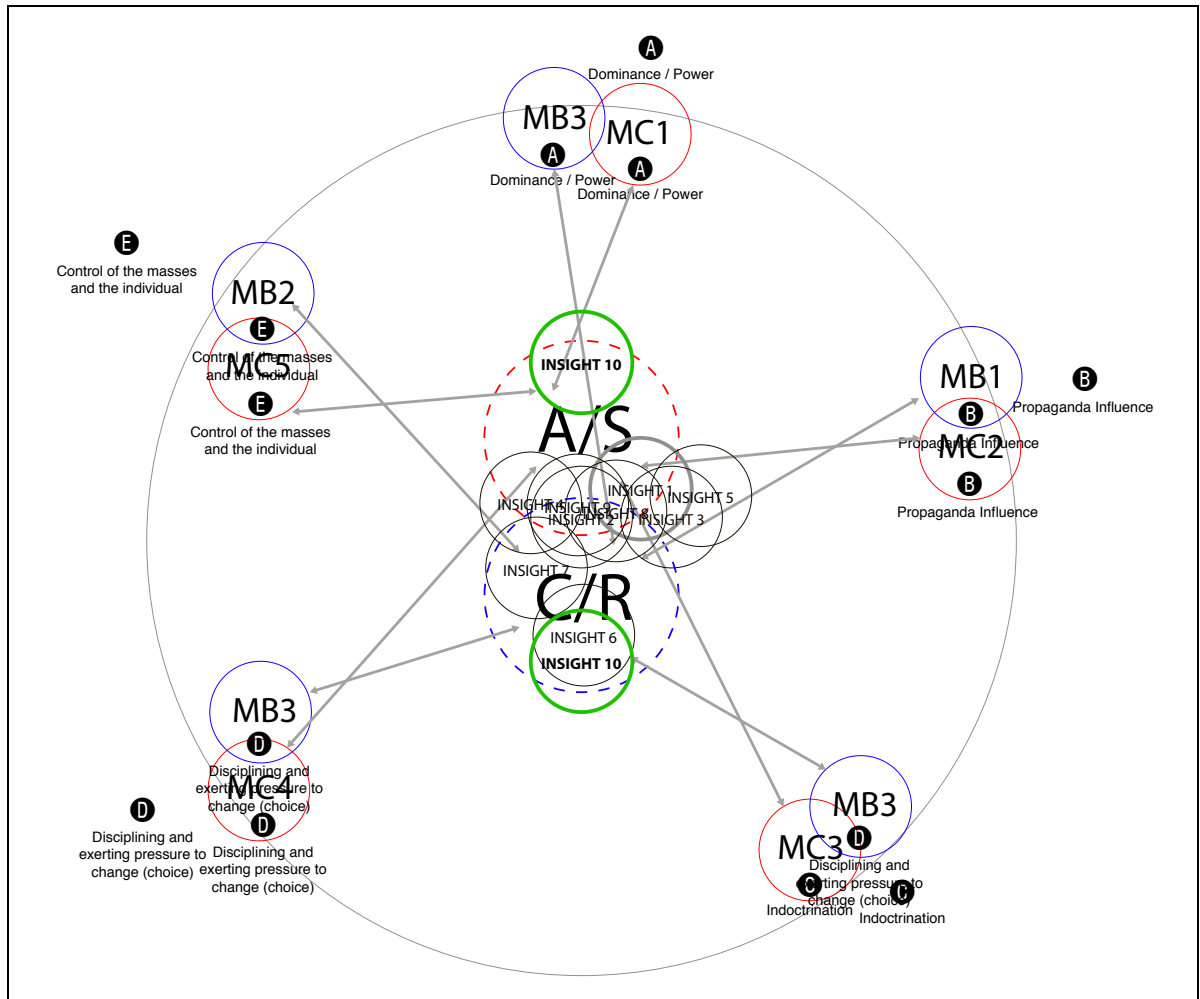
5.10.9 Insight 9 – Commonality



From the data	Insight derived (below) and positioned (above)
<p><b>Derived from Section 5.8.2</b></p>	<p>Groups being subject to, and equally affected by, the categorisation and not one affecting the other in a linear ‘top down’ structured model.</p>
<p><b>QUAL + QUANT outcome</b></p> <p><b>The personal constructs of meaning in relation to manufacturing consent and motivational behaviour (Chapter 2, Section 2.3 – 2.4) within individual specific context(s).</b></p>	<p>Contradicts the initial assumptions (Chapter 2) research position (Chapter 3) and supports a revision of the theoretical model to be discussed in Chapter 6.</p>

Table 5.26

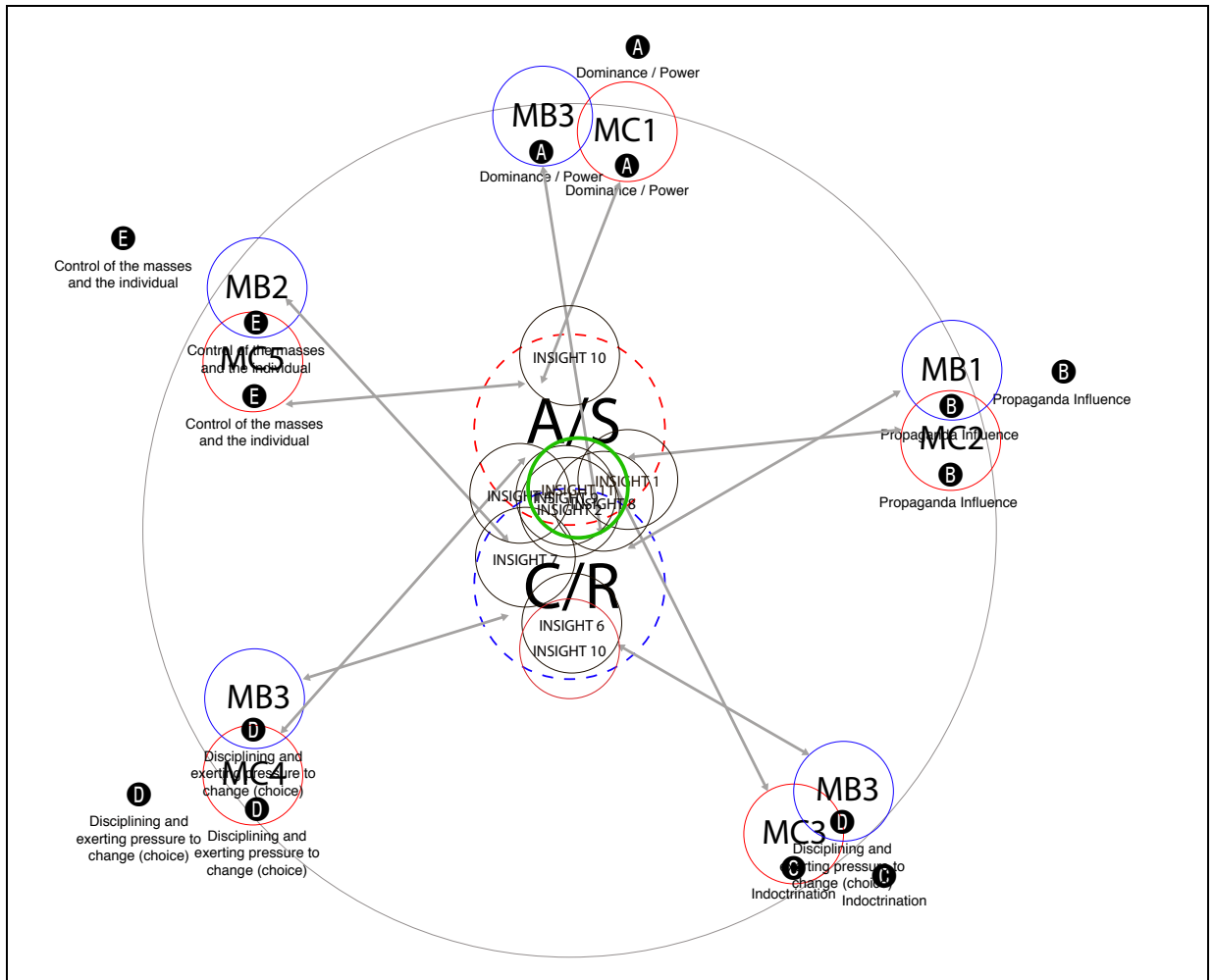
5.10.10 Insight 10 – Commonality



From the data	Insight derived (below) and positioned (above)
<p><b>Derived from Section 5.8.3 key insight</b></p>	<p>Resonances and oscillations detecting reciprocal responses to the categorisations. The meso level concept becomes dominant.</p>
<p><b>QUAL + QUANT outcome</b></p> <p><b>The personal constructs of meaning in relation to manufacturing consent and motivational behaviour (Chapter 2, Section 2.3 – 2.4) within individual specific context(s).</b></p>	<p>Contradict the initial assumptions (Chapter 2) research position (Chapter 3) and supports a revision of the theoretical model to be discussed in Chapter 6.</p>

Table 5.27

5.10.11 Insight 11 – Variance

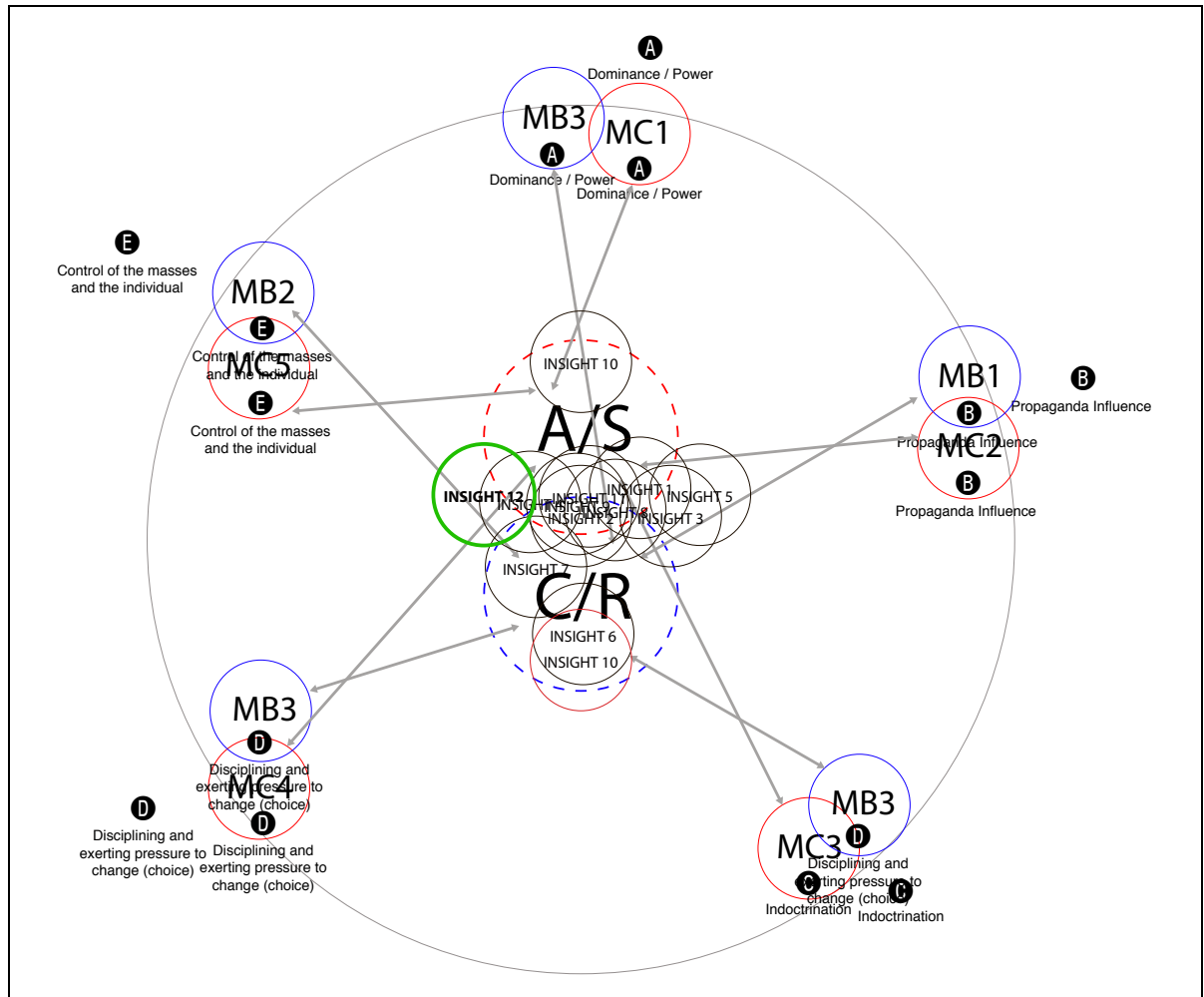


<p><b>From the data</b></p>	<p><b>Insight derived (below) and positioned (above)</b></p>
<p><b>Derived from Section 5.8.4 key insight</b></p>	<p><b>Paradox. Conflicted outcomes. Total Indoctrination.</b></p>
<p><b>QUAL + QUANT outcome</b>   <b>The personal constructs of meaning in relation to manufacturing consent and motivational behaviour (Chapter 2, Section 2.3 – 2.4) within individual specific context(s).</b></p>	<p>Contradicts the initial assumptions (Chapter 2) research position (Chapter 3) and supports a revision of the theoretical model to be discussed in Chapter 6.</p>

Table 5.28



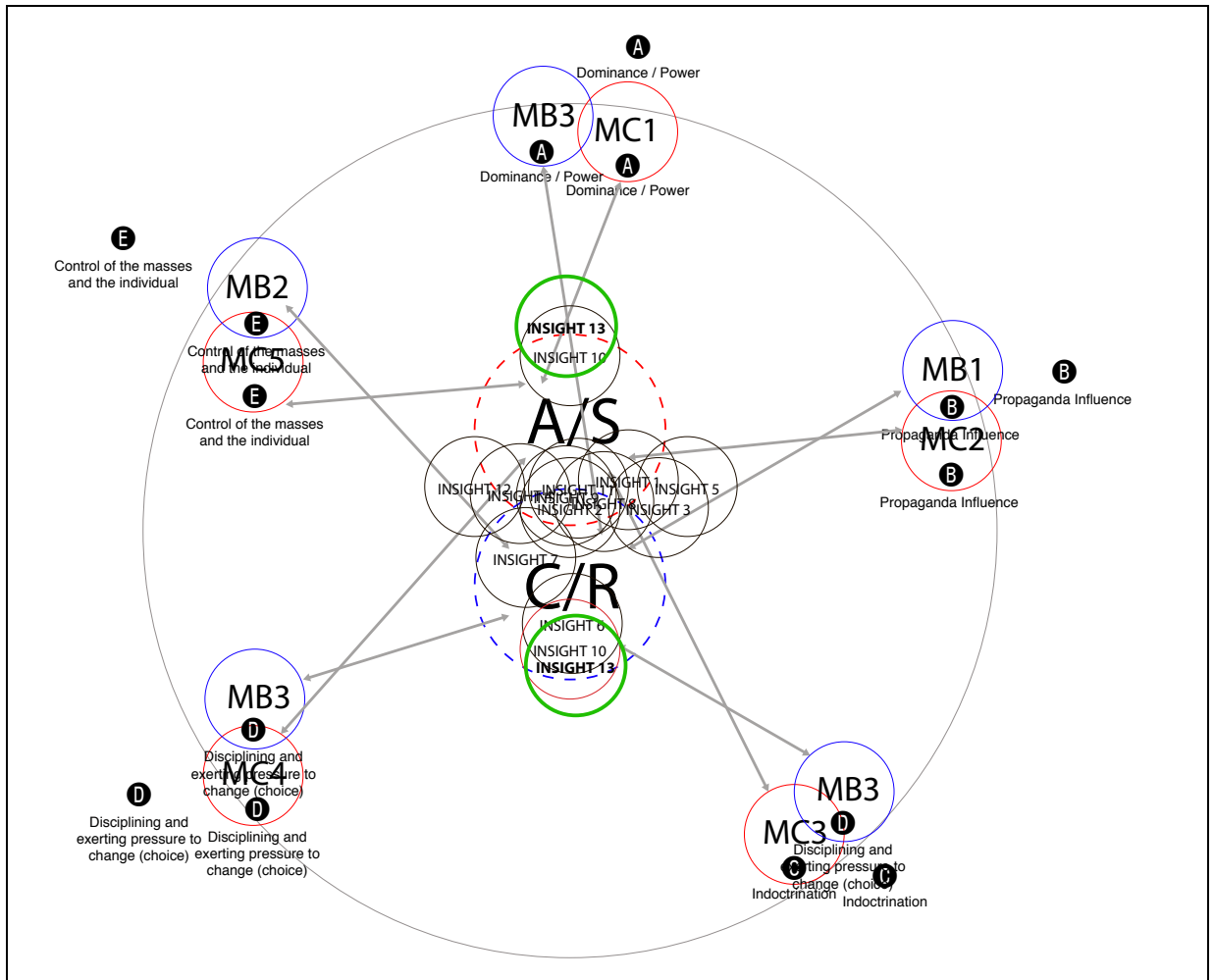
5.10.12 Insight 12 – Commonality



From the data	Insight derived (below) and positioned (above)
<p><b>Derived from Section 5.8.5 key insight</b></p>	<p>Linear progression in keeping with the original position, but anomalies suggest divergence.</p>
<p><b>QUAL + QUANT outcome</b></p> <p><b>The personal constructs of meaning in relation to manufacturing consent and motivational behaviour (Chapter 2, Section 2.3 – 2.4) within individual specific context(s).</b></p>	<p>Contradict the initial assumptions (Chapter 2) research position (Chapter 3) and supports a revision of the theoretical model to be discussed in Chapter 6.</p>

Table 5.29

5.10.13 Insight 13 – Variance



<p><b>From the data</b></p>	<p><b>Insight derived (below) and positioned (above)</b></p>
<p><b>Derived from Section 5.8.6</b></p>	<p>Both groups being unaware of controls upon them and that ‘self-awareness’ was not part of the process.</p>
<p><b>QUAL + QUANT outcome</b></p>	<p>Contradicts the initial assumptions (Chapter 2) research position (Chapter 3) and supports a revision of the theoretical model to be discussed in Chapter 6.</p>

Table 5.30

### 5.11 Data described conceptual model to connectivity conceptual model

The development of the 13 key insights of this thesis: connectivity in context from the data analysis (Section 5.10.1 – 5.10.13) can be mapped in Figure 5.26 as:

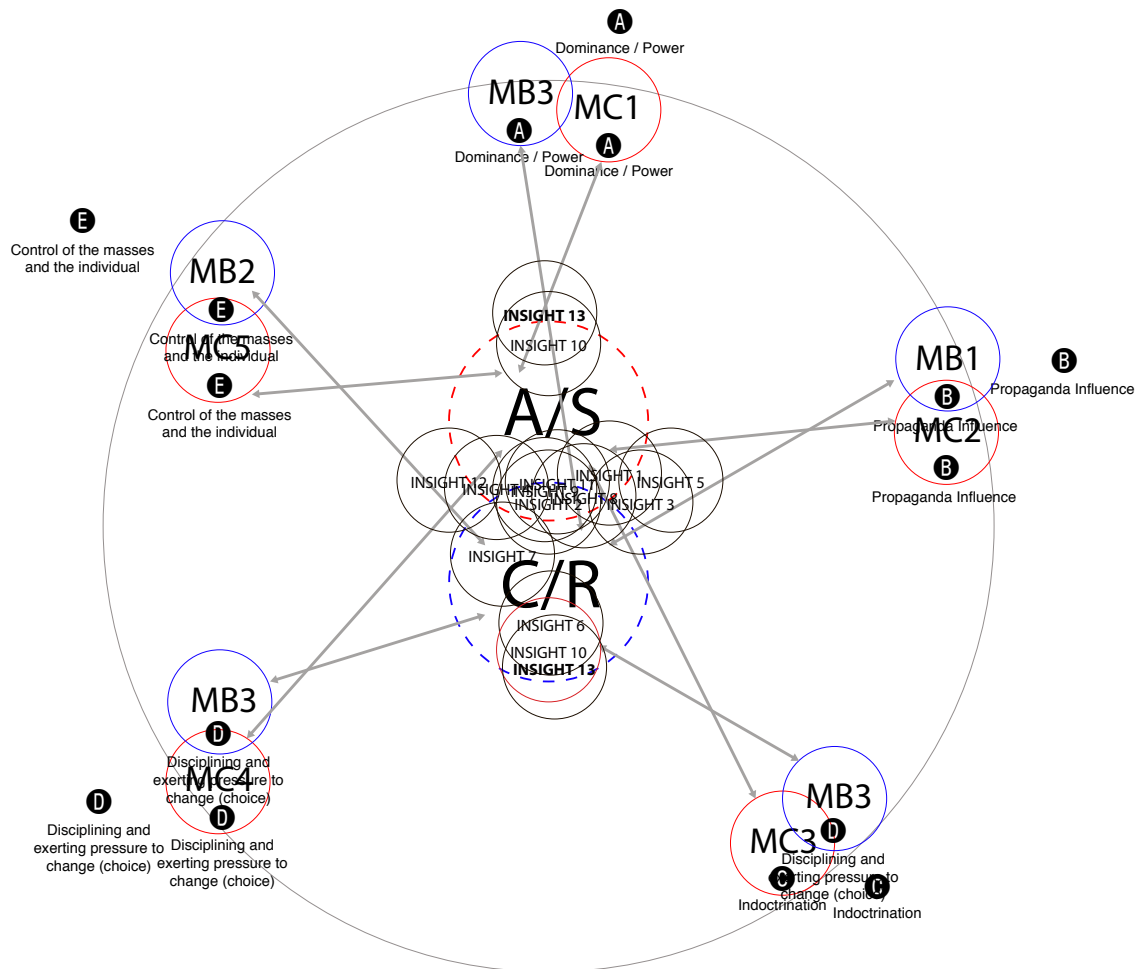


Figure 5.26: The data described conceptual model towards an emergent conceptual model.

Where the flow and focus of the data between concepts is described it emphasises the robust and detailed analysis and cross case analysis, and review undertaken.

The 1 – 13 insights (Sections 5.10.1 – 5.10.13) derived from the empirical data analysis and subsequent cross-case analysis when mapped across the initial conceptual model (Chapter 2) present a more porous, and unexpected relationship between the advertiser / sender and consumer / receiver. Where the relationships are more reciprocal and in turn

shifting in emphasis to an equal and reciprocal relationship dominated by the meso level domain.

### **5.11.1 Summary and articulation of the key insights of the thesis:**

#### **Extracted variances of connectivity**

Given the discussions, observations and interpretations made within Section 5.10 and the derivation of insights as illustrated in (Figure 5.26), the following summary can be made which highlight the key insights for theory development.

- The personal constructs of meaning in relation to manufacturing consent and motivational behaviour (Chapter 2) within individual specific contexts contradict the initial assumptions (Chapter 2) research position (Chapter 3) and support the emergent theoretical model to be discussed within Chapter 6 and specifically in relation to these insights.
- The emergent behavioural framework that impacts upon the shared experience of the two groups within the research supports the reciprocal relationships model proposed and later described (Chapter 6).
- An outline prototype consumer behaviour model based in context identified from the commonalities and variances of use and meaning for advertiser / sender and consumer / receiver in relation to consumer behaviour is emergent in description in Chapter 5 and described in Chapter 6.

Chapter 5 locates the findings within the discussion of related meaning in the context of evolving dominant logic models of behaviour.

Chapter 5 then presents the initial conceptual model in relation to the initial research position before moving to conclude the research findings in regards to a developmental emergent conceptual model in Chapter 6.

The initial conceptual model has had to be redrawn as a conclusion to the research as the focus of insights at the meso level of investigation have forced the researcher to reconsider the model as the data presents a meso dominant model. As the meso dominant level is the focus then the final mapping of the Foundational Principles onto

the initial model causes the researcher to reconsidered the shape of the model and its meaning; and in so doing moves to a design that presents an emergent conceptual model of meso dominant behaviour is that finds supporting theory within the works of Vargo and Lusch.

## **5.12 Conclusion**

The overriding interpretation that can be made from the collective data is that there is a frequent and strong recurring relationship of connection between the two groups in the study. The articulation of this is individually complex as it is based on the Crabtree and Miller (2008) and Gummeson (2003) proposal that the development of theory is a consequence of a reflexive ‘oscillation’ within and between the known and the unknown (Chapter 3), and simultaneously between the constituent parts of the study from the generated data – Chapter 4) and the whole (Chapters 3 and 5). This approach to the ‘development of theory’ is also keenly observed in the data and this reverberative effect creates a harmonic ‘resonance’ between the ‘parts’ and the ‘whole’ (Chapter 3, Section 3.7.2) is a representation of the reality of data generation at the interface between manufacturing consent and motivational behaviour.

The resonance of the parts to the whole allows the data to emerge through a continuous ‘filter’ of the data by revisiting the ideas discussed and also continuing to move the questioning and simultaneous data analysis on together rather than sequentially. Here, the data has given the research a clearer insight into the factors that influence brand persuasion by altering the early adoptive model of a ‘top down’ universe where the advertiser / sender is part of a ‘knowing’ manufacturing consent process and this is ‘passed down’ to the consumer / receiver, forcing the redrafting of the conceptual model to a parallel and equal flow in terms of dialogue between participating groups.

Dialogues presented in this and proceeding chapters give the researcher a series of ‘sign-posts’ and cues to the internal dialogue that passes through the value exchange process.

However, such an articulation would be expected within any social construct found in a westernised culture – therefore the activity of brand persuasion, as defined in this study, is a social construct that takes place at the human and individual level.

Given the nature of the meta-narrative within the study – an underlying and unconscious collective total indoctrination – there are a number of situation specific commonalities also observed; such commonalities have a foundation in the individual’s attitude and behaviour to the world and people around them and are visible through concepts such as **A** dominance / power, **B** propaganda / influence, **C** indoctrination, **D** disciplining and exerting pressure to change (choice), and **E** control of the masses and the individual.

Chapter 5 and the preceding Chapter 4 have reported the findings of the individual cases that have engaged with the study and analysed the generated data using the methods as detailed in Chapter 3. This chapter sought to arrive at a cross-case comparative analysis, seeking insight into the commonalities and variances within the separate and combined groups in relation to the exploration of the factors that influence brand persuasion from both an advertiser / senders and consumer / receivers position.

There is clear indication that the plausibility of manufacturing consent and motivational behaviour in relation to brands in order to extend our understanding of behaviour in a value exchange process appears to be a highly personalised and intimate activity.

Giving rise to ideas and hermeneutic inferences (HI) that share commonalties that are

linked to interpersonal behaviour and shared sub-textual meaning more than sector or perceived industry constructs (Chapter 2).

Given the discussions within Chapter 5, a composite multi-dimensional positioning map (Figure 5.27) can be derived that illustrates the aggregate 'footprint' of all the cases in relation to the eight categorisations and six dimensions considered within Chapter 3, Table 3.19 and 3.20 and further refined through the key insights reported in composite. Chapter 5 outlines the insights gained through, and by, this study and mirrors the findings of the individual case analysis of Chapter 4 in that it confirms the areas of commonality and equally, the areas of variance found within the separate and combined groups in relation to the exploration of the factors that influence brand persuasion, from both an advertiser / senders and consumer / receivers position in the study. This chapter gains further insight on the commonalities found across the cases and suggests that commonalities themselves have distinct and complex variances, in line with the development of the methodology as defined in Chapter 3. 'Such variances are thought to emerge from the personal characteristic of the subject' (Deacon 2008) as opposed to the industry activity or that are situation specific.

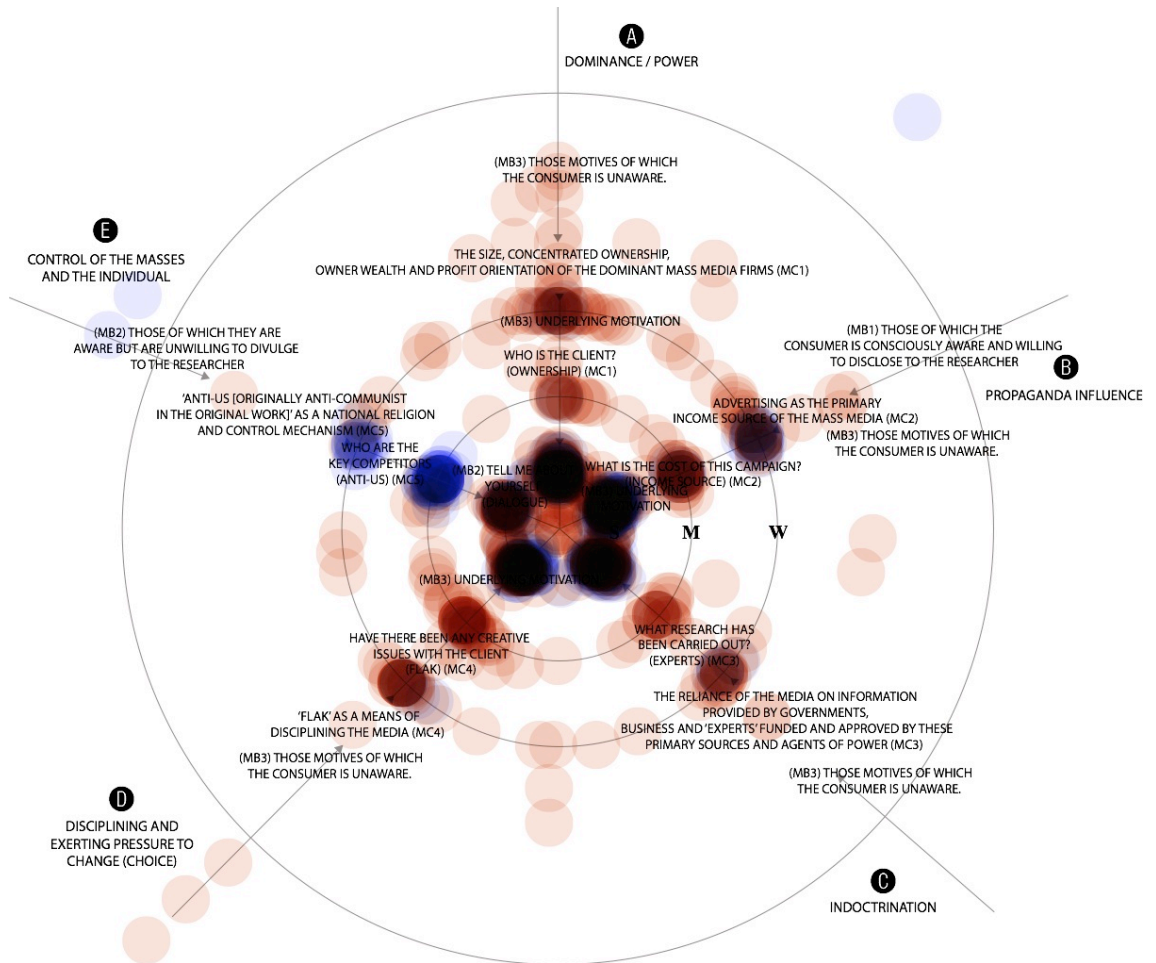


Figure 5.27: The total composite multi-dimensional cross-case positioning map, mapped against the eight categories and six dimensions discussed. The heavy tones of overlaid points give a graphic representation of the convergence and divergence of categorisations and dimensions, sub-textual hermeneutic inferences (HI) and commonalities and variances across the research study.



This chapter explores an alternative methodology to consumer behaviour and the reality of the meaning of manufacturing consent and motivational behaviour within groups in the study. The 'text book' approach discussed in Chapter 2 is built upon tacit understandings, which create a reductivist model that, by definition, attempts to accommodate all, but fails to explore meaning for the individual in context. The reality of the meaning within the manufacturing consent and motivational behaviour groups within specific situations, and the focus of this study, has identified emergent themes in specific social constructs and has shown that the meanings ascribed, and the values assigned in context, are insightful and when examined in Chapter 6, will bring together these complex issues and present an outline conceptually based model to enable greater insight into the 'meso' level concept of 'being part of the system'.

## **6 Chapter 6 – Conclusions and implications**

## **6.1 Introduction**

Chapter 6 concludes the research process, where the implications of the investigation have aided the researcher in making meaning from the data described throughout the research process. The conclusions and implications in context of the theory within which the research issues are identified in relation to the initial conceptual and the emergent conceptual models described.

## **6.2 Thesis flow and focus**

Figure 6.1 presents an outline of the flow and focus of the thesis, a study founded on a clear identification of the research issues facing the development of consumer behaviour theory at a macro and micro level (Chapter 1). The theoretical positions derived from the literature and initial conceptual model can be explored and solutions sought at the meso level for the first time, using the emergent conceptual model to be outlined in Chapter 6, Section 6.3.3.

Chapter 5 expanded upon the explicit theme of the research's contributions to knowledge. Exploring two previously disparate areas of study considered by inter-relating data (Chapter 2) for the first time. A new and original approach to the analysis and capture of data has progressed the research and, as shown in Chapter 3 with the use of a convergent parallel design with hermeneutic inferences.

With a robust data analysis approach the conclusions and implications presents a new emergent conceptual model in regards to the relationships and their interdependence via a meso level connectivity.

As Perry (2012) states 'making a distinct contribution to knowledge `would not go beyond the goal of stretching the body of knowledge slightly' by using a relatively new methodology in a field, using a methodology in a country where it has not been

used before, or making a synthesis or interpretation that has not been made before’. Such a task has been undertaken and concluded during the research presented here with some significant insights gained, as described in Section 6.6 with an assertion that using a new methodology in this field in conjunction with a synthesis and interpretation that has not been made before.

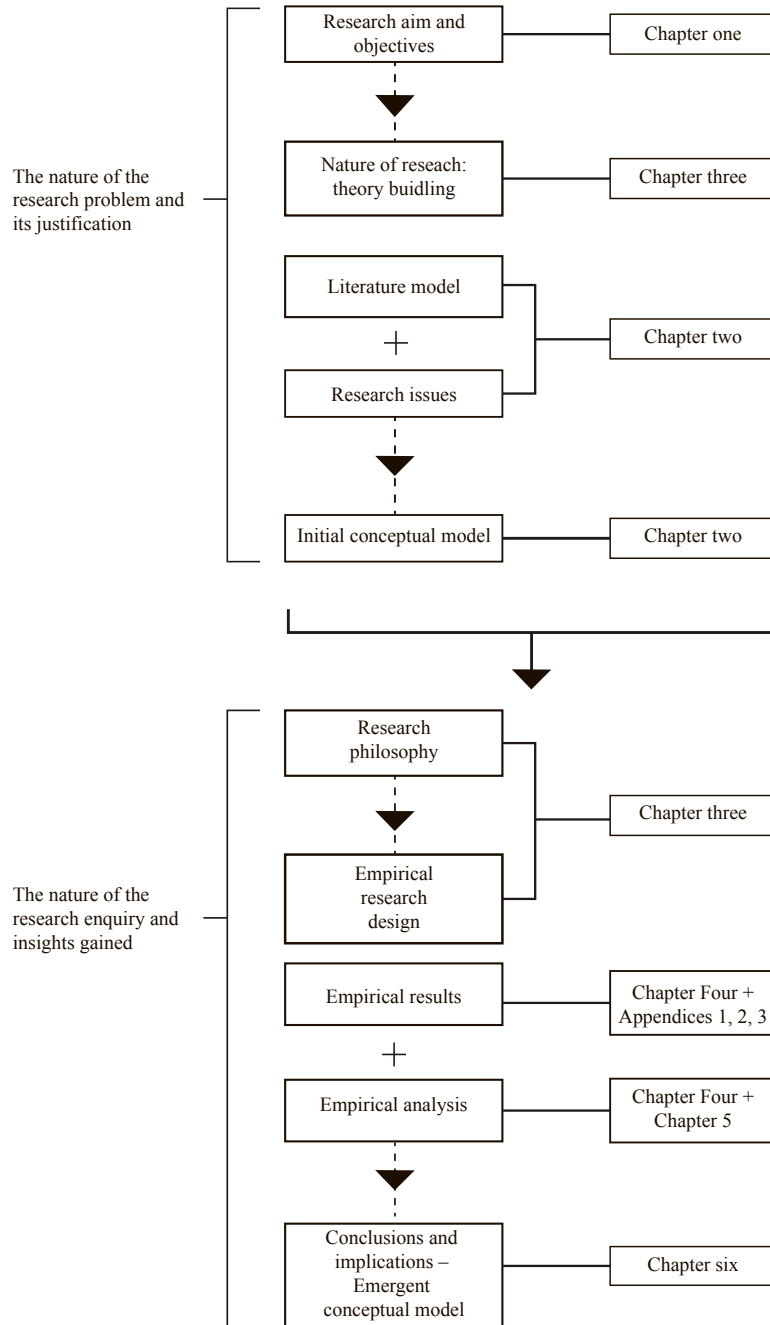


Figure 6.1: The flow and focus of the thesis.

### 6.2.1 The nature of the research problem and its justification

The focus of the research was established in the aim and objectives (Chapter 1, Section 1.3) and based on a background and rationale that identified that fundamentally the structure of consumer behaviour has changed (Chapter 1) – the way in which relationships are formed, why they formed and the changes in consumer behaviour that occur as a result of this change.

Chapter 2 further identified the work of Herman and Chomsky (1989) and Tadajewski (2006) as being fundamental to the development of a detailed insight within this study, building on the concepts of ‘consumer behaviour’ in situation-specific contexts (Chapter 1). This thesis suggested that such an insight was absent from the ‘mainstream’ of consumer behaviour research. Chapter 2 concluded by confirming that there was an acknowledgement of a situation-specific phenomenon both as observed in use by advertiser / sender and the consumer / receivers at the meso level interface.

Chapter 2 established the parental domains of the literature within the scope of the study and described an initial conceptual model as a theoretical foundation upon which the research issues could be identified. The review sought not only to identify the ‘gaps’ in the literature that were within the rationale of this study and had been overlooked by, or misinterpreted by, other researchers, but also to establish the best approach for this study based on existing, but incomplete, study within consumer behaviour research.

This study has therefore been aware of the research studies that have been presented in papers and current research literature (Chapter 1 and Chapter 2).

The body of research work identified that there was an evident disconnect between the meaning of **manufacturing consent** and **motivational behaviour**, as expressed by the two groups (advertisers / senders, consumers / receivers), and the meaning within academic study – particularly that which is propagated through the mainstream ‘text books’ (Chapter 2). The literature outlined a divergence in the theory in opposing views on the

development of the subject on consumer behaviour and described the need to explore the dissimilar parts at the extremes of the macro to micro level that constitutes the **manufacturing consent** / motivational behaviour interface.

Based on the assumption that consumer behaviour is a complex combination of disparate theoretical models previously disconnected, and that there are unidentified commonalities, variances at the interface.

### **6.2.2 Initial conceptual model**

The conceptual issues were explored within Chapter 2, and a new theoretical position formed at the meso level interface between **manufacturing consent** and motivational behaviour to enable the research issues to emerge. An initial conceptual model was developed from the literature to illustrate the structure.

Developing from the literature were clearly defined issues relating to the aim of the research in the form of **manufacturing consent** and motivational behaviour. The conceptual issues within the study were hermeneutic inferences (HI) derived from the advertiser / sender and consumer / receiver theoretical paradigms taken as a basis for investigation in the longitudinal study. Together, these observations became the foundation for the development of a set of constituent behaviours found within consumer behaviour research that such activity was: relational, context dependent, had a high degree of shared constructed meaning in isolation and were situation-specific (Chapter 1) – in contrast to the descriptions outlined within the dominant literature (Chapter 2).

Chapter 2 explored the issues relating to and supporting dominant assumptions (Chapter 2), the categories / dimensions of which were identified as: **MC1 – MC 5** and **MB1 – MB3** (Chapter 3). These 13 categories / dimensions having meaning that was

constructed in context. When interfacing **manufacturing consent** and **motivational behaviour**, a clear set of research design issues began to emerge that would form the basis for the empirical stage of the study and refer directly to the aim of the research (Chapter 1, Section 1.3).

What was also identified within the literature developed the research issue: that to date, the investigation of relationships between specific macro to micro theories, although alluded to in the literature, had yet to be explored at the meso level of interface (Chapter 2).

Therefore Chapter 2 concluded with a proposition that there were two forms of consumer behaviour: **manufacturing consent** and **motivational behaviour**. The importance of hermeneutic inferences (HI) derived from the inquiry in Chapter 3 was identified as a key constituent to emergent meaning and developing a new theoretical model. Therefore the conceptual model was developed (Section 6.3.2) defining the context of the literature in which the research took place and speculating on the connections made between **manufacturing consent** and **motivational behaviour**. The initial conceptual model suggests that any such meaning within and between the groups was emergent. Based upon a 'top down' model of meaning between interconnected components at the meso level, as described in the cases and cross-case analysis outlined throughout the thesis – all of which can be seen to be influencing 'consumer behaviour' to a greater or lesser extent.

The second part of the thesis presented the researcher with data that required a shift in focus to move the conceptual model forward in an unexpected and new way, where the model showed that the meso level area of inquiry presented a dominant position over the macro and micro levels of behaviour. The findings were then considered to be a reflection of the Service Dominant Logic conceptual approach presented by Vargo and Lusch (2004) and the data was then interrogated against this emergent conceptual

position. From this investigation it transpired that the emergent conceptual model as an outcome and conclusion of the thesis was a new and novel presentation of the meso dominant logic approach currently in academic discussion.

### **6.2.3 The nature of the research enquiry and insights gained**

Chapter 3 considered the nature of research (Chapter 3, Section 3.2.3) and established the ontological (Chapter 3, Section 3.2.4) and epistemological (Chapter 3, Section 3.2.5) stance of the research and the researcher. Such a consideration led to a philosophical positioning that the research viewed multiple realities, was inductive, informal in style and hermeneutic in approach, this was justified by establishing the study focus. Central to the justification is the wider view of the mixed methods convergent parallel approach as proposed by Creswell (2009), Creswell and Plano Clark (2011), Deacon (2008) and Carson et al. (2001, p. 10). It was further considered that such an approach would lead to emergent theory building through naturalistic social interaction as it allowed for the reporting of the multiple realities that may exist within context.

Chapter 3 considered the research design, the mixed methods QUAL / QUANT method was justified the type of case approach developed units for analysis within each case were considered, the selected cases and the number justified. The data generation methods were discussed in (responsive interviewing and participant observation) and the three iterations of the data generation protocol introduced. A criterion for analysis was developed that allowed the generated data to be interpreted, and the categories developed, to form a framework of interconnected dimensions, themselves derived from the work of Herman and Chomsky (1998) and Tadajewski (2006).

The outcome of the design articulated in Chapter 3 was discussed and presented in Chapter 4. Each of the detailed cases were presented in a similar format: QUAL



longitudinal conversations were followed by a transcription and coding of the generated data – the generated data were then discussed in regard to the categorisations proposed in Chapter 3. Case findings were then mapped onto the QUANT developed dimensional model (Chapter 3) to enable individual relational dimensions in regard to strength or weakness ((S), (M), (W)) to be viewed comparatively across all the categories / dimensions in Chapter 4.

Chapter 5 continued the analysis, and concluded with a cross-case comparative view. The conclusion of Chapter 5 presented a composite diagram of the cross-case analysis that showed the aggregate of all the cases in relation to the eight dimensions and six categorisations considered within Chapter 3. This composite diagram has been further refined through the inclusion of the key insights reported in the composite diagram in Chapter 5, Table 5.12, being a composite of Chapter 5, Insights 1 – 13. The identification of the commonalities and variances found within the cases therefore act as basis for the discussions within Chapter 5.

#### **6.2.4 Connectivity derived from the data and cross-case analysis (Chapters 4 and 5)**

Given the insights contained within Chapter 5, a further layer of meaning and detail emerged from the process of analysis that gives a richer insight into the research objectives (Chapter 1). Such ‘refinement’ of the insights highlighted earlier can be viewed as a deeper insight into the hermeneutic inference (HI) to the commonalities and variances summarised in Table 5.9 and 5.10. Thus Chapter 5 identified and detailed the key insights of this thesis in relation to the initial research position (Chapter 1):

1. The personal constructs of meaning in relation to **manufacturing consent** and **motivational behaviour** (Chapter 2) within individual specific contexts;
2. The emergent behavioural framework that impacts upon the shared experience of the two groups within the research;
3. An outline prototype consumer behaviour model based in context identified from the commonalities and variances of use and meaning for advertiser / sender and consumer / receiver in relation to consumer behaviour.

Chapter 5 illustrated the development of the key insights of this thesis: connectivity in context through identifying the linkages and iterations between the insights derived from Chapter 4 (single case analysis) and Chapter 5, (comparative cross-case analysis).

### **6.3 Identification of the commonalities and variances**

The key insights are derived for the analysis of the generated data presented within Chapter 4, Section 4.3 – 4.18) and Chapter 5, Sections 5.2 – 5.6). Identifying the commonalities and variances (Chapter 5) by extraction from the data, or more simply put - the data is taken in isolation for review. They are outlined in Chapter 5 with a connectivity diagram for clarification and a demonstration of the linkages in relation to the research aims and objectives (Chapter 1) of the research.

#### **6.3.1 Mapping and diagrammatic interpretation**

Figure 6.2 describes the initial conceptual model in context. Figure 6.7 describes the emergent conceptual model in context.

Figure 6.2 presents the initial conceptual model as discussed in the early part of the thesis. A construction based on the literature review (Chapter 2), and supported by a research design (Chapter 3) and implemented in Chapters 4 and 5 as the dominant in the relationship between the parts of the model.

### 6.3.2 The initial conceptual model

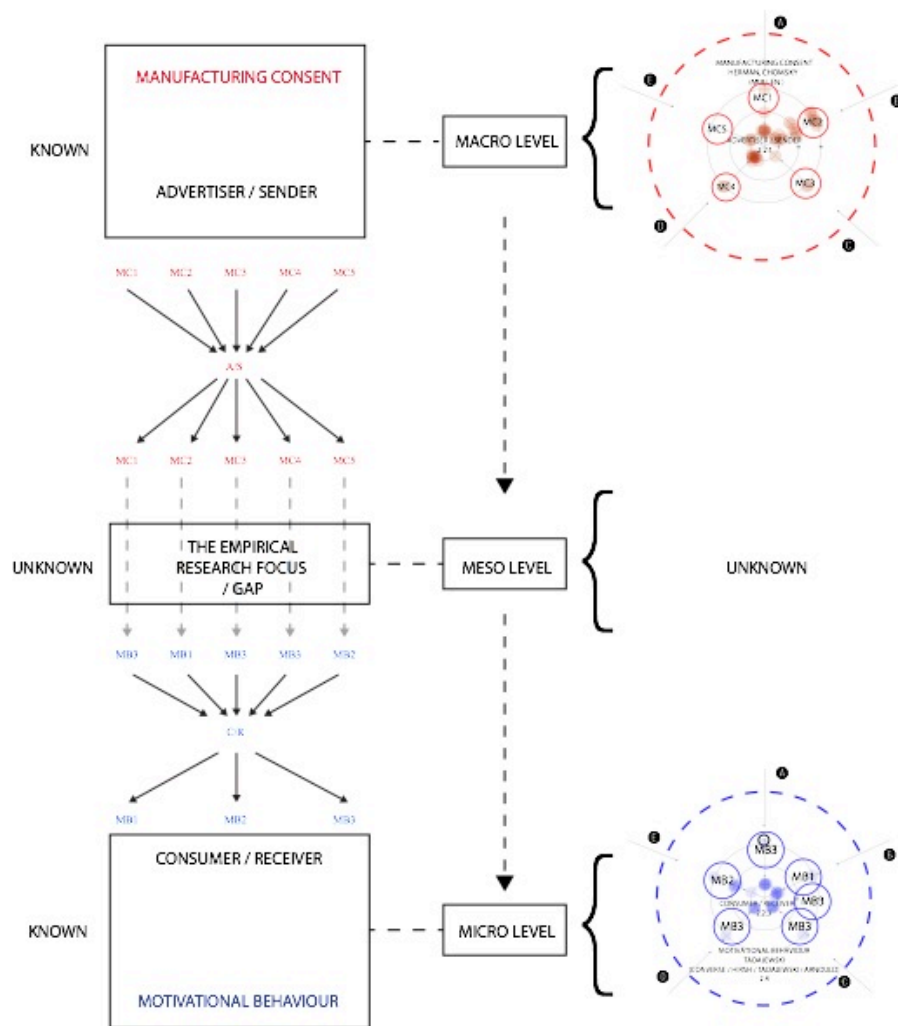


Figure 6.2: Initial conceptual model of manufacturing consent informing motivational behaviour with meso level potential position (Chapter 3).

### 6.3.3 The emergent conceptual model – description and explanation

Figures 6.3 – 6.6 present an overview of the development of the analysis and cross case analysis in Chapters 4 and 5 with the addition of the mapping process in regards to the insights that emerged from the data in Chapter 6.

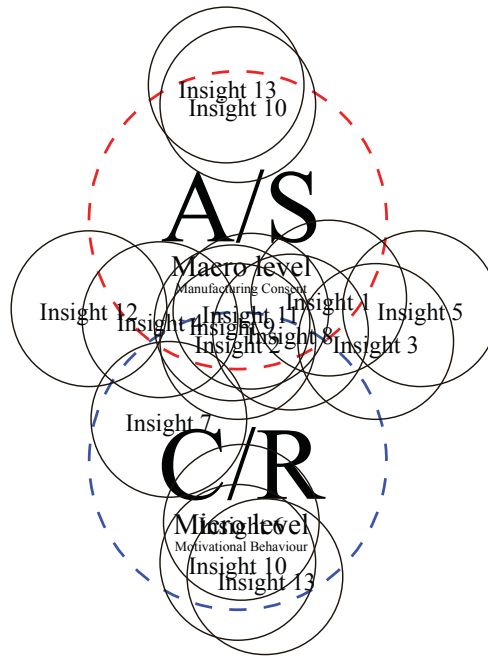


Figure 6.3

The emergent model presents a reciprocal model of emotional connection within the two groups studied that was unexpected and is a direct result of the mapping of the data. Here the data mapped as insights are clustered around the meso level of interface (Figure 6.3).

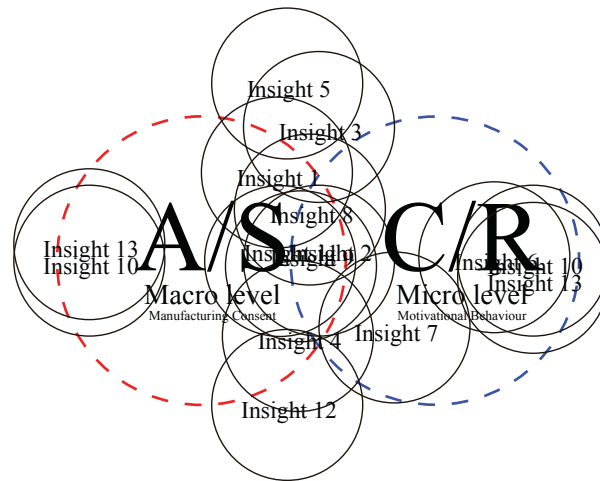


Figure 6.4

In particular, Insight 10 gave the researcher the data that reflected the resonances and oscillations detected in the data and that presented reciprocal responses to the categorisations. Mapping this insight onto the conceptual model displayed the meso level concept as dominant, the diagram (Figure 6.4) showing the separate areas of inquiry and insight thus:

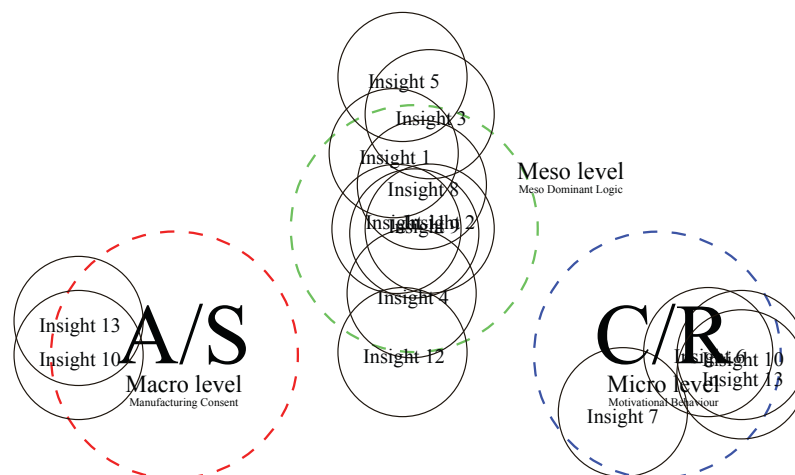


Figure 6.5

From this interrogation of the data it is possible to see a clustering of the insights around the meso level of inquiry rather than a clear balance of control of emotional responses inherent in the original conceptual model and the tacit understanding of a ‘top down’

model (Figure 6.5). The data suggests that the Meso (dominant logic) model of behaviour is the focus of the emergent and new conceptual model (Figure 6.6).

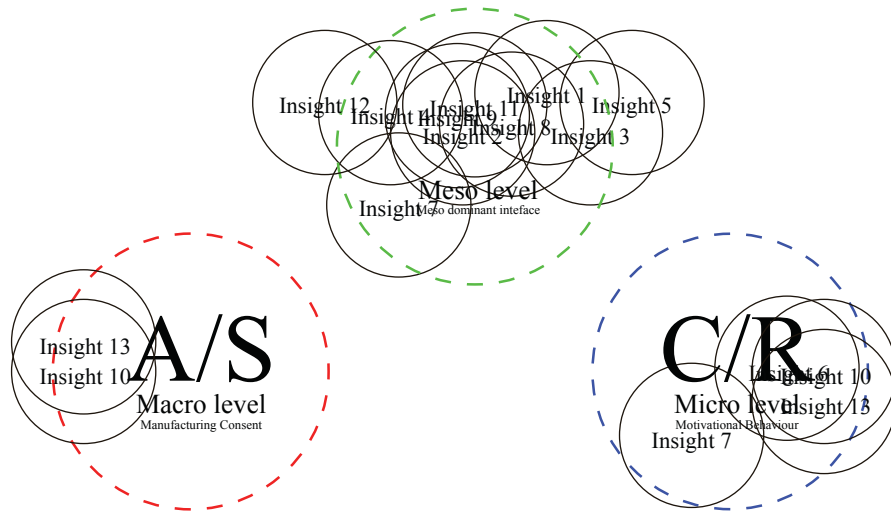


Figure 6.6: A result of which is the emergent conceptual model presented in Section 6.3.4 (Figure 6.7)

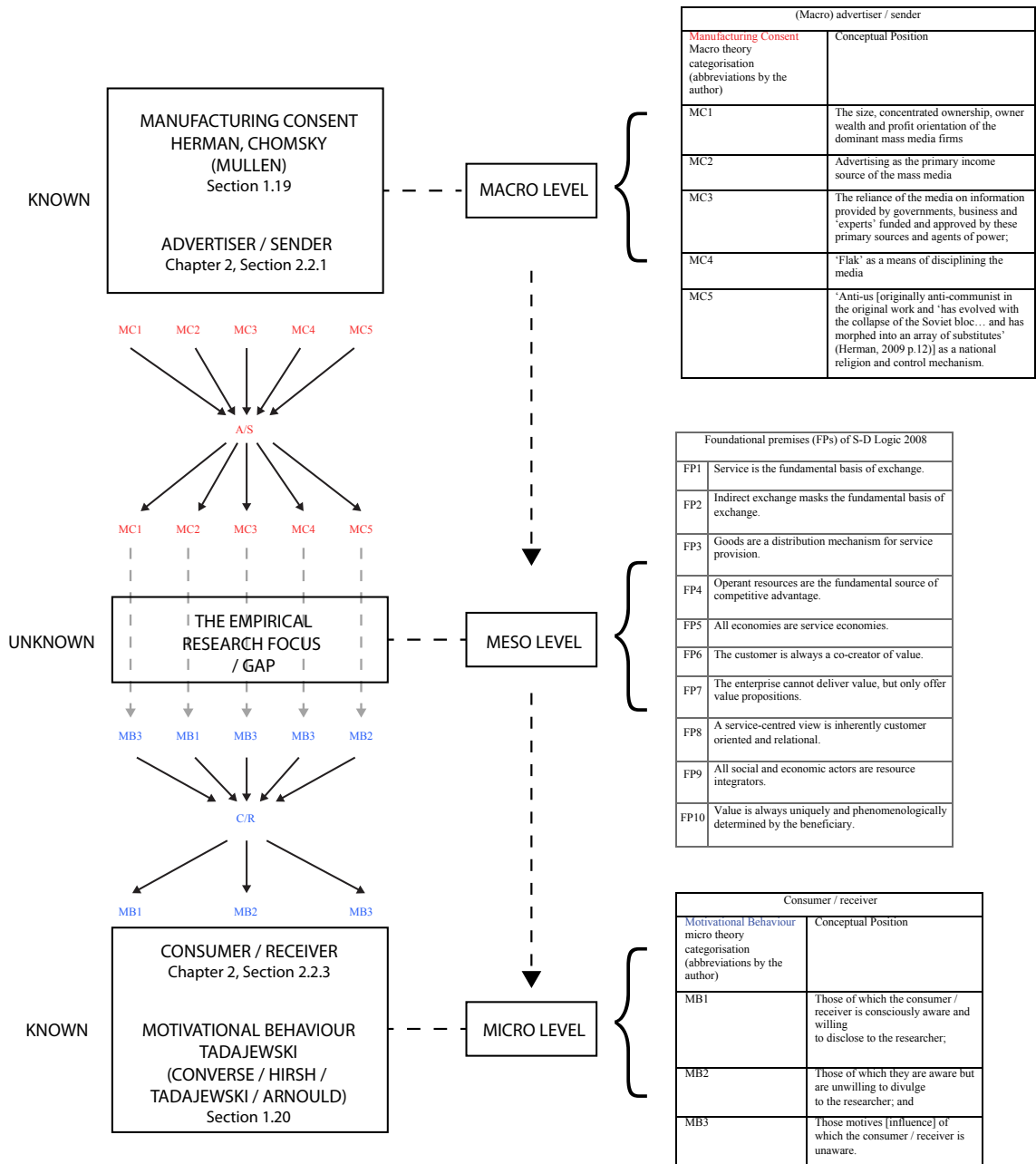


Figure 6.7: Development of initial conceptual model to include the Vargo and Lush (2008) Foundational Premises

### **6.3.4 The emergent conceptual model**

The model in Figure 6.8 takes the journey of the research in the thesis to date and presents an emergent theoretical model in line with the development based upon the research design suggested by Creswell and Plano Clark (2011). The final addition of the Phase 3 analysis is shown in relation to the model as a whole where a parallel-data variant in regards to an holistic, iterative research design gave the researcher the means to implement a convergent parallel design (Chapter 3). Where both qualitative and quantitative data was compared at the level of interface at the analysis level of the research. In turn an understanding of the interface between the macro and micro levels of interface between the two groups at the meso level emerged from the analysis of the 'unknown'. In summary a new position of a meso dominant logic model of consumer behaviour at an emotional level in context is presented.



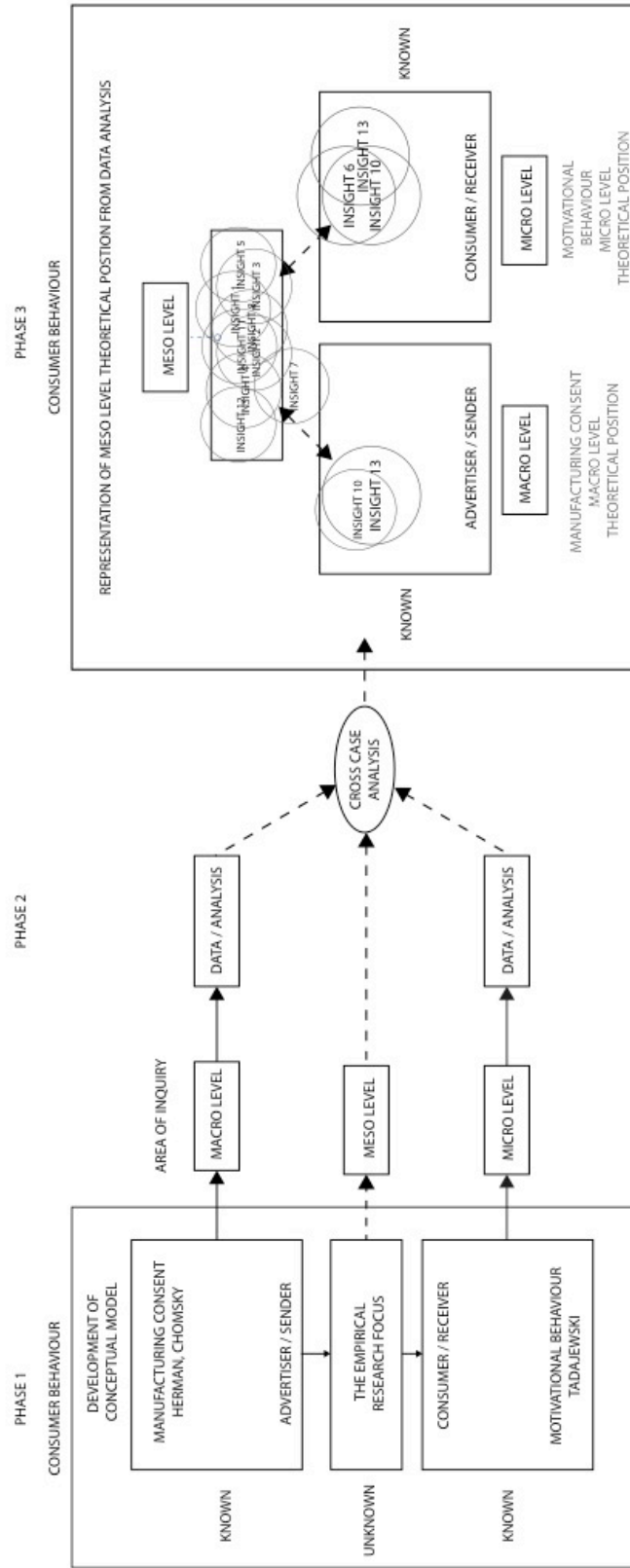


Figure 6.8: An emergent conceptual model

## 6.4 Implications

## 6.5 Conceptual clarification

The key in describing and explaining the initial conceptual model and the move to the emergent conceptual model is that by the use of a parallel convergent mixed method research design approach (Chapter 3) to the data analysis after describing the literature and mapping the terrain, is that the emergent conceptual model was an unexpected outcome of the research. The intention of the research question was to interrogate the idea of a ‘top down’ model of behaviour with the understanding that the driving force on advertising and consumer behaviour for over 75 years (Chapter 2) was the belief that a series of controls at the macro (**manufacturing consent**) and micro (**motivational behaviour**) levels of behaviour were reinforced and reflected as social political, practical and research beliefs;

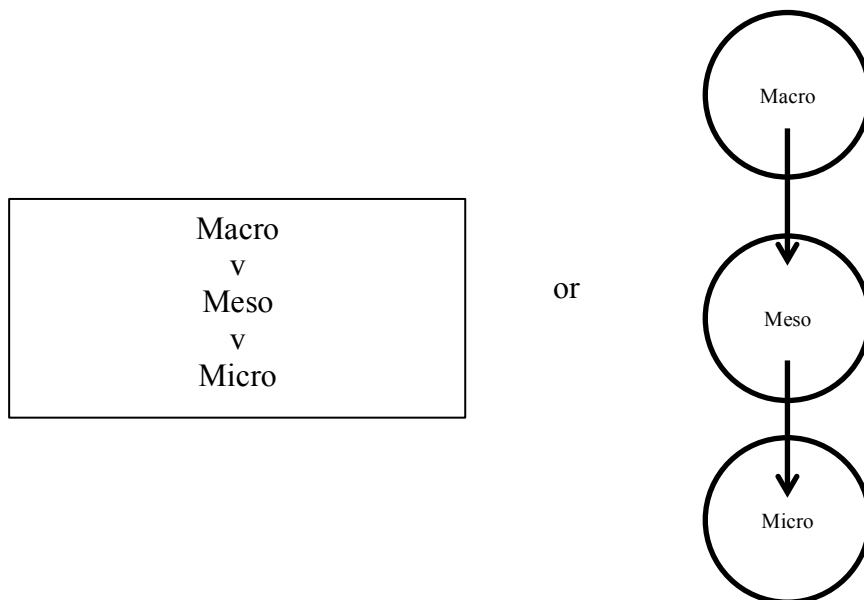


Figure 6.9

However, the research here has mapped the QUAL and QUANT dialogues in context and a position of shared experience and reciprocity has emerged when ‘listening to the data’. With the open and conceptual approach to the research that is inherent in the research design at the interface between the two conceptual positions, and in this instance, the meso level of understanding is seen as dominant in the emotional relationships between Advertiser / Sender and Consumer / Receiver. Therefore in relation to the mapping undertaken the macro > micro relationship can be repositioned and described as;

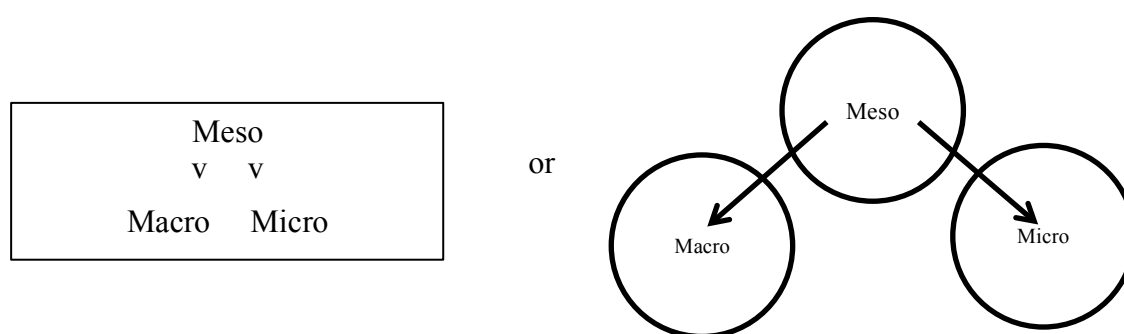


Figure 6.10

Where the ‘unknown’ meso level (Figure 6.9) of interface is ‘dominant’, as the data described offers the researcher the conclusion that the research implications and focus of future research can be centered around the meso controls on both groups (Section 0). The shift in focus on Advertiser / Sender and Consumer / Receiver groups over a period from the mid-twentieth century onwards (Chapter 2) can be a result of the recent shift in emphasis in shared social communications via social media. The research herein reflects this position and has been an outcome of the research that has paralleled the ongoing progresses in marketing and advertising that have evolved in parallel to the development of this thesis. The study itself being undertaken during a period of constant change in advertising and integrated marketing communications strategies. It is

interesting to note that the study commenced in late 2008. Twitter was 2 years old (founded 21st March, 2006), Facebook had only been global for 3 years (founded 4<sup>th</sup> February, 2004 with a worldwide launch in 2005), LinkedIn reached profitability in 2006 (LinkedIn Corporate Communications Team, 2006) and Instagram (founded 6th October, 2010), Snapchat (founded 11th September, 2011), Vine (initial release 24th January, 2013 and other similar platforms did not exist. Much of the research undertaken herein reflects these ongoing changes at the emotional level of communication. Beginning to construct a method of research and a model of investigating patterns of behaviour at the macro and micro levels in parallel and simultaneously through a meso level social scientific lens (Chapter 3). Further study is required to more deeply explore the issues raised in this thesis and the impact on advertising and marketing strategies now that the connections are clearly visible and established in the emergent conceptual model presented (Figure 6.7).

### **6.5.1 (S-D) Logic in relation to the research question, aim and objectives**

An exploratory study of the emotional responses and the sub-textural meanings of conversational exchanges between advertising creatives and consumers in practice is a sub-text to the research question. Following on from the two initial outlined concepts, linking themes described throughout the literature review, were described as the initial point of inquiry – towards a conceptual model of consumer behaviour at the meso level of interface. The meso level (S-D) logic model is a tertiary construct and additional exploratory tool at the level of connectivity and reflects the mixed methods approach to the data analysis in Chapters 4, 5 and 6.

### **6.5.2 (S-D) Logic Foundational Principles**

Of note, in terms of contemporary research issues at the interface, Vargo and Lush (2004) suggest a 'service dominant logic' model that 'extend[s] beyond the discipline of marketing' (Vargo and Lush, 2006, p. xviii) with the possibility of a 'unification potential, through the simultaneous understanding of buyer behaviour, seller behaviour, institutional mechanisms that brings buyers and sellers together'.

Whilst the possibility of a 'service dominant logic model' is appealing, there was the overriding need for empirical research that is absent from the current academic conversation. Therefore an understanding of emergent theoretical model constructed from data in context is necessary and required in order to then interrogate the issues surrounding 'service dominant logic' models, 'dominant logic' models or any other form of potential contextual or unification theory.

### **6.5.3 (S-D) Logic key Foundational Principles**

Fundamentally the research herein and summarised in Chapter 6 supports the exploration of designing of 'a general theory of marketing' (Vargo and Lusch, 2008).

The research can also be considered an exploration of controls and values via a phenomenological mixed methods research design, then moving towards the development of a conceptual model for debate, reflection and further exploration in the context of the macro, micro and meso level theoretical positions outlined in Chapter 2.

Facilitating an open enquiry that contributes to the discussion and debate around the issues of developmental theory in regards to advertising and integrated marketing communications at the meso level of interface.

Chapter 3 therefore moved on to select the most pertinent foundational premises in relation to the macro and micro level theories and their interconnectivity in relation to the methodology.

Vargo and Lusch (2004) proposed nine foundational premises. The proposals themselves are broad in scope with a series of wide-ranging debates associated with each (Vargo and Lusch, 2004b and Vargo and Lusch, 2006). Vargo and Lusch (2008) broaden the scope of the foundational premises (FPs) with a redefinition,

Table 6.1.

Foundational premises (FPs) of S-D Logic 2008	
FP1	Service is the fundamental basis of exchange.
FP2	Indirect exchange masks the fundamental basis of exchange.
FP3	Goods are a distribution mechanism for service provision.
FP4	Operant resources are the fundamental source of competitive advantage.
FP5	All economies are service economies.
FP6	The customer is always a co-creator of value.
FP7	The enterprise cannot deliver value, but only offer value propositions.
FP8	A service-centred view is inherently customer oriented and relational.
FP9	All social and economic actors are resource integrators.
FP10	Value is always uniquely and phenomenologically determined by the beneficiary.

Table 6.1: Source: Vargo and Lusch (2004), “Evolving to a New Dominant Logic for marketing” *Journal of Marketing* 68 (January), 1-17. Vargo and Lusch (2008), “Service-Dominant Logic: Continuing the Evolution” *Journal of the Academy of Marketing Science* 36 (Spring), 1-10.

Vargo and Lusch (2008) present the foundational premises with the hope of further research broadening the remit of the concept and moving towards an outline of ‘a general theory of marketing’ (Vargo and Lusch, 2008).

The process can be described further in regards to the Vargo and Lusch (2008) proposal of a service dominant logic. The data reinforces the view of a meso dominant logic model in the context of the research aims and objectives (and relationally to the flow and focus of the thesis from **manufacturing consent** > **motivational behaviour** > Vargo and Lush (2008) foundational premises.

### 6.5.4 A mapping of insights with FPs

	Insight gained and mapped to the literature and QUAL / QUANT data	Insights relationship to FPs
Insight 1	An understanding that there are no dominant forces acting upon the consumer / receiver	FP1, FP2, FP6, FP8, FP9, FP10
Insight 2	An acceptance that there appears to be no significant influence of the Advertiser / sender on consumer / receiver and therefore reciprocal relationships with consumer / receiver emerged.	FP1, FP2, FP6, FP8, FP9, FP10
Insight 3	Relational values with consumer / receiver and advertiser / sender. There is little supportive evidence of indoctrination of but co-participant in the process and the Advertiser / sender is equally affected as the consumer / receiver.	FP1, FP2, FP6, FP8, FP9, FP10
Insight 4	An understanding that the advertiser / sender is affected <i>by</i> the pressure and not affecting change <i>on</i> the consumer / receiver and is contrary to the position of the original research question and related literature.	FP1, FP2, FP6, FP8, FP9, FP10
Insight 5	Evidence that there are no indications of control of the masses and no indication of awareness of the process outside of the process by the advertiser / sender and therefore both communities are accepting of the process <i>on</i> the consumer / receiver, and in turn, the advertiser / sender.	FP1, FP2, FP6, FP8, FP9, FP10
Insight 6	An understanding that the consumer / receiver is completely immersed within the exchange process and dominated by the process.	FP1, FP2, FP6, FP8, FP9, FP10
Insight 7	No attempt to withhold information in the process by the consumer / receiver. The consumer / receiver is influenced by the process.	FP1, FP2, FP6, FP8, FP9, FP10
Insight 8	A predominantly strong group response to Influence on (the consumer / receiver) can be perceived: In relation to the sub- textual referencing the consumer / receiver was not attempting to withhold data throughout the research. A position, it can be argued, that can only be understood within the research method outlined where the data oscillation and resonances are detected as part of the iterative process.	FP1, FP2, FP6, FP8, FP9, FP10
Insight 9	Groups being subject to, and equally affected by, the categorisation and not one affecting the other in a linear 'top down' structured model.	FP1, FP2, FP6, FP8, FP9, FP10
Insight 10	Resonances and oscillations detecting reciprocal responses to the categorisations. The meso level concept becomes dominant.	FP1, FP2, FP6, FP8, FP9, FP10
Insight 11	Conflicted outcomes. Total indoctrination.	FP1, FP2, FP6, FP8, FP9, FP10
Insight 12	Linear progression in keeping with the original position but anomalies suggest divergence.	FP1, FP2, FP6, FP8, FP9, FP10
Insight 13	Both communities being unaware of controls upon them and that 'self-awareness' was not part of the process.	FP1, FP2, FP6, FP8, FP9, FP10

Table 6.2

A further mapping can be undertaken in order to locate the emergent conceptual model in relation to the Foundational Principles discussed within the current debate surrounding Vargo and Lusch's (2008) [meso] service dominant logic. Table 6.2 presents a mapping of the Insights gained in line with the Vargo and Lusch Foundational Principles, of the 9 FPs 6 relate to all 13 insights, specifically, FP1, FP2, FP6, FP8, FP8 and FP10, and therefore present commonalties of meaning in context as

has been discussed throughout the thesis and specifically in Chapters 4, 5 and 6, variances occur with 6 FPs, specifically, FP3, FP4, FP5, FP7, FP8 and FP9. Within the context of the research question, literature and data analysis the relational bonds of meaning are strong with 6 FPs. The 6 FPs that sit outside of the commonalties have potential with other aspects of research and meaning that can be derived with a different set of group participants, for example, substituting the advertiser / sender, consumer / receiver groups for Economist / Sender, Enterprise / Receiver or MP / Sender, Constituent / Receiver.

Therefore it can be assumed that the 6 FPs and 13 insights are relational and support a move to a general theory of a [meso] service dominant logic and it is hoped that further data mapping and questions that are located in context for FP3, FP4, FP5, FP7, FP8 and FP9 will produce similar results.

Vargo and Lusch (2008) make a statement that ‘finally, marketing has a theoretical basis that informs marketing action’ stating that customers are explicitly given equal importance in the firm as they are recognised as ‘co-creators of value and potentially of the firm’s entire marketing, strategy and programme’ (Vargo and Lusch (2008)). The research undertaken in this thesis supports this view with empirical data and as such the contribution to knowledge is a new conceptual model of ‘[meso] service dominant logic’ derived from a longitudinal study for the first time.

A model that can be seen as having reciprocity in separation, as the data has been collected within the two groups in isolation, and were considered separately. The reciprocity was demonstrated by an analysis of the data to describe a new [meso] service dominant logic model in line with developmental theoretical works of Vargo and Lusch (2008) specifically in regards to advertising, and in general to marketing theory for the first time.



As a discussion, observations and an inquiry from the inside became the foundation for the development of a set of constituent behaviours found within consumer behaviour research that such activity was:

- Relational
- Context dependent
- Having a high degree of shared constructed meaning in isolation
- Situation-specific
- Presenting emergent theory built through naturalistic social interaction
- Reporting multiple realities in context
- Generating data interpreted to form a framework of interconnected dimensions

And that;

- The dimensional model enabled individual relational dimensions to be regarded comparatively
- The composites from the modeling allowed for the identification of commonalities and variances with cases
- 13 key insights are identified through linkages and connectivity in context
- An emphasis on an equal reciprocal relationship dominated by the meso level domain emerges
- Both groups are unaware of the controls upon them and that ‘self-awareness’ was not part of the process

Drawn from the points raised in this section and across the study, it is possible to see relevance and connectivity of theory and meaning in the interface of cross case analysis (Figure 6.9) where the Foundational Premises selected for discussion in Chapter 6 and the emergent insights presented in Chapter 6 have relationships of commonality of meaning at the meso dominant level

The mapping exercise undertaken in Chapters 4 and 5 allows for a move towards ‘unification’ where key aspects of consumer behaviour in context converge with simultaneous understanding within the research as a limited study of the controls and

values begins to locate the conceptual position of Vargo and Lusch (2008) in relation to the empirical values that emerge from the data sets presented.

### **6.5.5 Implications of the emergent conceptual model for social policy makers**

In terms of the structure and nature of the research undertaken, and the impact of this research in relation to economic and social values, it has a deep and far-reaching resonance. Early research into consumer behaviour (Chapter 2), and by extension 'behaviour' in the wider sense, has been defined by the design, application and interventions of research divided by the imaginary line of 'macro' and 'micro' view of behaviour. The large to the small were separate and considered in isolation for the most part. The '[meso] service dominant logic model offers a framework for data capture and interpretation in a complex milieu with applications and adaptations of the model across social, cultural, gender and political groups with substitutions of participants, actors and researchers (Section 6.5.4). In the process of doing so, it is hoped that the model is tested, refined and expanded from its simple and basic form.

The current work has been designed to gain a further understanding and insight into emotional relationships in context when persuasion is a key motivator. In doing so, the outcomes have given potential for new forms of questioning; research designs and implications to further explore the self and the relationship with others in context (large and small simultaneously) of consumer behaviour. The meso level model proposed with this research is part of a new insight into viewing this change and bringing together disparate and previously unrelated views to capture the flow of meaning. Social policy makers can therefore use the model to input new forms of emotional behavioural data to gain an insight into the meso level of interface when emotional context is required.

### 6.5.6 Macro marketing and the societal role of marketing

The societal purpose of marketing and the meaning of societal well-being that is informed by a goods-centered model point us in at least two directions, ‘Arguably, both of these conceptualizations are incomplete, if not inaccurate’ (Vargo and Lusch, 2008), this ‘incomplete’ view being the focus point of the thesis). As a form of unification of theory that has informed the thesis, there have been a number of logics or theories that could be considered as alternatives to (S-D) logic. Examples of these are Hunt’s (2004) “resource-advantage” (R-A) based theory of competition, various cultural based theories—for example, “sign systems” (e.g., Venkatesh et al. 2006) and “cultural resource” theory (e.g., Arnould and Thompson 2005; Arnould et al. 2006), “network” and “interaction-based” theories (e.g., Gronroos 2006; Gummesson 2006; Hakansson and Snehota 1995); and Holbrook’s (1999, 2006) “customer value” perspective. While not reviewing all these logics and theories here, it is argued that generally each is correct in important regards and each can inform S-D logic in ways that will lead to better theories of markets and marketing.

It can be argued that in terms of connectivity of theory the macro conceptual position at a societal level, as stated in Vargo and Lusch (2008),

‘...first points society in a questionable, a priori, normative direction: an emphasis on creating more and more operand resources, rather than creating higher-level operand resources. At a minimum, the G-D logic notion of societal well-being resulting from making and exporting more and more stuff is not in concert with contemporary notions of sustainability.

Again, Vargo and Lusch (2008) state,

The second contention, that the costs of marketing are negative with respect to societal well-being, implies the normative goal of lower marketing costs, which, likewise, may be questionable. If marketing functions and costs support a collaborative effort with customers and other entities in the value network to co-create value, then why would one want to lower these costs, a priori?

The second contention can be viewed as a **motivational behaviour** position and in terms of its micro personal worldview; both combined are transformative at the meso level of behaviour as ‘the real issue becomes not the division of costs and their allocation to different business functions but the total benefits or experiences the customer obtains in the use of a firm’s offerings’ (Vargo and Lusch, 2008).

The MSDL model in terms of a value creating and role-defining concept is in line with the view

‘... at a societal level, S-D logic and its focus on value co-creation, not only with the customer but all entities in the value-creation network, performs an important macro-role. Although this role is not the fundamental purpose of marketing, it is an important positive externality or side effect of S-D logic’. (Vargo and Lusch, 2008)

Again, it is this ‘side-effect’ or ‘external view’ that the thesis is concerned with, the focus on co-creative processes ‘allows the intermediaries of goods, money, organizations and networks that entities use to exchange service for service to be more collaboratively created by the customer and all stakeholders’ (Vargo and Lusch, 2008), which society attempts to enhance its social well-being.

Taking the view that in this thesis the ‘intermediaries’ are the emotional connections between the macro to micro level of behaviour in context then it is not without reason to construct relationships between theories and in relation to the research question, research aim and research objectives and as outcomes of the thesis.

### **6.5.7 The service-dominant logic meaning of “service”**

In S-D logic, service is defined as the application of specialized competences (operant resources—knowledge and skills), through deeds, processes, and performances for the

benefit of another entity or the entity itself. It is important to note that S-D logic uses the singular term, “service,” which reflects the process of doing something beneficial for and in conjunction with some entity, rather than units of output—immaterial goods—as implied by the plural “services.” Thus, in S-D logic, goods and service are not alternative forms of products. Goods are appliances (tools, distribution mechanisms), which serve as alternatives to direct service provision. Service, then, represents the general case, the common denominator, of the exchange process; service is what is always exchanged. Goods, when employed, are aids to the service-provision process.

This definition of exchange, and the plural views of value, permitted the researcher to move forward with the two groups (or two groups of actors), advertiser / senders and consumer / receivers exchange processes in context and with an interfacing conceptual model.

In regard to the research question, the object of interface is not the focus but the emotional connections in the macro to micro level construct are key relational concepts.

As Gummesson (1995, p. 250) has argued:

Customers do not buy goods or services: they buy offerings which render services which create value.... The traditional division between goods and services is long outdated. It is not a matter of redefining services and seeing them from a customer perspective; activities render services, things render services. The shift in focus to services is a shift from the means and the producer perspective to the utilization and the customer perspective.

Likewise, Hakansson and Prekter (2004, pp. 91–92) elaborating on Penrose (1959) argue:

Actors do business by performing boundary-crossing activities that generate business exchange. This business exchange is seen as stemming from the realization of potential services in resources, usually conceptualized as value (e.g., Snehota 1990). Hence, business exchange activity comprises engagement in the potential services inherent in resources and are coloured by the contextual situation in which the exchange occurs.

Even in the context of (G-D) logic driven marketing management, Kotler (1977, p. 8) notes the “importance of physical products lies not so much in owning them as in obtaining the services they render”. In short, there is both historical and contemporary support for the (S-D) logic thesis that service is the common denominator of all exchange phenomena. Thus, the service designation seems appropriate and well grounded.

### **6.5.8 Implications of the emergent conceptual model for practice**

Social policy implications impact upon practice, within the literature there were many implications suggesting that consumer behaviour is controlled in a non-linear, qualitative and complex manner (Chapter 2). This study has extended that view and developed insights into the relationship between groups based on a new emergent conceptual model (Sections 6.3.3 – 6.3.4).

The aspect of the research, which this work considers to have the greatest impact for practice, concerns the findings relating to the concept of total indoctrination (Chapter 5, Section 5.10.11 – Insight 11). A clear progression and relational move in the research outcomes positions the advertiser / sender and consumer / receiver in a reciprocal relationship that inform each other’s behaviour. As an insight and emergent conceptual model, Figure 6.6 gives the practitioner a way of seeing the landscape of communications and power exchange in relation to the current and possible future dynamics of relational advertising. A theme of reciprocity that, as of writing, is of significant importance in the continuing development of social networks as a vehicle for the new power exchanges emerging within consumerism on a global stage (Chapter 1) and in particular those issues that are framing the debates around advertising and integrated marketing communications. The reciprocal nature of the interface presents practitioners with a

shared responsibility and equal relationship supporting the Vargo and Lusch (2011), and Gummesson (2008) implications outlined across this thesis and the emerging plural view of a [meso] service dominant logic model of advertising and integrated marketing communications. With the implication for further research that data lead, empirical work as undertaken in this thesis give a practice based grounding to the theory that is being discussed at many levels in marketing and advertising. The [meso] service dominant logic model bridging the gap between the two disciplines and focusing the discussion on research that is support by rich data in a mixed methods landscape.

## **6.6 Implications for further research**

Chapter 3 set out the detail of the methodology used for this study, the design used has acted as a ‘road map’ for the journey of gaining insight and comprised a mixture of interpretivist data generation and analytical instruments. Chief amongst these were the instruments of responsive interview, participant observation and the use of an iterative approach to the data analysis. This design was justified through reference to extant literature and a ‘lived’ experience of the groups involved, acknowledging the nature of the relationship between advertiser / sender and consumer / receiver and the focus of the study (consumer behaviour), where data would be content and context rich – thus enabling insight into, and interpretation of, the ‘reality’ and extrapolation of meaning. Philosophically, the methodology operationalised throughout this study has proved to be of value for the development of insight into a social phenomenon and the resultant contributions to theory within the consumer behaviour domain. However, the author recognises the unique position that is afforded to him within the cases due to the length, depth and personal nature of the relationships with the individual groups. Far from being a potential drawback to the enquiry, the intimacy of the relationship is thought to

be essential in order to gain the trust required to allow for the observations to take place and the straightforward nature of the responses to be forthcoming – especially when considering the use and meaning of the influence of persuasion in context.

The author therefore would advise fellow researchers not only to mix interpretive methods (Deacon (2008), Carson et al. (2001)) but to embrace ethnography and mixed methods approaches as their use is valid and valuable to the development of knowledge in the investigation of all experiential social constructs, including that found within the consumer behaviour. The associated hermeneutic analytical method is equally valid and builds upon the researcher's experience and understanding of the context.

Given the 'lived experience' of the researcher's background (Chapter 3, Section 3.6.1), it would appear adverse to the study for this knowledge to be set aside, and fellow researchers are encouraged to acknowledge the inner data as much as the generated data in future investigations.

### **6.6.1 Development of an emergent conceptual model**

The initial conceptual model is a result of an exploration of the literature within Chapter 2, and is an accurate reflection of the research landscape described in this thesis, in that it illustrates the theoretical foundations that underpin the concept of 'consumer behaviour'. These foundations are described within this study and therefore within the initial conceptual model as being aspects of: consumer behaviour, **manufacturing consent** and **motivational behaviour**. Further, the initial conceptual model acknowledges the importance of the non-linear historical implications and theory building prior to this research in relation to the operation of 'consumer behaviour – identifying the similarity between the core components of both constructs and the emergent theoretical position described in this chapter. However, the limitation of the initial conceptual model was



that, whilst it recognised the interplay between **manufacturing consent** and **motivational behaviour**, it did not describe the interplay and reciprocal nature of the relationships between groups, and thus did not offer an insight into whether advertisers can control consumer's emotional behaviour.

Therefore, the emergent conceptual model (Figure 6.7) addresses this limitation by redrawing the relationship from the local initial conceptual model, transitionally *via* the data described model to the model *from* the research (Chapter 5, Figure 5.12) [italics for emphasis].

The [meso] service dominant logic model presents the meso level position of reciprocity as the dominant area of focus in the research and therefore a description of relationships that differs significantly from the original research initial conceptual model. Here, the flow of transactions between groups in the exchange are equal in measure and the advertiser / sender (Chapter 2, Section 2.2.1) cannot be seen as dominant. The [meso] service dominant logic model therefore clarifies the issues found at the meso level of interface of the research question, aim and objectives and in the discussion of the literature in Chapter 2.

### **6.6.2 Evolving dominant logic models**

The thesis acknowledges the concept of a 'service dominant logic model' as posited by Vargo and Lush (2004). Specifically, the conceptual position of the 'new' dominant logic concept, can be seen as a precursor of the emergent conceptual model presented (Figure 6.8) thereby extending the works of Deacon (2008), Carson, Gilmore et al (2001), and in particular Vargo and Lusch (2006) with their desires for outcomes that extend and support their theory in regards to 'evolving to a new dominant logic for marketing'.

### 6.6.3 [Meso] Service Dominant Logic

In their abstract for their first paper on the subject, Vargo and Lusch (2006), position marketing, and therefore by close association, advertising and integrated marketing communications, as inheriting,

‘...a model of exchange from economics, which had a dominant logic based on the exchange of “goods,” which usually are manufactured output. The dominant logic focused on tangible resources, embedded value, and transactions. Over the past several decades, new perspectives have emerged that have a revised logic focused on intangible resources, the co-creation of value, and relationships. The authors believe that the new perspectives are converging to form a new dominant logic for marketing, one in which service provision rather than goods is fundamental to economic exchange. The authors explore this evolving logic and the corresponding shift in perspective for marketing scholars, marketing practitioners, and marketing educators’. (Vargo and Lusch, 2006a)

(S-D) logic emerged from ‘the identification within marketing thought of what could be characterized by fragmented logics...all sharing a common thesis of responding to the inadequacies of the more conventional logic’ (Vargo and Lusch 2004).

Initially identifying the conventional logic as ‘goods-dominant (G-D) logic’ (Vargo and Lusch 2004), or as others have referred to it as the ‘neoclassical economics research tradition’ (e.g., Hunt 2004), ‘manufacturing logic’ (e.g., Normann 2001), ‘old enterprise logic’ (Zuboff and Maxmin 2002) or, more specific to marketing, ‘product orientation’ (Keith 1960), ‘marketing myopia’ (Levitt 1960), ‘product marketing’ (Shostack 1977), and more recently, ‘marketing management’ (Webster 1992). Vargo and Lusch (2004), state that the ‘goods-dominant (G-D) logic’ is centered on ‘units of output, historically considered to be goods—and more recently, ‘products,’ to include both tangible (goods) and intangible (services) units of output—as prototypic of exchange’ Vargo and Lusch (2004). Therefore the idea of an emergent meso level theoretical position that has a potential to bridge the conceptual gap as outlined and mapped in Section 6.5.4 against the meso conceptual model described by Vargo and Lusch (2011) in Figure 6.10.

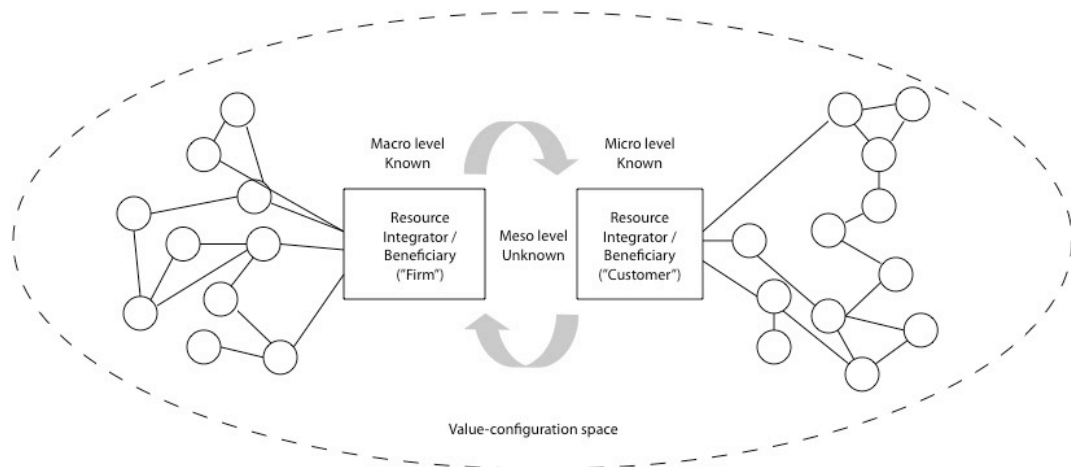


Figure 6.11: Adaptation of Vargo and Lusch, 2008 by the author

In relation to the research question: ‘Can advertisers control consumer’s emotional behaviour?’, this thesis has gained an insight into the interface between two approaches that function on a macro (**manufacturing consent**) and micro (**motivational behaviour**) level, through case study, case analysis and cross-case analysis.

Two previously disparate areas of inquiry have been discussed and explored – macro (**manufacturing consent**) and micro (**motivational behaviour**) and building upon the works of Deacon (2008), Carson, Gilmore et al. (2001) and Vargo and Lusch (2006) into developing a conceptual meso-level model of persuasion in the context of advertising and integrated marketing communications.

Aspects of the emergent behavioural framework that impact upon the shared experience of the two groups within the research have been captured, reported and interpreted. The processes of emotional responses within the conversational exchanges between the two groups outlined have been explored. An identification of the commonalities and variances of use and meaning for advertiser / sender and consumer / receiver in relation to consumer behaviour has been presented leading to an outline of an emergent conceptual consumer behaviour model based in context.

The literature in reference to Herman and Chomsky (1998), Tadajewski (2006), Converse et al (1958), Deacon (2008), Carson et al (2002), Dichter (1971), Bernays (1928), Freud (1900), and Vargo and Lusch (2006) coming together, uniquely for the first time, to support the author's new emergent conceptual model.

Vargo and Lusch (2008) outline a 'new' area of marketing research theory that accepts the diversification and trans-disciplinary approach required and described in this thesis. In addition, the good dominant logic outlined by Converse (1930, p. vi; See Fisk, Brown and Bitner 1993 as outlined in Vargo and Lusch, 2004 and presented in Chapter 2) singles out Converse (1930, 1936) for praise as 'a proponent of intangibles in marketing theory at an early stage' of the developing domain of service-dominant logic (Vargo and Lusch, 2006), and within the research presented in this thesis the data driven analysis makes visible those intangibles.

It is therefore the proposition and a conclusion of the thesis that the conceptual model aids a development towards a new conceptual model of an 'evolving a [meso] service dominant logic for consumer behaviour' in the context of advertising and integrated marketing communications supporting and developing in a new area for contemporary and parallel research domains.

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## **8 Appendices**

## **8.1 Construction of methodology**

The researcher has constructed a methodology, or model of research, that captures this complex process by several methods, as outlined by Deacon (2008).

This was done by,

1. Undertaking a longitudinal ? series of conversations with advertisers.
2. Simultaneously undertaking a longitudinal ? series of conversations with consumers.
3. Analyzing the two longitudinal ? series of conversations separately.
4. Cross-analyzing the two series of conversations in order to examine commonalities and variances in the merged data sets of conversations to understand the underlying meaning of the dialogues, thereby, capturing the emotional responses consumers have to advertising campaigns.

Controversies	Questions Being Raised
1. The changing and expanding definitions of mixed methods research	What is mixed methods research? How should it be defined? What shifts are being seen in its definition?
2. The questionable use of qualitative and quantitative descriptors	Are the terms “qualitative” and “quantitative” useful descriptors? What inferences are made when these terms are used? Is there a binary distinction being made that does not hold in practice?
3. Is mixed methods a “new” approach to research?	When did the conceptualization of mixed methods begin? Does mixed methods predate the period often associated with its beginning? What initiatives began prior to the late 1980s?
4. What drives the interest in mixed methods?	How has interest grown in mixed methods? What is the role of funding agencies in its development?
5. Is the paradigm debate still being discussed?	Can paradigms be mixed? What stances on paradigm use in mixed methods have developed? Should the paradigm for mixed methods be based on scholarly communities?
6. Does mixed methods privilege postpositivism?	In the privileging of postpositivism in mixed methods, does it marginalize qualitative, interpretive approaches and relegate them to secondary status?
7. Is there a fixed discourse in mixed methods?	Who controls the discourse about mixed methods? Is mixed methods nearing a “metanarrative?”
8. Should mixed methods adopt a bilingual language for its terms?	What is the language of mixed methods research? Should the language be bilingual or reflect quantitative and qualitative terms?
9. Are there too many confusing design possibilities for mixed methods procedures?	What designs should mixed methods researchers use? Are the present designs complex enough to reflect practice? Should entirely new ways of thinking about designs be adopted?
10. Is mixed methods research misappropriating designs and procedures from other approaches to research?	Are the claims of mixed methods overstated (because of misappropriation of other approaches to research)? Can mixed methods be seen as an approach lodged within a larger framework (e.g., ethnography)?
11. What value is added by mixed methods beyond the value gained through quantitative or qualitative research?	Does mixed methods provide a better understanding of a research problem than either quantitative or qualitative research alone? How can the value of

## 8.1.1 The Explanatory Sequential Design

### The Explanatory Design

The researcher:

Starts by collecting and analyzing quantitative data

Collects and analyzes qualitative data in a second phase as a follow-up to the quantitative results

Connects the phases by using the quantitative results to shape the qualitative research questions, sampling, and data collection

### Purposes for the Explanatory Design

To use qualitative data to help explain quantitative results that need further exploration

To use quantitative results to purposefully select best participants for qualitative study

### When to Use the Explanatory Design

Choose this design if:

Researcher and research problem are quantitatively oriented

Know important variables and instruments are available

Participants available for second data collection

Have time to conduct two phases

Have limited resources and need to collect and analyze one data type at a time

New questions emerge from quantitative results

### Explanatory Design

Philosophical assumptions:

Begin from postpositivism for the quantitative phase

Shift to constructivism for the qualitative phase

Common variants:

Follow-up explanations variant

Participant-selection variant

### Strengths: Explanatory Design

Appealing to quantitative researchers

Straightforward to implement two phases

Final report can be written in two phases

Lends itself to emergent approaches

Challenges: Explanatory Design

Two phases require lengthy time to implement

Difficult to secure IRB approval when second phase cannot be specified before first phase complete

Need to decide what results to follow up

Must decide criteria for selecting participants

Need to contact participants for a second round of data collection

### **8.1.2 The Exploratory Sequential Design**

The researcher:

Collects and analyzes qualitative data first followed by quantitative data

Analyzes the qualitative data and uses results to build to the subsequent quantitative phase

Connects the phases by using the qualitative results to shape the quantitative phase by specifying research questions and variables, developing an instrument, and/or generating a typology

Purposes for the Exploratory Design

To first explore because variables, theories, hypotheses not known

To develop an instrument or typology that is not available

To assess whether qualitative themes generalize to a population

When to Use the Exploratory Design

Choose this design if:

Researcher and research problem are qualitatively oriented

Important variables not known and instruments not available

Have time to conduct two phases

Have limited resources and need to collect and analyze one data type at a time

New questions have emerged from qualitative results

Exploratory Design

Philosophical assumptions:

Begin from constructivism for the qualitative phase

Shift to postpositivism for the quantitative phase

Common variants:

Theory-development variant

Instrument-development variant

Strengths: Exploratory Design

Straightforward to design, implement, and report

Quantitative component can make the qualitative approach more acceptable to quantitative-biased audiences

Researcher produces a product, such as an instrument

Lends itself to emergent approaches

Challenges: Exploratory Design

Two phases require lengthy time to implement

Difficult to specify quantitative procedures when applying for initial IRB approval; may have to apply twice

Deciding the qualitative findings to use for quantitative phase

Procedures for developing a valid and reliable instrument

### **8.1.3 The Embedded Design**

The researcher:

Collects and analyzes quantitative and qualitative data within a quantitative research design, qualitative research design, or research procedure

Collection and analysis of secondary data set occurs before, during, and/or after the primary methods

Purposes for the Embedded Design

To address different questions that call for different methods

To enhance an experiment such as by

improving recruitment procedures

examining the intervention process

explaining reactions to participation



## When to Use the Embedded Design

Choose this design if:

Have expertise with the primary design

Are comfortable with the primary orientation

Have little prior experience with the supplemental method

Resources limit placing equal priority on both methods

Need for a secondary data set emerges

## Embedded Design

Philosophical assumptions:

Worldview may reflect the primary approach, use pragmatism for a concurrent approach, or shift in a sequential approach

Common variants:

Embedded experiment

Embedded correlational

Embedded instrument development and validation

Mixed methods case study

Mixed methods narrative research

Mixed methods ethnography

## Strengths: Embedded Design

May require less time and fewer resources

Improve the larger design with supplemental data

Fits team approach well

May be able to publish results separately

Appealing to those accustomed to traditional designs

## Challenges: Embedded Design

Need expertise in primary design and mixed methods

Must specify purpose for collecting the supplemental data

Must decide when to collect supplemental data

Results are difficult to integrate

Must consider treatment bias if qualitative data collected during experiment

### **8.1.4 The Transformative Design**

The researcher:

Uses a theoretical-based framework to advance needs of underrepresented or marginalized populations

Collects and analyzes quantitative and qualitative data concurrently or sequentially

Purpose for the Transformative Design

To conduct research that is change oriented and seeks to advance social justice causes

When to Use the Transformative Design

Choose this design if:

Seeking to address issues of social justice and call for change

Focused on the needs of underrepresented or marginalized populations

Have a good working knowledge of theoretical framework

Can conduct the study without further marginalizing the population under study

Transformative Design

Philosophical assumptions:

Transformative paradigm provides the overarching assumptions for using mixed methods

Common variants:

Feminist lens

Disability lens

Socioeconomic class lens

Strengths: Transformative Design

Study positioned within a transformative framework

Help to empower individuals and bring about change

Participants play a participatory role

Produce results useful to community members and credible to stakeholders

### **8.1.5 The Multiphase Design**

The researcher:

Examines an overall objective

Implements an iteration of connected quantitative and/or qualitative studies

Builds each new study on what was learned previously

Purpose for the Multiphase Design

To address a set of incremental questions that advance one programmatic objective

When to Use the Multiphase Design

Choose this design if:

Cannot fill long-term objective with a single mixed methods study

Have experience in large-scale research

Have sufficient resources and funding

Have a team that includes practitioners and researchers

Have emergent questions arise at different stages

Multiphase Design

Philosophical assumptions:

Vary depending on project specifics

Pragmatism for concurrent components

Shifting worldviews for sequential components

Common variants:

Large-scale program development and evaluation projects

Multilevel statewide studies

Single mixed methods studies that combine both concurrent and sequential phases

Strengths: Multiphase Design

Flexibility to address interconnected questions

Can publish individual results while contributing to objective

Fits program evaluation and development well

Provides a framework for multiple studies over years

## Challenges: Multiphase Design

Must anticipate typical challenges with concurrent and sequential approaches

Need sufficient resources, time, and effort

Effectively collaborating on a team

How to meaningfully connect individual studies

May need to translate research into practice

Requires multiple IRB applications or modifications

MM 1	Is a basic definition of mixed methods research provided?
MM 2	Is a reason given for using both quantitative and qualitative approaches (or data)?
MM 3	Does the reader have a sense for the potential use of a mixed methods design?
MM 4	Are the criteria identified for choosing a mixed methods strategy?
MM 5	Is the strategy identified, and are its criteria for selection given?
MM 6	Is a visual model presented that illustrates the research strategy?
MM 7	Is a proper notation used in presenting the visual model?
MM 8	Are procedures of data collection and analysis mentioned as they relate to the model?
MM 9	Are the sampling strategies for both quantitative and qualitative data collection mentioned? Do they relate to the strategy?
MM 10	Are the procedures for validating both quantitative and qualitative data discussed?
MM 11	Is the narrative structure mentioned, and does it relate to the type of mixed methods strategy being used?

## **8.2 Appendix 8.2**

The following is a full representation of 8 on going conversations in relation to the longitudinal research and present instances of the richness of mixed methods research in the thesis.

The initial conversation was followed up with a further conversation 18 months later.

Each participant was involved with more than 2 conversations; the examples presented here are part of a continuing dialogue.

Don Parker PG Cert HE BA (Hons) Design  
Programme Leader BA (Hons) Advertising Design  
School of Art, Media and Design  
University of Wales Newport, City Campus,  
Usk Way, Newport, South Wales NP20 2BP  
+44(0)1633 432634

4<sup>th</sup> August 2011

Dear NM,

I'm Don Parker, a researcher who has been studying and writing about consumer behaviour for quite some time. I know we know each other pretty well (well, you are my sister-in-law!) but I want to contact you 'formally' in regards to my current research plan.

I've been following your work closely, particularly your work in regards to brands.

Currently I have been studying for my PhD and am examining the questions surrounding an exploration of the factors that influence brand persuasion from both an advertisers and consumers position. This extends to the plausibility of manufacturing consent and motivational behaviour in relationship to brands to extend our understanding of behaviour in a purchasing context.

As the work stands I am asking some core questions that relate to 'the' brand and the work created in response to it. I will then interview consumers of the brands in question and try to ascertain what relationships exist within this process. The questions at this time are: (1) what are/were the key drivers in pursuing the approach to the branding exercise undertaken? (2) How was this actioned? (3) What are / were the expected outcomes?

I am hoping to ask you a two-fold favour in relation to this.

First, I am wondering if you would be willing to chat with me in regards to your work and experience with brands and maybe we can discuss a specific brand or two. I am hoping that we can focus on your company but perhaps we can open this out as between you and SP you have a wealth of unique brand experiences both individually and collectively.

Second, I would like to discuss the possibility of including this conversation in my PhD study as an integral part of my research.

I am requesting to setup a phone conversation in which I will answer any questions you might have about the project, and then if you are willing, schedule a later appointment to talk with you about how branding influences persuasion.

My interviews are unstructured and informal, as I'm primarily interested in learning the insights of people engaged in branding in their own words.

In terms of any concerns you may have in regards to commercial sensitivity please be assured that all participants data is anonymised and bound by the University of Wales ethics committee in terms of confidentiality. I am also happy to sign confidentiality agreements with you in terms of the work and you are given full access to read and comment upon any transcripts and records of interviews undertaken with yourself for review before publication in order for the work to be compliant with any confidentiality requests.

Thanks in advance.

Don Parker

### Informing Consent Form for NM

This informed consent form is for creative and company directors who have been invited to participate in the PhD research for Don Parker, titled "Consumer Behaviour and Motivational Research".

Principle Investigator: Don Parker  
Institution: University of Wales, Newport  
Supervisor: Dr. Jonathan Deacon  
Programme of work: PhD Research

This Informed Consent Form has two parts:

- Information Sheet (to share information about the study with you)
- Certificate of Consent (for signatures if you choose to participate)
- You will be given a copy of the full Informed Consent Form

#### Part I: Information Sheet

##### Introduction

I am Don Parker, studying for a PhD at the University of Wales, Newport. I am doing research on Consumer Behaviour and Motivational Research. I am going to give you information and invite you to be part of this research. To help you decide whether or not you will participate in the research. Before you decide, you can talk to anyone you feel comfortable with about the research.

##### Purpose of the research

Consumer Behaviour and Motivational Research are areas of inquiry in Advertising. I want to find out more about this process. I believe that you can help us by telling us what you know both about brands and communicating ideas on brands in general. We want to learn what people who live or work with brands think is effective. I want to learn about the different ways that companies and individuals view this subject, and how it is put into practice.

##### Type of Research Intervention

This research will involve your participation in a conversation with me that will take about one and a half hours, with the possibility of a follow up interview of a hour in the future).

##### Participant Selection

You are being invited to take part in this research because I feel that your experience can contribute much to our understanding and knowledge.

##### Voluntary Participation

Your participation in this research is entirely voluntary. It is your choice whether to participate or not.

##### Procedures

We are asking you to help us learn more about Consumer Behaviour and Motivational Research. We are inviting you to take part in this research project. If you accept, you will be asked to take part in the conversation around the research topics described.

You will be asked to participate in an interview with myself.

During the conversation, I will sit with you at a place of your choice. If it is better for you, the conversation can take place at locale of your choice. If you do not wish to answer any of the questions during the interview, you may say so and we will move on. No one else but the interviewer will be present unless you would like someone else to be there. The information recorded is confidential, and no one else except Don Parker, his PhD supervisors and examiners will access the information

documented during your interview. The entire interview will be digitally recorded, but no-one will be identified by name on the recording. The recording will be stored securely by the University of Wales, Newport for the period of time required in support of the PhD document. No persons will be granted access to this recording without the express written consent of Don Parker. The information recorded is confidential, and no one else except Don Parker will have access to the recording. The recording will be destroyed after five years on archive.

##### Duration

The research takes place over 12 months in total. During that time, I will visit you no more than twice for interviewing you and each interview will last for about one hour each.

##### Risks

You do not have to answer any question or take part in the discussion if you feel the question(s) are too personal or if talking about them makes you uncomfortable.

##### Benefits

There will be no direct benefit to you, but your participation is likely to help us find out more about Consumer Behaviour and Motivational Research

##### Reimbursements

You will not be provided any incentive to take part in the research.

##### Confidentiality

We will not be sharing information about you to anyone outside of the research team. The information that we collect from this research project will be kept private. Any information about you will have a number on it instead of your name. Only the researchers will know what your number is and we will lock that information up with a lock and key. It will not be shared with or given to anyone except my PhD supervisors and examiners.

##### Sharing the Results

Nothing that you tell me today will be shared with anybody outside the research team, and nothing will be attributed to you by name. The knowledge that I get from this research will be shared with you before it is made widely available to the public. Each participant will receive a summary of the results.

##### Right to Refuse or Withdraw

You do not have to take part in this research if you do not wish to do so, and choosing to participate will not affect your work in any way. You may stop participating in the discussion at any time that you wish without your job being affected. I will give you an opportunity at the end of the discussion to review your remarks, and you can ask to modify or remove portions of those, if you do not agree with my notes or if I did not understand you correctly.

##### Who to Contact

If you have any questions, you can ask them now or later. If you wish to ask questions later, you may contact me:

Don Parker  
Senior Lecturer Advertising Design  
School of Art, Media and Design, University of Wales, Newport  
City Campus, Usk Way, Newport, South Wales NP20 2BP  
Tel : +44(0)1633 432634

This proposal has been reviewed and approved by the University of Wales, Newport Ethics Committee which is a committee whose task it is to make sure that research participants are protected from harm. If you wish to find out more about the University of Wales, Newport Ethics Committee, contact Information at the University of Wales, Newport, 01633 432432.

## Interview 5 with NM September 2011

What I'm interested in is questions surrounding the ideas of persuasion and influence that's central to our understanding of how a consumer demonstrates choice. That's what I'm interested in. There's been an awful lot done on it – there's all sorts of ways of doing it, but I'm looking at the effectiveness of advertising on the purchasing process: not in terms of pounds, shillings and pence – this is all the motive. It's really how you feel – did that work, you know. It's qualitative, not quantitative and what I'm doing is using myself as the kind of research tool, which I'm allowed to – it's legitimate, then that makes the research unique, because it's my interpretation of what people are telling me. The idea is that I interview a lot of professionals like yourself and SP and then I take that and I interview consumers. Now they could be specific or they could be general – on the whole I think they're going to be general – and show them certain items and things like that and say, 'oh, you've got feelings, how do you feel' and I'm just looking to gain an insight into that process. This stems from years and years of just looking – and you've done it yourself – looking at a million and one books on the subject and thinking 'how do you know that?' And then it seems to me that they just give you a list of things - 'it's this, it's this, it's this' and then you just end up with a huge list of things and you go 'that's not an insight into it, that's just a list of tricks, so that's what I'm looking at.

Alright. I hope I can be insightful for you.

And it's just a conversation – it's not a Q and A. It's not like an interview on the radio; it's just a chat, because we've both got opinions and that's the good bit. So, I wanted to know – and I suppose just to start it off – to what extent does your work persuade and influence the receiver, that's the first thing, when you do something, how much do you think it works?

Um, I think I might be coming at this from a design as well as a marketing point of view, because I have to choose what things to design, based on how much I think people are going to love them and basically the design is the marketing. We don't have a marketing budget; it's all to do with how much we can get people to love something that we do. What was the question again?

Well, it was kind of more or less that. I can ask straightforward – this isn't really a question – how do you get somebody to love what you do? I'm fascinated by this; its years and years and we've worked

NM:

I think a combination of ... I try to be insightful about what I think our customers are going to want and what they expect from us and then we try to be persuasive, once it's done, about convincing them that they do love it, so I suppose it's two steps and in a big organisation that might not be as connected as it is here, so I design lingerie; it could be any style, it could be modern or vintage, it could be functional or just fashion and on a smallish budget you have to narrow down your thousands of ideas into maybe ten that you really want to go with and spend money on.

I've just realised that you and I have never had this conversation. It's weird, isn't it, it's like 'we've never had this conversation in all the years we've known each other!'

Well, I've only been doing this for quite a short while and I'm learning as I go along, so yeah, constantly I'm trying to decide what people will love more, but sometimes I get it really wrong.

I'm as interested in that as I am the right.

And when you get it wrong it's normally because you've tried too hard to get into their head. When it goes wrong it can be because I've really listened to what people say that they want, but when it comes down to it they don't want it anymore – they wanted it then.

That's fascinating – yeah, yeah, yeah.

So basically what people really want from us is new and exciting and innovative things that they've never seen before, so they couldn't possibly tell me what they want and then me do it, because then it wouldn't be something that surprises them.

So they're looking for surprises?

Yeah, I think people are constantly ... well, it's fashion, so people are constantly looking for surprises and unique things that can help them identify their own personality, so as with all great inventions, the best things we've ever done have been accidents and we've done them because we thought 'well, we love them. Customers won't love them but we'll do it anyway', and then the customer has loved them.

Don Parker 13/1/2015 18:00

Comment [4]: Ambuity

Don Parker 6/9/2014 11:48

Comment [5]: MC:(M)

Don Parker 6/9/2014 11:49

Comment [6]: MC:(W)

Don Parker 6/9/2014 11:49

Comment [7]: MC:(M)

Don Parker 6/9/2014 11:49

Comment [8]: MC:(W)

Don Parker 6/9/2014 11:49

Comment [9]: Connal

Don Parker 6/9/2014 11:50

Comment [10]: MC:(W)

Don Parker 6/9/2014 11:50

Comment [11]: MC:(M)

Don Parker 6/9/2014 11:50

Comment [12]: Connal

Don Parker 6/9/2014 11:51

Comment [13]: MC:(W)

Don Parker 6/9/2014 11:51

Comment [14]: MC:(W)

Don Parker 6/9/2014 11:51

Comment [15]: Who?

Don Parker 6/9/2014 11:51

Comment [16]: base, uncertainty?

Don Parker 6/9/2014 11:53

Comment [17]: MC:(W)

Don Parker 6/9/2014 11:53

Comment [18]: MC:(W)

Don Parker 6/9/2014 11:53

Comment [19]: MC:(M)

Don Parker 6/9/2014 11:47

Comment [1]:

Don Parker 6/9/2014 11:48

Comment [2]:

Don Parker 6/9/2014 11:48

Comment [3]:



Don: Is there an example of that?

NM: Yeah, everything that we did to do with the string.

Don: Really?

NM: Do you want to have pictures?

Don: Later on. This is really a chat for now. I know the work, yes, but if it helps you discuss it then that's fine.

NM: I don't know if you've seen this.

Don: Yeah, I have.

NM: So everything that has all been made out of this stuff has been ... was basically not ever really have supposed to exist and now it's half of our turnover.

Don: No way.

NM: And then everything that looks more like this – this is supposed to be the thing that everybody wants –

Don: This is the one that you planned?

NM: Yeah, this is the one that's come through research, listening to customers, listening to what people say that they think they want and this is the result of that kind of logical thinking –

Don: Really so more I'd say traditional – not traditional but ...

NM: Traditional, but with a twist.

Don: Yes, more of what I understand to be underwear or lingerie, I suppose.

NM: Of course so people have always said "yeah, yeah, that's what we really want and that's what we really need" but when it comes down to it, they do like this: it's just that they love this.

Don: Really? Fascinating. No, I'm genuinely ... okay, so why do they love it?

NM: Well, its ...

Don Parker 6/9/2014 11:54  
Comment [20]: Paise?

Don Parker 6/9/2014 11:54  
Comment [21]: MCI(W)

Don Parker 6/9/2014 11:54  
Comment [22]: MCI(S)

Don Parker 6/9/2014 11:54  
Comment [23]: MCI(M)

Don Parker 6/9/2014 11:54  
Comment [24]: How?

Don: Can you see why I'm doing this research, because I'm now allowed just to ask really nice questions like that that are bloody awkward!

NM: It's not awkward. I'm just trying to say it clearly I suppose and figure it out. It looks nice. Basically this stuff actually has an effect on the wearer. This does too: this squeezes your fat bits and makes you look thinner and more curvy. This is different; the way this actually lies and sits on the body – it all tickles and tingles – so it doesn't look lardy or anything like that, and it basically looks more fashion than sex, but it's a really kind of tickly, tingly thing to wear. People have been wearing them to work and obviously we'll get to the Facebook bit, because that will form the core of most of the communication that we've done that can prove that people love stuff, but yeah, you know I had someone e-mail me the other day and she said "I'm wearing the string body suit. It's a bit like that, but it's got a different shape, it's got a lining in. She was wearing it to work – she works in a finance company."

Don: Amazing! One, you know I think that people are strange already and two, I think that women are even stranger! And this came out of an accident or just you fancied doing it? Give it a go, kind of thing.

NM: Tying and playing with some fabric that we had lying around, but the whole collection's got an endorsement element to it, which is basically the story that everybody gets given about it, is that the string collection came through as a result of a collaboration that we did with Katie Tunstall. She had nothing to do with the actual collection, but she wanted us to use some of this fabric on some trousers that we made for her and then I had some of this left lying around and I was playing with it and then we ended up with some really innovative fun designs that no-one had really seen before, so before it even went to market it had endorsement from a celebrity, who is kinda cool, not tarty, you know, she's known for also being quite innovative, because she did all that, she was the first person to do all that foot stomping thing. She's not necessarily viewed as a sexy celebrity either.

Don: Or what people consider that, whatever that is.

NM: Yes, she's quite an odd one, but it just so happened – everything about it, it just so happened, it just so happened that we did this thing for her and it resulted in this. The actual product itself had never been seen before, so it had surprise and uniqueness. Also, it has a story whereby the whole collection is made in the UK by NM

Don Parker 6/9/2014 11:55  
Comment [25]: No xxx here. MCI(W)

Don Parker 6/9/2014 11:55  
Comment [26]: MCI(M)

Don Parker 6/9/2014 11:55  
Comment [27]: MCI(MS)

Don Parker 6/9/2014 11:55  
Comment [28]: MCI(M)

Don Parker 6/9/2014 11:55  
Comment [29]: MCI(S)

Don Parker 6/9/2014 11:55  
Comment [30]: MCI(S)

Don Parker 6/9/2014 11:55  
Comment [31]: MCI(W)

Don Parker 6/9/2014 11:55  
Comment [32]: MCI(W)



and both of you and someone else, you know, I try and keep the names away from everybody. You're like, "this is this, and this is what we do" and what I would ask, in that respect, is do you think some of it is just a hunch?

NM: What I'm saying or some of what they're saying?

Don: No, the way you market, the way you get your ... is advertising effective is, I suppose, what I'm saying or is it a different thing now, or ...

NM: I actually think the marketing has completely changed, but I don't have a massive budget that I can test theories out on, but ...

Don: Well, part of what I'm hoping to do in the future in the relationships that I'm building with people is hopefully my ethical view of not telling people stuff is that the reason why I started doing this – what, five, ten years ago now – is that here I am for free.

NM: Was there ever – like before the internet happened – was there really ever a way to identify people who were already hot leads or products?

Don: There is a lot of written work about that, there was a huge amount of work done. One of the guys that I'm following – manufacturing consent – like Chomsky, over with a guy called Ernest Dick in the '50's in America; there were a lot, a huge amount of companies set up, that's what they did. They looked for target consumers; they did in-depth interviews with thousands upon thousands of people.

NM: But it was all based on demographics, not based on facts – how in the '50's would you have identified a large quantity of people who are just thinking about finding your book or a book that's been described ...

Don: I don't know. This is it.

NM: It was all mass – it had to be all one way.

Don: It was mass communication.

NM: Down to, I suppose, one-on-one; not door to door Salesmen – like still one way, from one to title other.

Don Parker 6/6/2014 11:59  
Comment [43]: MC(3,M)

Don Parker 6/6/2014 12:00  
Comment [44]: MC(3,M),K(5)

Don Parker 6/6/2014 12:00  
Comment [45]: MC(3,W)

Yeah. From the advertiser let's say, for example, for want of a better phrase, to the consumer has always been one way.

NM: But then, the thing is, since the internet happened and mobile as well and when we were at Turner and mobile and inter-active marketing there and at 365 ...

Don: Sorry to interrupt, but this is not just a conversation about 'NM'; it's like your experience of brands is huge.

NM: So then – and this was like ten years ago – ten to twelve years ago – two-way communication was the thing that all the marketing magazines were kind of going on about and of course in the inter-active arena they were all trying to figure out how you could make it work and these were still quite large companies that I was working in and just not connected to the products or the customer in any way like we are now – it was just not possible. So the sort of things that people would come up with would be "well, let's invent a mobile game and we'll get the two-way communication whereby we'll send something and the customer has to answer it and then we'll send something back and then it's a game and then we've got two-way communication", so therefore "job done", but the focus was on creating a two-way communication, not on ...

Don: The product.

NM: On receiving love back about something already, because it's actually not something that you can convince people to do anyway. I mean, they just do it if they want to, don't they?

Don: Absolutely. It's choice. I suppose this is what we're getting down to – it's choice systems, which I'm ... at the root of everything I'm doing and I'm trying – I'm not sure if I'm trying to avoid talking about it, it's like free-will and choice are the things we're talking about here. They're the things that really fascinate me and in the conversation so far we've got to it very quickly. Yeah, this is what I'm just trying to look at. It's all these theories that we've examined and all the things we've worked with. You know, you at Ministry and then Cartoon Network and other places as well and here. It's like we've always been looking at it and I still don't know, and this is why I'm doing the PhD this is why I've spent five years of my life reading piles of books and writing stuff and I can show you it all if you're ever interested – most people it would send them to sleep – but it's like "have we been doing all these years?" Does it work? And honesty at the moment – and I don't normally say this in these kind of conversations – I'm not convinced – I'm genuinely

Don Parker 6/6/2014 12:00  
Comment [46]: MC(3,M)

Don Parker 6/6/2014 12:00  
Comment [47]: MC(3,M)

not convinced. I'm not trying to set a trap, I'm not trying to prove you or me wrong but you know, you're telling me I feel the same thing, does it work?

NM: Well, the thing is – the only reason I'm now in a position to say what I just said about those companies doing those things, the only reason I feel qualified to say those things is that now I have personal, first-hand experience of what happens when you do have a phenomenon, when people do genuinely love something. That is the Holy Grail, we've accidentally stumbled across it and we're trying to hold onto it and build it.

Don: So the Holy Grail is this ...

NM: It will only last a certain amount of time until it's not new anymore and it's not endorsed by enough people and it's this string collection.

Don: So the Holy Grail is ...

NM: We didn't create a mobile game. We didn't pay opinion-formers to say things or wear things ...

Don: Yes, the usual, what we'd normally say "we're going to have a list of things we've got to do".

NM: It just happened and it's making us a lot of money.

Don: Great – fantastic news personally.

NM: Now, we will try to prolong it because we – it's a really nice feeling and I now know that what we were trying to do for all of those years and with all of those companies and when we were in those companies, you know, us in the marketing team and we felt like we were achieving the objectives, because when you looked at it with numbers we were and I suppose we were to the best of the ability of a large corporation, you know, and the thing is 'Scooby Doo' and the 'Powerpuff Girls' and all of those cartoons can't possibly receive the same kind of love from their customers as we're getting from these string garments.

Don: Yes, I can completely see what you're saying.

NM: The only thing is that kids – it's really difficult within a kid's arena to actually harness ... you've got to be careful about how they're allowed to communicate with you, about how you're allowed to

Don Parker 6/6/2014 12:01  
Comment [48]: MC(3,M)

Don Parker 6/6/2014 12:01  
Comment [49]: MC(3,M)

Don Parker 6/6/2014 12:01  
Comment [50]: MC(1,W) + MC(2,S)

Don Parker 6/6/2014 12:01  
Comment [51]: MC(3,M)

communicate with them. Who are the opinion-forming kids, you know, you can't – it's really difficult to ...

Don: It has been done.

NM: Well, yeah, but you can't – the thing is, how many four-year-olds have got their own blog about an expert in cartoons, whereas in fashion, we're lucky that there are millions of people who wish to make their mark on the world by having a blog which expresses their identity and might possibly one day make them into someone known within the industry and it's a self-feeding frenzy. I mean, some of these people do it just so they can get to the catwalk, fashion week shows and get some freebies.

Don: Yes, it blows my mind.

NM: So it's the kind of industry that feeds from love, so we're lucky that we've got that and we're lucky that we have actually experienced first-hand and I mean first-hand ...

Don: Yeah, I know you genuinely mean it.

NM: Because the products I've designed are NM, so when someone says they love the product, I feel like they love me, so it's a much more personal and emotional thing.

Don: I know when you talk about it and sometimes you don't, am I right here – you don't want to talk about it because it is quite emotional for you, would you say that it is?

NM: No, normally I just don't like to ... if I talked about it all the time it would be really boring for me and really boring, I fear, boring for everyone else. I can talk about it when there's a reason and this is enjoyable ...

Don: Oh good, thank God for that – I hope you're enjoying it!

NM: When you're at parties and people go "how's it going", you know, it's bollocks – they don't mean like "tell me everything", do they, they just want to get past that bit and talk rubbish.

Don: Yeah, they're usually talking about themselves actually, I've found. Themselves, yeah, and you know, you just can't be waffling on about this stuff all the time.

Don Parker 6/6/2014 12:02  
Comment [52]: MC(3,M)

Don: No, but you'd be surprised how often we don't.

NM: Actually, what is probably a good point though is that one element of the sort of 'love bubble' that we might be lacking is me being a spokesperson more – like in the media and just generally getting out there and getting heard by people so, for instance, when we were on the One Show we had a huge surge of love after that and people who were local came round that evening to buy lingerie, because they felt they'd discovered it. Basically you can't discover anything without seeing it at all, but they don't want to discover it from a method that was orchestrated in order for them to discover it, which is what marketing can be, which is why people love to find things on Facebook, be recommended by friends, see people on the telly, but like not doing an advertorial or being involved in a discussion about something; everything has to be genuine, but of course there is only so much of that stuff available, which is why companies start to try and spend money to orchestrate things, but the more you orchestrate it, the less powerful it gets.

Don: So you're saying there, if I'm following the logic of it, just as to and fro: you're saying with 'NM' for example, that you can do that, that you genuinely care about what you're doing and that's what you do, but then there comes a point when the company grows to a certain point and they try to engineer that care, concern, love – let's say love, love's a good word ...

NM: Well, you know, think about Richard Branson and Virgin. He obviously realised really early on the power of having a spokesperson that people could love and be connected with and he did stuff and still does – that made people understand what he was all about and of course, he actually managed to tap into everything there possibly was available. We're not, we just wait for it to come to us and we're not really that well known yet!

Don: It comes up a lot in conversation – a lot.

NM: Well, because the other example would be other companies often who did – is it the Easy Jet guy, the Greek guy? I mean, he's a bit of a spokesperson and it did help ...

Don: But he's sort of vanished again.

NM: But it's a little bit – it was always a bit – when Richard Branson was this kind of cool dude and he obviously lived in a mansion, but was welcoming people, I suppose, into it.

Don Parker 6/6/2014 12:02  
Comment [53]: MCI(M)

Don Parker 6/6/2014 12:02  
Comment [54]: MCI(M)

Don: Yeah, with Richard Branson I was told by somebody, we had one of these conversations the other day – that what he does, he never made his company bigger than 40 people and after that he won't make the company bigger, he'll set up another company.

NM: Interesting.

Don: He won't do it. And talking to this ad agency guy – very top secret – he's resigned from a company and he's setting his own up; obviously I can't say who that is and he said the company he's in at the moment has expanded to 40 people or more and he no longer knows anybody and once he doesn't know who those people are, he doesn't want to work that way any more, so it's this realism, this authentic experience ...

NM: Well, its like A Star, the company that make our sensible lingerie. They've got 2,500 employees or more and so you end up with people who work in head office, who send all the instructions – so the head office is in Hong Kong, the instructions get sent over to the factories in China. They've got all these talented people who develop things, but they hardly ever meet each other and they don't really know each other and some of them don't even speak each other's language and all of this is for clients, who are then elsewhere – all around the world and basically they just somehow lose an element of the sparkle that they were designed with.

Don: You mentioned this thing earlier on – the Holy Grail – which I love that, that's a hell of a thing to say and it's this, what – emotional connection or ... what are you saying that this Holy Grail is for you?

NM: Well, it's when the love is actually coming from the consumers to the product; not the other way around!

Don: And that's it?

NM: That's it and then there is those various ways, you know: endorsement, genuineness, uniqueness – what would the word be for ... it comes under the genuineness sort of title, but actually there's a word for it: it's when you know the source of the thing that you've got; down to the sheep that produced the wool that knitted the jumper that you wear.

Don: My friend says authenticity and provenance and things like that.

Don Parker 6/6/2014 12:03  
Comment [55]: MCI(M)

Don Parker 6/6/2014 12:03  
Comment [56]: MCI(S)

Don Parker 6/6/2014 12:03  
Comment [57]: MCI(S)

NM: It's provenance. Which is a bit of a word – I think there's another word as well, but it is provenance, so like for instance when we went to see my dad, we went to this brewery in Timern called Kingsmead Brewery. We went up there, they make their own beer, they also do lunches – they make their own pizzas, they bake their own bread, they've got two kids there. You go up there and they are just ... it's all about them and then if they make pork pies they make it from the pigs who live on the other side of the hill. The pigs eat the grain that they use to make their beer; basically they know what everything is. But then there was this company who were doing jumpers and there would be a ticket on the jumper that you buy and it says 'the wool from this jumper has come from Dolly the sheep, number 32'.

Don: Yeah, it's like those Walkers crisp packets where it says 'these crisps were put in this packet by so and so'.

NM: Yeah, basically knowing who made the thing that you're about to consume is definitely a way to feel more connected, but then you've got it when it's contrived – like the Cilly Hicks thing – and when it's real.

Don: I was going to ask you on that, with these two products. How could you manufacture – could you manufacture the behaviour of this for consumers to consume it – could you capitalise on that? What would you do?

NM: I mean, yes you can. You can pay celebrities to wear it. You can pay opinion-formers to say things about it.

Don: Would you do that ... knowing what you just told me – would you do that now, with this product?

NM: No, because we don't have to. There's celebrities wearing it all the time. Paloma Faith sent us a postcard to say she loved it. Rihanna's worn it – Alexandra Burke's worn it like three times in the last week – so no – we wouldn't pay them!

Don: Would it damage your ... I suppose I'm moving away from that – would it damage your brand if you were seen to be manipulating that or ...

NM: Possibly, yes. I mean, they do these gift lounges, celebrity gift lounges at the MTV Awards ...

Don: Oh yeah, I know, hand the bags out, is that what you mean?

Don Parker 6/6/2014 12:03  
Comment [58]: MC2(S)

Don Parker 6/6/2014 12:04  
Comment [59]: MC2(S)

Don Parker 6/6/2014 12:04  
Comment [60]: MC2(S)

NM: You all stand in a room and you have a table with your products on it and the celebrities go round and they go 'right, sell it to me, go on' and you basically have to be some kind of performing monkey and you go ...

Don: Sorry, that sounds soul destroying.

NM: And then you go "oh come on Madonna, please have your photo taken with this" and she'll have to go and have her photo taken and basically that is almost the antithesis of it, because if you have to go and do that, then it's having to be contrived, isn't it. But the point, I suppose, of that manufactured behaviour is not ... I mean, for the companies it's a lot about the photo because they can use it, it is evidence, but how much more power is there in Madonna – if she actually genuinely liked it when she was there and discovered this thing; maybe tweeting about it and going "I've discovered Ugg boots today" and you give them these things and they take them home, but the thing is, this kind of contriving – it's really common. Celebrities get bombarded with stuff all the time and if they didn't choose it or if they didn't pay for it, then they probably don't love it enough to tell any one about it; therefore is there any point in even giving it to them? So we haven't paid people to wear this stuff, but what has happened is the stylist for Rihanna has been round and gone. I really like that – can we have one for Rihanna? and we've said "yes" and made one and provided it to the PR agency and they give it to the stylists the next time they come. It's been requested, so that's okay, but in the past we've wanted to just send stuff out and we've gone "my God, we've got loads of products. We've got stuff to spare, why don't we just send birthday presents to celebrities and things like that". But there's no point, because when it's their birthday, how many anonymous packages are they going to receive, you know, and will it even get to the celebrity? No, their PA is going to take them, aren't they?

Don: Yeah, and they're going to wear them or give them to their mate or something.

NM: And who cares what their PA thinks about something; if they tweet about it, it's pointless. I mean, it's not pointless because it's still a happy ...

Don: Happy person.

Don Parker 6/6/2014 12:04  
Comment [61]: No comment

Don Parker 6/6/2014 12:05  
Comment [62]: MC2(S)

NM: ... happy, loved customer who loves the thing; but it's not the same as someone who's got 750,000 followers on Facebook, is it, which Alexandra Burke has. She's not even A list, but ...

Don: Unbelievable. Well I think that's really fascinating. I just wanted to take a little journey back where we were talking about the history of your ...

NM: Actually, before you do I was just going to say that basically it's all about the choice – whether it's an opinion-former or a celebrity or away for free or putting a product in front of someone's face, is not the same – not even 1% as powerful as that person coming across it and requesting it through their own choice.

Don: That's a hell of a thing. I mean, I want to say I agree, but that's kind of a door closing for me in terms of conversation. I just have to accept that and think 'wow, that's an interesting thing', especially with your ... I know I know you but your experience is vast. Some of the brands you've worked with. But then I was trying to think as you said that; okay then therefore, after all that, would you do a TV ad and how would you do it?

NM: Well, we would because at the end of the day, in order for somebody to choose something, they do have to have heard about it from somewhere.

Don: Awareness.

NM: So you do need some awareness and, if we wanted to be like Bill Gates – I want to have a PC on every person's desk – you're not going to just achieve it through word of mouth alone. The fact is we're a small company and we're getting by without it, but yeah, we would do TV ads, we would do press ads in Vogue and whatever. A couple of things: before we'd even consider doing it, we would need to make sure that the conversion rate in our shop, which is our website, was good enough to be able to work out sums, so that if 100,000 people see this and 5% of them Google 'NM' and come to our website and then 3% of those actually buy something, then we know how much we can make as a result of the TV ad and planning to make. At the moment our conversion rate is about 2% and we make about 50p for every single person who visits our website, but the reason we make 50p for every single person who visits the website is because they've all chosen to visit the website, either by Googling for something – it could be they Googled for

Don Parker 6/6/2014 12:05  
Comment [63]: M(C)S

Don Parker 6/6/2014 12:05  
Comment [64]: M(C)S

satin knickers – found us and came along. They don't always have to Google for 'NM'; they have to be looking for something that we've got. As soon as you start pushing ads out the people who come to your site become people who weren't actually sitting at their computer, looking for a pair of satin knickers. They were watching The Great Bake Off and thinking about cakes and then they saw an ad for some nice knickers and maybe they stored it in the back of their head for a while or maybe they Googled it straight away; either way, they're vaguely interested, they're not like already ready to buy, so the 50p per visitor to our site would go down, wouldn't it, because less of them would be ready to buy. So there are economics involved but, yes, having a greater spread of awareness can help more people to discover your brand. There's this rule of thumb – how actually it's not until somebody's heard about something 7 times that they start to be aware that they like it and they're quite interested in it.

Don: So like a positive reinforcement, sort of thing. You get to a certain point ...

NM: Yeah, and like 7 times; ideally each from a different media. So ideally you want to see a TV ad, not even notice it, see a press ad and not even notice it, but it's a subliminal thing, isn't it, you flick through, you might see it or you might not, but you're flicking through a magazine. The third time you might see a banner line – I was thinking about ads, paid for things – and we're doing a show called Erotica –

Don: I know of it – I went to the first one, many years ago.

NM: So you might see the brand at the show, followed by hear about it from a friend, followed by see it being worn by Alexandra Burke and then decide – maybe this is something that I should look at – it's quite unlikely that anyone would go – after one hit, one press ad, one TV ad, they're not exactly going to go "wow, that brand's amazing, I must go and buy stuff immediately!"

Don: Buy everything! Have my credit card!

NM: So to prove that, we were on the One Show and it is the highest rating TV show in the UK – I'm not sure how many viewers there are, but it's prime time, every day and on TV and we had a minute – I was speaking for a minute and we had a credit, which is unusual, and after that a few million people saw it and heard me talking and there was like a video of all our models wearing the stuff – it was like a proper full-on showcase and after that, yes, the

Don Parker 6/6/2014 12:06  
Comment [65]: M(C)S

Don Parker 6/6/2014 12:06  
Comment [66]: M(C)S

Don Parker 6/6/2014 12:06  
Comment [67]: M(C)S

he functions. I'll have to show you it – it's really interesting, and I think you'll like it and how he positioned himself in the middle of the company very strategically. I think you'll like it – I'll show it to you, away from this – but it's another paper that we were doing and I found this wonderful diagram and it's just like the CEO bang in the middle and everything just radiates out from it.

NM: It's physically and ...

Don: Spiritually, the lot.

NM: And on paper as well.

Don: And the whole thing, because he's a Zen Buddhist and it's all about simplicity. I'll show you it – I think you'll like the diagram. But the fun question that I was going to try and maybe end on was like, okay I understand the process and the economics for the advertising, so if you were – and I don't know if this has got anything to do with it – if you did an ad, let's say a TV ad, what's a nice visual thing for you to see what would it be? What would you do? I don't mean the whole campaign, just for instance, the first thing that pops into your head. Would it be an ad or would it be something else. This idea or like, you know, your unique relationship with the brand and the consumer. I'm not going to hold you to it as well.

NM: Um, well, the thing is I've said that we'll do TV advertising. If an amazing deal came along we probably would, but it would be more that we as a brand need to do more like grass roots stuff, we still need to do events and things that people can experience with us actually there and those things might involve audio/visual things at them, but if we did a TV ad it would be an ad for products that are available on our website!

Don: Straight forward?

NM: Yes, but how that would be executed is up to whatever agency would be doing it for us.

Don: Damn you! Damn you to Hell! I was thinking she's going to say it, she's going to say it – oh no, she's passed it over to the ad agency! Damn, I've got to go and interview to even more people now!

NM: No, I mean we could do anything we want.

Don Parker 6/6/2014 12:07  
Comment [71]: MC (W)

You just sit there and what do you do then – go and bang your head on the table or something or laugh!

NM: We just say "we've got another one that's similar and you have to have this, because otherwise that will sell out as well".

Don: Do they go for it then?

NM: Yeah, yeah, normally.

Don: But that's crucial, that's the crucial thing. I find it fascinating.

NM: The feeling that you're going to miss out on something makes you choose it and choose it more quickly possibly –

Don: Rarity is this or scarcity or something or just "I want one"?

NM: Well, like "something is selling out quickly, therefore hurry up and buy it" – but then if you're not really able to say that because you know, you're not going to sell out, you're going to make more, basically it's all about special offers, isn't it, but what's the point in someone choosing something just because it's cheaper than normal – that's not love for the product, that's love for a bargain and that bargain is any old bargain.

Don: Yeah, any old crap, any old tut, as what's his name says.

NM: Not loyalty. But where the brand loyalty really leaves us, I don't know, you're not going to be loyal to a brand that you don't love any more, are you, the brand has to keep being lovable and new.

Don: Immediately Apple springs to mind, it's that kind of thing.

NM: You wouldn't be loyal to them if they didn't keep bringing out new things, so there's no such thing as "oh yes, I'm loyal. I'm loyal to Apple, I'm married to it!" No! HP brought out a tablet and there was some kind of offer going on and one of my friends got one for £40 – you know, "I'm loyal to Apple, but this one was £40!"

Don: "Way much better than love. The love is now that I've got an extra £350 to spend on more love for me!" Maybe it's something to do with that, that sounds quite interesting actually. The other thing is that Steve Jobs has just resigned and it's like that's going to be a very interesting thing to track. I know Apple can be a cliché, because everybody talks about it, but I'm genuinely interested in the whole thing and I've been reading up on it quite a lot and how

Don Parker 6/6/2014 12:07  
Comment [70]: NC (M)



Don: Course you could – that's why I asked. It was a bit of Devil's advocate.

NM: I mean, it's hard to know isn't it. I think we'd want to show the product. I don't think that we'd do one of those 'this is a product, you're not going to see it but we'll show you how it's meant to make you feel'.

Don: You wouldn't do a Honda ad then?

NM: Probably not, although I don't know – who knows.

Don: I'm just curious. Shall we come back to that one another time? Just as a 'get it in there'. I don't know if I've got much more. I'll just check my questions. You see, there's all these ideas of how the media are controlling advertising as an income source for the media – I don't think we need to ...

NM: Oh – there's an awful lot of shit media that doesn't actually produce any results whatsoever. Take as an example local independent magazines, you know, what's the fucking point of them?

Don: Do you know, I was trying not to do one of my horrible laughs all the way through this interview and you've caught me completely!

NM: We've got people ringing us up all the time. I mean, okay, let me just rephrase slightly.

Don: Yes, please! That was classic!

NM: Here's the point. If you're a local hairdressers or you are a local plumber, then fine, by all means, advertise in some free local press things, but these guys come to us all the time and they're like 'we've got this amazing advertising opportunity for you. You have to pay money to help us support our magazine so that hardly anyone can hear about it, printed on crap paper' – it won't be in colour – great, thanks – "so you get to use our imagery that will make your magazine look better and we're going to pay". Thanks – and how many people are going to find out about it that are likely to buy our products? 'Oh, none!' Because Market Harborough's full of old people.

Don: I know, I lived in Usk for a long time.

NM: Basically people who sell media and who want to sell it to anyone, just anyone, regardless of whether it's targeted to their market or not – there's loads of that media and TV is included.

Don: Yeah, it's fascinating and I've always had this thing and I've started collecting them. You know the kebab menus that come through the door?

NM: Yes.

Don: You know, they're like ubiquitous and that's selling, isn't it.

NM: They last about two seconds. They come in through the door. I practically catch them as they land and they go straight in the bin.

Don: To me – and the reason I use it – and sorry to anyone who owns a kebab shop in the world, but they're the lowest of the low in terms of ... they're the bottom ... and that's horrible, there's a lovely kebab shop that I go to, they're the bottom feeders of the advertising world, you know, and then you've got – what's the biggest – let's say ...

NM: Well, actually, I've got an example.

Don: Go on, you know what I'm trying to get at.

NM: Basically it's all about persistence, isn't it, so if you're going to start paying to do something you have to do it persistently until it actually works.

Don: Yes, throw it at it 'til it sticks.

NM: So with TV ads you have to buy into it – you know, you basically decide – how many people do I want to reach, how many times and for how much time. And of course, you can't just buy the TV ads, you also have to pay for research to see whether or not people have become aware.

Don: We've all been in that world.

NM: Yeah. But Domino's opened recently at a petrol station a little bit out of Harborough. They basically look like they're a large family, I don't mean to sound like a cliché or anything, but ...

Don: Do you mean Domino's Pizzas?

NM: Domino's Pizzas seems to be owned by a large Indian family in Market Harborough and all these Indian guys stand around on roundabouts, in the town centre, wearing Domino's sandwich boards and me and SP must have seen them like 35 times and one day last week we were like "mini-size pizza for £5.99? Do you fancy a Domino's Pizza?" and actually we didn't fancy it, but basically it kind of started to work a little bit.

Don: Very close!

NM: It just kinda started to work; persistence.

Don: Well, that's very interesting. This is slightly on the Domino's Pizza tip: is in Newport, where I now have to work – lucky me – I walk through this town centre bit and it looks pretty grim, but the other day there were these Indian guys dressed in Domino's Pizzas outfits, standing around with like Domino's Pizzas on a kind of a pole, handing out pizza, like a slice for a pound or something like that and I can't eat wheat, so that's what stopped me, but I tell you what, I'd have been stuffing my face! I mean like, the simple basics.

NM: It is real simple basics, but I suppose it's a simple basic product and they're doing simple basic local advertising for people to come and buy.

Don: Maybe that's why kebab shops work with the thing through the door, but when you get more into this you're talking about love and connection and you don't get that perhaps ...

NM: Well, I've got an example. Sometimes it's just the way that people word things ...

Don: Okay – fascinating.

NM: This is really a fashion industry kind of thing. It doesn't necessarily happen in food, cars – cars maybe – but it's not an everything kind of thing, but for instance, the latest person who are loving our stuff are called the 'fashion ache', as in they need it, they want it so much that it aches, it actually hurts.

Don: I've never heard of this!

NM: 'The Fashion Ache' and they say 'if you're after some hot new underwear that looks a little bit different to what you find on the high street, then I've got just the thing, I've got just the thing – and this

person is now taking ownership and saying that they have got the thing. It's the NM Autumn/Winter Collection. Ladies, it's time to get innovative with your undies' and then it goes on and on. Next you've got Alexandra Burke on her birthday, wearing our string bodysuit with a birthday cake, blowing out the candles in front of an audience, who are singing happy birthday to her ...

Don: Good God!

NM: And she's wearing the 'NM' birthday suit.

Don: Fantastic! Unbelievable! Is this it here? (plays clip).

NM: And Alexandra Burke said after she'd worn this, she said that she had never felt so confident on stage and she loved 'NM' and she meant it so much that her stylist said that we could actually use that as a quote and so that went into the press release. So it's all very well sending things to random celebrities, but that won't result in this.

Don: No way, no.

NM: It has to be requested by the stylist and you don't have to go through this song and dance 'oooh, they're really rare. I don't know if you can have one'

Don: Sucking your teeth – "oh, I'm not sure!" and you can get a mountain of them! That's brilliant – I'm very impressed.

NM: That's just the most recent two things on our Facebook, at the moment. That's what I mean by Holy Grail really – that's what everybody's really trying to achieve when they pay for things.

Don: Yes, but we've both worked in those industries and we've both sat there – you probably more than I have – and tried to get people to do these things. "Let's do an ad" – almost to justify ...

NM: Well, we drove round in a mystery machine and paid for that radio exposure.

Don: Yes, it wasn't cheap.

NM: And yeah, it caused some awareness and got some things out there.

Don: So yes, the point of saying that is that I drove the van. I stood and witnessed it – I had a hoot. Still one of the best, fun things I've ever done.

NM: Wish I'd have come with you.

Don: I've got the photos. I found the photos the other day. You should have come, it was a great laugh. Especially the scary woman – do you remember me telling you about the scary woman?

NM: No, I don't remember.

Don: There was this woman that appeared with a little Scooby Doo toy and she was about 30 and she was like "oh, I love Scooby Doo" and it was like very real for her and "can I meet Scooby" and I was like "yeah, okay". I wasn't a minder. I was just driving the van, wasn't I. I was just sort of there and I handed out leaflets and I looked like a bald Shaggy, so I was handing out stuff and later on or the next day we went somewhere else and she came again and then when it got to the next one it was a bit like you had the Psycho music and me and Scooby there and he was nudging me and stuff and it was "let's just come over here shall we and let the children play".

NM: That Disney thing – when you go to Disneyland and the characters are there and they actually hug the children – that is magical, that's absolutely brilliant. "What more love could you actually create between a little person and being hugged by Goofy." Wait, I just want to show you this, because this is the one I was looking for. So this person here has a blog called 'a little mover'. Anyone who has a blog about fashion is an opinion-former and they actually have listeners – they influence people – people read about what they think about lingerie; some more than others. This person "ooh, I think this collection is just spectacular. The string effect is fantastic and I want/need that necklace". This is the fashion industry – want basically equals needs sometimes – it's like that "fashion ache" person; it hurts that you want it that much and you can never afford it but you buy it anyway.

Don: Oh God, yeah. Rolex watches and Omega Speedmaster Pros and other accessories.

NM: I read an article last week, I can't remember where I read it, but they were saying now in China these status symbols have started to become ridiculous and secretaries in particular are spending three or four months wages on a handbag that is like the status

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handbag and now because people want/need and it aches so much and they have to have it, they're spending more than their mortgage on these things. These rental companies have sprung up, haven't they, so you can rent a beauty bag for an event – it will cost you £50.

Don: No way!

NM: Because it's such a status symbol, whatever the latest bag is. But the thing is that every time you go to an event you can have the latest one.

Don: I might do that!

NM: And the same with clothes, you know, you have to wear that latest 'thing'.

Don: Yeah, whatever it may be.

NM: And because they've seen it being worn by someone they have to have it; they can't afford it though.

Don: So there we are and getting back to the original question; it's like the effectiveness of this.

NM: I suppose with the renting people are being enabled to choose things, even if it's way beyond their means.

Don: Are we persuading people?

NM: Well, this is a bit of a whole new subject and I don't know if you want me to throw it in.

Don: I'm quite happy, I've got no ... as long as SP's alright in the kitchen I don't mind.

NM: Because on the internet, right, and obviously we've been talking about awareness and people are able to be aware of more now. For instance, when I just personally want to buy things I will no longer actually go to the shops ...

Don: No, I don't.

NM: Because if I walk around, basically the distance that my legs can carry me in one day in order to do some shopping is not enough for me to feel well researched about that thing. If I want to have a

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black top. I'm quite prepared to go through shops to look at 3,500 black tops in order to know that I think I've picked the one that I think is best for me, so again this is part of the reason why I think you may not pay the traditional forms of awareness anymore, because you can find the people who are looking at stuff.

He's and estate agent and an example of the opposite of what we're talking about really because we've just been looking at houses and offices and things and I'll tell you about that in a bit, so we want to view a house that they've got and they're like "yeah, we want to come and talk to you about your house". Now, there's no way we're going to sell our house through this estate agent, because we don't feel that it would be right for our house – our house is better than this, so we think we'll get a better price and selling it quicker with another agent who fits more, but I've just been like "you can come round, take twenty minutes of our time". We might learn something, let them come round, but they're sort of wasting their time and our time, so this is what happens when you target the wrong people.

Yeah, a good example. How about that – fortuitous.

There he was!

Okay, well I think we're coming now – rather than us going on endlessly for hours and wearing ourselves out. I think if we're kinda happy to leave it there for now and then what I want to do is go through the interview another time and maybe – not like next week – maybe at Christmas or something like that, come back and say "you know that conversation we had, now you've forgotten what you said and I've forgotten. Can I follow up on a couple of things?" Would that be okay?

Yeah.

It wouldn't be as long as this. I'm just curious – we're talking about this thing, what do you think, because I'm still quite new to this, so what I'm doing is every interview that I'm having, different things come out of each one and it starts to get accumulative and you said something and someone else said something else and I'm like "that's interesting" and it might mean when I get to the end of all these interviews that I'll have to completely redo my thinking, because I'm learning. The whole point of this is I did the literature review, I've done my methodology, so I'm allowed to sit and talk to you and have this conversation and understand why I'm doing it, because I'm learning to be a researcher really – that's what a PhD

is, it's no more or less than that – boring – and this bit is the best bit, but what I'm trying to do is remain very open and not give my opinion to you. I want yours and SP's, but then I'll interview the consumers and I want to see what emerges from that. If I can then gain an insight into this and look back on it, I will draw a conclusion, I think, at the end, whatever that might be. I don't know. It's kind of interesting to be on this side, literally, of the table. I prefer it. I did a little design for someone the other day, just a little crappy thing and it just doesn't suit me. This suits me, talking about it for hours on end, suits me. The doing of it doesn't – I don't think I ever did it very well, I endured it more than ... I did. And I'm doing some conversations at the moment and I've got to go up to Glasgow next week and talk to some very, very intelligent people about designing, marketing design – does it exist and all this kind of stuff. And the more you look at it, marketing says I took this high ground and marketing only really existed from the '50's. It didn't exist before than as an idea or a position – we had design before that, you see, and what's happened is that marketing's subsumed everything – "we will now have a ..." and if I look at the design literature and this is nothing to do with the PhD, marketing and design, designers don't talk about marketing, it's almost non-existent in the literature. You know, "we made something, here it is" and it's almost like a childlike "ta", whereas the other side of things is quite complex and I feel that the hunch is, it's a bit of a bubble.

Well, it's ...

I don't mean to denigrate it – I'm just saying ...

No, no, no. The thing is though, you can see why marketing exists because what it's trying to do is try to find formulas that relate to design or production or anything at all, it's a philosophy, isn't it. Find a market need, fulfil the market need and then make lots of money is what marketing is in a nutshell.

You should be lecturing!

The reason it includes design is because you find a market need and in order to fulfil it you have to design something, but design did exist before marketing and there were products that were wildly successful before marketing. Oh paper, you'd think that the introduction of marketing would make every single product a wild success, but in actual fact as proven by our surprise phenomenon, this is the garment, this is the collection that gets developed from the marketing perspective. This is the theory of this, right, people are getting more obese, but they still want to have fashion, so there

are body hang-ups, so we will create lingerie that solves body hang-ups, and it will make a ton of money because it applies to every woman, and more increasingly so as time will go by because everybody's getting more and more fat. It's a perfectly logical reason to a garment. This one was not developed from a marketing perspective at all; it was me and that mannequin, fiddling around with some stuff and going "oh, that looks cool, I wonder if anyone will ... no-one will like it, but I'll just take it along".

Don: And that was it?

NM: That was more successful.

Don: Okay, I think we'll leave it there, because I think I know where our next conversation might go. Thanks for that NM – you're a star. That was really, genuinely excellent.

NM: You're welcome.

### Additional Interview with NM

March 2013

What I've got to do or today, this is a longitudinal case analysis of everybody – I interviewed you a couple of years ago and I've got to get back and talk where we're at and about what happened, so here's your case study, which you can look through if you like. An initial meeting took place and then I broke it down again, so there are five ideas about ownership and stuff like that, so much of the conversation was centred on the idea of the consumer receiver and changing relationships and strong ideas with the relationship with the consumer and receiver were discussed, little evidence was given in terms of outcome. So because it was a discussion we focused on the idea of emotional attachment to the brand being paramount, but some other dialogue is conflicting – this is just me reflecting on this – and direction and action based on this concept is yet to come to fruition, there were a lot of things. This is what was said and I think I might be coming at this from a designer's as well as a marketing point of view, so there was that. Approach was made – word of mouth we were talking about ....

What was the question again?

So this is you and I don't even know what it says now. Love – you were talking about love and the emotion with the brand – do you remember that? Word of mouth, twitter feeds, exploiting that, exposure of the brand and yourself on national television – you'd just been on TV locally and you had a lot of ... BBC TV - do you remember that?

Yeah.

Mass media channels and then this is you again talking, so you can read it if you want. This was interesting and where it got very interesting to me – was the Gilly Hicks thing and the Cath Kidston conversation that we had at the time and it was anecdotal and circumstantial – you were kind of saying they were doing this and there were shades of relationship with Gilly Hicks – "both competitors had a girl next door feel and are at odds with NM's statement about appealing to real women, rock stars and supermodels", so it's kind of conflicted that whole conversation, at the time. I'm not saying that it's where you are now. So the summary of your conversation and this is kind weird – especially as I'm related to you – "the ambiguity and relationship to emotional needs and response is a key factor in the dialogue; personal needs and desires are clear and the brand has serviced the needs of the lifestyle of the entrepreneur to date". Most of the data she captures is conflicting and serves a fee-forming thinking that focuses on the consumer received with an emotional relationship – again this was my research – "the feel of the conversation was of experimentation and speculation" – you're kind of playing with it and looking at it and trying to find out where you're going. Then I interviewed Scott, which was a different position again, which was

really interesting for the research, so that's pretty much it and this is you mapped against my dialogue. So I took the idea of the questions, mapped your responses for strong, weak and medium responses and then there was a sub-text to this conversation which was about more powerful forces upon us as advertisers or brand owners and consumers. Does that make any sense?

Sort of, yeah.

Yeah; it's a bit "let's just throw you this on a Sunday afternoon when the sun's shining". There was a mixed attitude towards the client. It was a surprise that things were ... what was surprising from all the research, yours as well, was that there was no real understanding from any position that there was a tacit understanding of the top down model of behaviour meaning that we – this is just one of my mad diagrams - we here as the owners of a brand can communicate as a brand and here are the consumers and there is this point where we push it to the consumer and they do as they're told. Through all the research ... that is a kind of 20<sup>th</sup> century model of that. Through all my research what came out was that it's a reciprocal relationship, which means that it's shared, and I just wondered what you felt about it.

Any specific questions?

No, not really. It's two years later, you've got this brand and you're very well versed like Scott in brand – understanding a brand and selling a brand and you've worked for other brands. When we first talked about this you were going through that whole early conversation about the shared experience between the consumer and you and I just wondered how you felt about all that right now; that's all. Do you think it is a shared relationship or is it top down? Are you still pushing it?

No, it is shared because the consumer has the power to say what they want publicly, so as an example – also to clarify, I've been sort of on maternity leave since we last spoke really and I'm only just getting back involved; it's almost like I'm picking up where you left off and I haven't done much in between ...

That's nice.

Because I've been busy with Nelly, so only in the last month have I been doing things with social media and two examples from the last month are I've been doing four posts a day, trying to determine the relationship between how many people actually like the page, because I'm collecting fans and we need 100,000, but every post can have comments on it and the more comments you have the better, even if they're negative because Facebook – I'm talking about Facebook really – if you do 100 posts a day and nobody ever comments on them then your 100 posts won't get seen by anyone because Facebook has its own sort of algorithm to do with that, so if you do posts that get people talking then Facebook makes you more visible to more people for free, so in fact just in the last week or so me and Scott have been having

Don Pakke: 8/2/2014 12:47

Comment [1]: MCI(S)

Don Pakke: 8/2/2014 12:47

Comment [2]: MCI(M)

this conversation whereby he'll be getting all uppity about some of the comments that people have left and wanting to delete them and I'm saying, "no, all comments are good." It's like when Max Clifford used to say "all PR is good PR" because as long as people are actually reacting then it's worthwhile, but you could manage PR and you could manage media in a way – no you couldn't – journalists have always had the power to say what they want, but now consumers have got the power as well.

Don:

Yeah, it's changing, isn't it, as a kind of approach. I mean, you've stepped out which is great for me as a conversation; you've come back into it; I'm saying that it seems more and more reciprocal. I've demonstrated hope, that there's a kind of model to behaviour, whereas I felt like we're being our way a couple of years ago and now I'm assuming from what I've done, the research I've done, that it's a reciprocal relationship shared. It's not that they're in charge, it's not that you're in charge or either is in charge.

NM:

You have to like each other. It's a relationship, which isn't a new idea in marketing but it has often been a fluffy idea, whereas now, it's actually quite measurable and the other example is where Scott had ... Scott deals with our sales and someone bought some lingerie and then returned it and it wasn't in a returnable state, which hasn't really happened in our brand before, so Scott returned it to the customer who then kicked off and said that they were going to place negative comments on every ... said that they were going to set up a Google alert about 'NM' and then post negative comments on every single thread on the internet that would ever happen and they worked in social media, so they were like "and I really know what I'm talking about," so £300 worth of goods, which weren't returnable, had to be then accepted back and Scott had to make a big grovelling apology with his tail between his legs, purely because of the threat.

Don:

All I'm doing is that I'm really coming back and we don't have to sit here for hours talking about it. The only thing that I've really found through this research and talking to you, which I really appreciate and talking to a lot of other people as well, is that I think there's now a model which we can demonstrate this actually happening. It's been a fluffy idea, it's been a lose idea in marketing for many years, but there's been no demonstrable model of it. I think hopefully I've kinda shown that, so would you be interested in looking at that further in the future and not on a sunny day in Tintern?

NM:

Don:

Anything else you wanted to share with me on that?

NM:

Just a thought that based on what you've said, there's organic relationships where it is a two-way thing and customers won't necessarily do as they're told; they'll do whatever they want and say whatever they want in public, but now – and just in the last month – we've been, I've been testing different ways to actually get the results

that I want from social media, because two years ago when we were talking it was all, as you said, such a grey area but I've been finding that obviously all the apps and platforms have come on a long way and I find them now to have been set up in such a traditional way, so I can do different marketing tests and I know how much it costs for me to achieve an acquisition of a fan, but if I'm paying for it then I will get the results that I want, so now I can't spend more than 20p on acquiring a customer and I've found a way of acquiring customers for less than 20p and I'll pay for it and I'll get the reach that I want and it's got nothing to do with whether Facebook thinks that my posts are interactive or not. I'm just paying for the reach that I want, but then in conjunction with that, at the same time, I'm also doing my organic stuff which people have to love and comment on, so you can do both in social media now, which makes it much more interesting for marketers but it also means that it's only a matter of time until it's useless.

Don:

Why useless?

NM:

Because I don't think that social media will have the power and the reach if it becomes purely for just advertisers, because if your friends aren't on it then you're not either because you're not going to go on there just to find out what NM and Gucci are doing; you've got better things to do in your life.

Don:

Yeah, we hope!

NM:

You need your best friend to be on there, telling everybody what to do on that night.

Don:

Yeah, maybe that's why Google just spent that money on whatsapp?

NM:

Yeah, I don't know the details of that.

Don:

They spent 15 billion or something – 15 billion – crazy right?

NM:

Yeah, I don't use whatsapp so I don't know what's ...

Don:

I just literally signed up to it on Friday, because I went "hang on, the whole world's using it!"

NM:

"What's that all about?"

Don:

Yeah – and then you do it and you realise that you've done the 'yes' and then the whole world can see you and you go "oh, hang on a minute, I didn't want the whole world to see me right just this minute – who are you?"

NM:

Yeah, and then the other thing that I've been doing is measuring the value of the Facebook fans. Also we've got other social media fans, but Facebook is our biggest and we've also got email members and that's not social media at all, that's just our ...

Don:

Just direct marketing.

Don Parker 8/6/2014 12:48  
Comment [3]: MCI(S)/MCI(M)

Don Parker 8/6/2014 12:49  
Comment [4]: MCI(M)/MCI(S/W)

Don Parker 8/6/2014 12:50  
Comment [5]: MCI(S)

Don Parker 8/6/2014 12:51  
Comment [6]: MCI(S)/MCI(M)/MCI(S)/MCI(M)

Don Parker 8/6/2014 12:53  
Comment [7]: MCI(M)

Don Parker 8/6/2014 12:54  
Comment [8]: MCI(M)

Don: Yeah; it's all funded by the government. I think we're done there.

NM: Alright

Don: Is that good with you? If there's anything more, can I catch up with you another time?

NM: Yeah.

Don: Thank you NM.

Don Parker 8/6/2014 12:54  
Comment [9]: MCHM

Don Parker 8/6/2014 12:54  
Deleted: ...you're a star.

NM: So I've been measuring the email value and the Facebook value and Facebook don't make it easy for you to measure the value of their ...

Don: Metric?

NM: You can't just download all the names of your fans and then do stuff with them, you can get 150 names, but if you do once a month and then get another 150 names and I've got about 10% of our fan base names now and if I cross reference them with our orders and also the 150 names that I'd get from Facebook are your top fans, so you can easily use the 80/20 rule to figure out ... so what I've done is I've said, "Okay, I've got the top 10%, now I've got about 500 names and this is when we had about 5,000 fans, so I've got 10% and they are the top ones, so that 10% will be worth 90%, so there are cross references that figure out their value and then do a sliding scale to figure out, okay, the rest of the 90% will be worth 10% of what comes to the bottom 10%, who aren't worth much so that's how I've worked it out and it turns out our Facebook fans could be worth £10 per year!

Don: That's interesting.

NM: Each one of them, on average - £10 a year and it cost me 20p to acquire them, so obviously I need to acquire a lot of them because if I make £9.80 on every one and then our VIP fans though, because they've gone through an extra step and signed up and double locked in, they're worth £20 each a year, so then you can work out how much you should spend on having them, but the problem with Facebook is that you can't keep them; you have to convert them!

Don: That's what I was going to say, surely Facebook is in charge though.

NM: Yeah, you can get ... well, I haven't done much of this but you can do things like you do campaigns like surveys and polls and things and it qualifies them and then you can get their email addresses, but you're never going to get more than 5% of them!

Don: No, and it's also a very narrow way of exploring that data.

NM: Yeah.

Don: Which, isn't really my favourite; that's, really genuinely interesting. Talking about the value of one purchaser, SAC - there's a TV programme called 'Pobol y Cwm' - it's the Welsh version of Coronation Street or whatever and it's been running for thirty or forty years and the amount of money it costs per viewer is £1,000.

NM: Bloody hell! That's such a lot - but they're never going to earn that back in advertising are they?

Don: No.

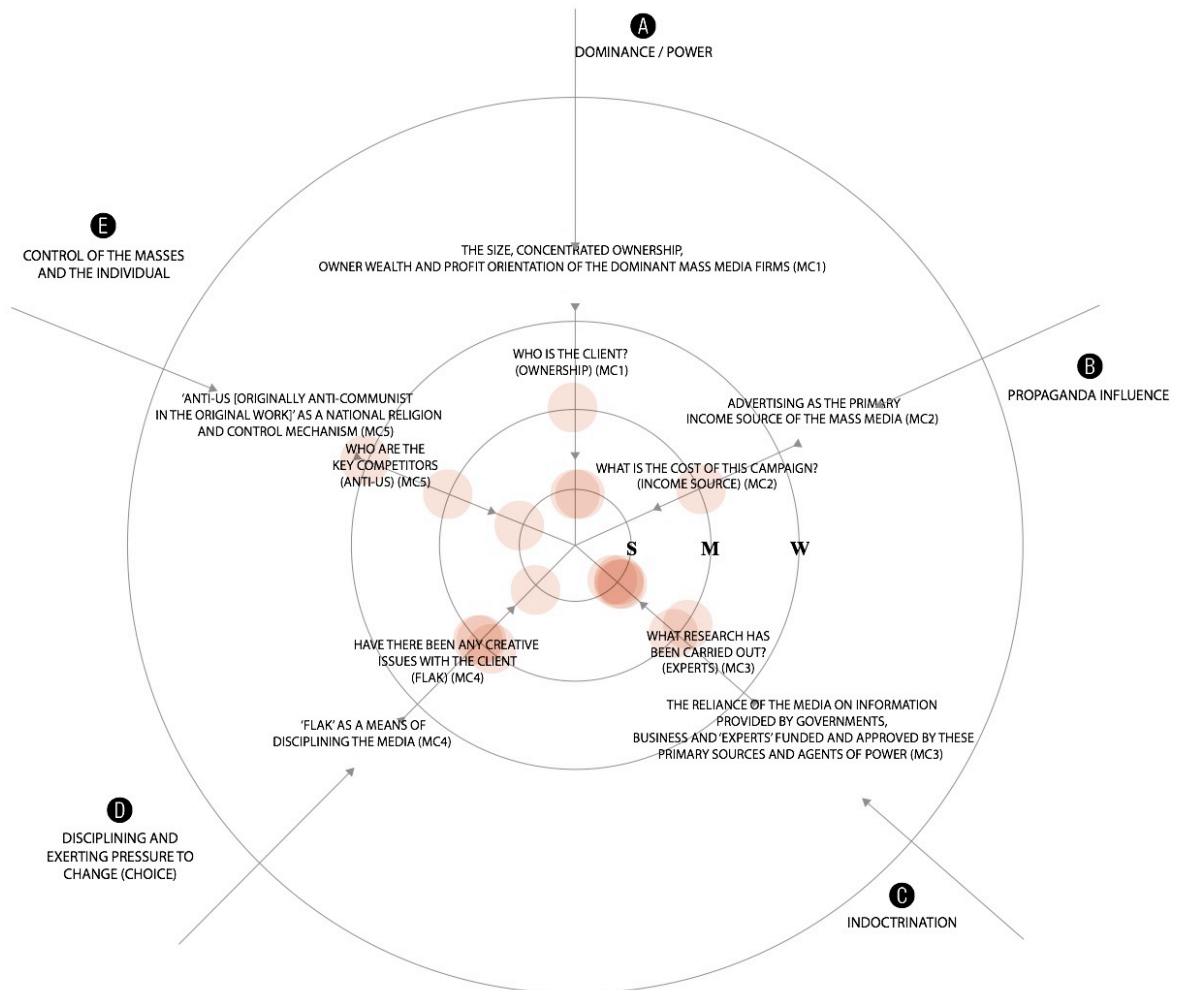
NM: Because it's like £7 per thousand for TV ads. Is it funded by the government or something?

Don Parker 8/6/2014 12:54  
Comment [10]: MCHM

Don Parker 8/6/2014 12:54  
Comment [11]: MCHM

Don Parker 8/6/2014 12:54  
Comment [12]: MCHM





**Interview 6 with SP**  
**September 2011**

Don: What it is – we're going to look at questions that surround the areas of persuasion and influence, central to our understanding of the consumer and how the consumer demonstrates choice. We can always go back over this.

SP: Is this the brief of sorts?

Don: That's kind of what I'm looking at – so we're looking at all the questions that surround ideas of persuasion, so how do we persuade people and influence them, in order to understand how consumer's choose. So, it's not a Q&A, it's just a conversation. So if I said to you – to what extent does your work persuade and influence the receiver?

SP: My work – my work now?

Don: We can talk about the work now and then we can go back into the history of time with what you've done before, or we can start chronologically.

SP: I mean – it's easier to remember the now as opposed to the past.

Don: So, do you want to start with that? Nicky talked about that. So, to what extent does your work persuade and influence the receiver?

SP: Um – I'll have to think about me now as a person as opposed to me then, because I'm not what I would call now a brand – I'm a salesman now.

Don: Yes, describe that.

SP: Well, when I speak to a client it's a long process of persuasion and negotiation and that process starts with the real basics, so it's always about the raw facts and those facts are often "how much?" "can you deliver?", "can I get samples?", "where do you sell?" – you know, there are factors that clients look for in a business like ours that make the difference between them even paying any attention, than just passing you by; so there are all the nice, pretty, shroudy things you can do, which are I suppose what you would call the brand, which is nice pictures – fantastic imagery, word of mouth, trade press, buzz – but then there's the bare bone facts, so that's where for me I do both, so there are clients that love all the

Don Parker 6/6/2014 11:25  
Comment [1]: MCI (S)  
Don Parker 6/6/2014 11:26  
Comment [2]: MCI(S)  
Don Parker 6/6/2014 11:26  
Comment [3]: MCI(S)

colouring in, all the pretty stuff – and they'll be almost sold on the idea of buying you before they've even said hello, before they've even called you up they know they want you, but then they won't say it because that's the whole negotiation poker-faced thing or whatever it is and then there are the ones that aren't impressed by all that and they want to know the numbers and they want to know the quality, the fit, everything, and then there are the really big guys, the big buyers, the big important, influential people that do all of that, so there's different types of customer. They're all different, every single boutique is different. But every single big league name, big league buyer, which at the end of the day are the people that influence the high street, they influence your habits as a consumer – they're the people that influence your choice – more than me. So if I have to go back to the old world, as in music...  
Designing more?

Don: When I was being a graphic designer, the equivalent is the A&R guy – the guy that finds the talent, nurtures the talent, does all the nifty gritty and the legal stuff and actually I used to think they were mostly bosses! But actually now I look back in comparison to the world of retail, in fact what a buyer is – a buyer is incredibly important to everybody's choice. A buyer is like an A&R guy – Lady Gaga or whoever it may be – Coldplay – at the end of the day an A&R guy has gone out – okay the internet has changed things – but really an A&R guy or a record label has gone "people will like this", but I can make it from something that's liked to something that's universally loved, so a buyer, my client, is very similar.

Don: So with everything that you do in order to engage with that client, what do you do that is almost ... do you play them, do you – is it just a conversation ...

SP: Well no, a bit of both, a bit of everything. I mean, playing them – yeah, if was true to myself – yes, as much as they play me I play them, but by playing – it's business.

Don: Okay, so let's move it on from that and talk about 'NM' as a brand and you have a role within that, but let's go back to that question – to what extent does your role persuade and influence the receiver. So there's 'NM' – can you effect changes in people's behaviour?

SP: Yes, to a degree, but the thing I find more and more as I do this, is that all business is based on individuals and individual choice, so any buyer, no matter how broad they think they think, no matter how much they go "no, no, I think universally and I think globally"

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and all that, I do think there's an element of bullshit there and I do think that they are very much driven by their own personal choice.

Don: Really?

SP: Yeah.

Don: How do you feel – what gives you that?

SP: Because I do know that buyers have left a company and a new buyer will come in and everything changes – it just changes overnight, so to me that means that that buyer had a personal impact on that business, so for me even thinking about before we chatted was that it always has been and always will be for me – all brands, all decisions and all choice is all individual – there's no collectiveness, to a degree. You can persuade people as much as you like ...

Don: Yeah, that's what I want to know.

SP: Yeah, you can persuade people as much as you like, because you can say that people are groups. I'm sure, and people love to do that – people love genres. I mean, Christ, every kind of house music set a million different genres, but at the end of the day it's house music or whatever you want to call it, black's got a million shades of black, but it's still black, but at the end of the day buyers, people that work in businesses, that have an agenda and a job spec and a budget, they're doing it for all the right reasons because they've got a boss that says "you have to do this", but then what they'll do is they'll go and see – they'll go to a trade show, which is the shop floor for the world. You know, you go to these trade shows and they're intense environments – so be it cars, lingerie, advertising, you know, there are seminars and trade shows for everything. These things still have a major influence on the world of commerce and a buyer will come to us and time and time again there's always different things they do and the subtlety of it, so there's the buyer that will say – and when I say buyer really these people are taste makers and decision makers and they have budgets and all this. They'll have their personal head and their professional head so we'll get loads of people who say "I love your supplies, you guys are really clever, you're really cool" blah, blah, blah, but it's not right. So that's fine – you respect that decision – because you know what happens is they'll move to a new company a few months down the line and it will be the right company, so they've personally invested in us but professionally they have to make a bit of a distance because they know it's not right for that particular

thing, but then they'll move to a different company and then they'll go "perfect". Or there's the other guys that will go "I know, it doesn't necessarily work, I don't know if my customers will like this, but I really want it because I like it".

Don: I'm interested in all of this.

SP: Yeah, really so there's no rule, it's all about the individual person, so I've got at the moment about 800 buyers – well 800 stores – on the database and there's several people that work at each company and then there's the buyer, the real chain or people or one person and they're all individuals. There's types, there's sales – that's the way that sales works – there's types and you learn to understand the type, but they'll all be different – they can all have good days and bad days and the difference with me now, having worked on design stuff and all that, kind of quite happily lumping things into one big pot, and then the other side of then selling things to people and it being your business, all that stuff is important to know but it doesn't impact on what I do.

Don: But this is crucial, this is why I wanted to interview you. Although you're my brother, which in this context is neither here nor there, it's like if I was going to line up people I know to interview, you're very important and so is Nicki in a different context, but other people I'm talking to I wouldn't say bloody ... You've been on both sides of the fence – do you think or not?

SP: Yeah – I don't know, I think that being a designer is like being on the fence. Well, because I've got a slight – not jaded view of graphic design at all – but I do think that it's kinda partly up its own ass and partly done with – to a degree. I think that whole end of print thing was in effect totally up its own ass in a massive way at the time anyway, because I don't actually think looking back that any of that was any good – I think that design was just horrendous, even though I tried to emulate it badly, like everybody else did.

Don: Yeah, we all did.

SP: Yeah but I was like "what the fuck"? But it was very prophetic, it was very true and now I run a business and I still see the importance of good graphic design and I think it's crucial. Without good graphic design – and I make a massive difference between graphic design and brand – because I find that a big annoyance, I find that irritating ...

Don: What do you mean? Tell me about that.

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Comment [22]: M.C.(S)

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SP: Oh well, I think that basically there are loads of graphic design companies and it can go on record – loads of graphic design companies that are basically saving their asses by rebranding themselves as branding companies when they don't know a fucking thing about brands. I mean, put me in a branding company and I'd probably feel like a fish out of water if it was a real, real branding company, because I would imagine a real true branding company would be thinkers, not graphic designers.

Don: No, I tend to agree with you, yeah.

SP: And maybe there's a certain bitterness there because I personally didn't go down the big road. You know, I had the nice cushy number and did some nice design and always got to enter awards when they came round, so therefore didn't get any awards and all that kind of shit, but I'm very proud of the back catalogue, but since that time – which is actually a long time ago now – I sort of stopped doing all that and ended up where I am. But the number of graphic design companies – which I think is an absolutely noble craft – but that now go saying they're branding companies and then I think "um, so what do you know about running a business?" "What do you really know about what it takes to run a business?"

Don: That's a fair comment.

SP: Because I don't think you can understand what being a brand is unless you've actually tried to run a business, so like all these Dragon's Den shows and all these people that are there – and I'm sure a lot of these branding companies sit there thinking "oh, those guys don't know shit", they probably know more than those guys in branding companies; they're all too ... you know, there's this world of the branding company that sit there and – I've got a bit of a bee in my bonnet, I have done for a while ...

Don: It's good to hear.

SP: Because I think that people who run businesses – entrepreneurs or people that have got a really, really screwed on business, head know more about a brand – although they may sound crass and they may say nasty – you know, again you see them on Dragon's Den and you see them and "my God, I can't believe the stuff that's coming out of his mouth" – at least they actually know what makes a brand work and in effect, what's the point of having a brand unless it's going to make any money, what's the point. There's no point – a brand is a business that's commercially in people's minds;

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but a lot of graphic designers I think have seen that there's a bit of a struggle financially in making graphic design as a business work, so there's a lot of guys that run graphic design companies that are good entrepreneurs that have gone "we need to rebrand as a branding company" and that's the irony and I think there's a lot of that's happened and I think that's great and it's all fine, but there are ones that do it well and there's a load of warmabes that are just basically like, you know, that sort of "oh, no, the brand's gone, we've got to sort the brand out".

Don: But what do you mean?

SP: Yeah, what the fuck do you mean! Smoke and mirrors. I think people are getting bored and I think that's beginning to come to an end – I'm hoping so.

Don: End of days, kind of thing.

SP: Well, I don't know if it's that dramatic. I just think people are a bit more clued up. It's like there are more individuals like us, more people coming through and setting up their own business. No, enough – been there – round the block a bit – setting up their own business and know that they can do that stuff; they can make things look good.

Don: Yeah, Nicki did say to ask you about making things looking impossibly gorgeous.

SP: That's a nice phrase.

Don: Yeah. That's why I wrote it down. It's about the only thing I wrote down – I usually only write about three words, just to remind myself.

SP: Well, yeah, that's what graphic design is. I just think that good graphic design – the classic is the Windsor and Newton paint thing.

Don: Go on.

SP: I remember that at college – as a brand – I think they rebranded; Windsor and Newton paints was a struggling and dying business and then they rebranded it and it became an every student must have thing - remember that? I don't know. I just think good graphic design – once you move away from being a graphic designer and you start to run a business you suddenly realise what a tiny little cottage industry graphic design is.

Don: Because we used to think it was the whole world –

SP: The world world, yes.

Don: We used to think graphic design – branding the world. Did we not?

SP: Yes, you just used to think you were the dog's bollocks! In your tiny little world. And yes, good graphic design is a beautiful, under-rated art form and I'm not denying that by any stretch of the imagination and the best creative work of the last fifty years has been graphic design – not contemporary art, not music – because a lot of that hasn't changed – good graphic design has moved on and taken technology and done great things and it's under-rated and all that. No, I'm not saying any of that.

Don: For instance, I would say the interface on the iPhone is a good graphic design.

SP: Yeah, yeah, but then it becomes another thing, doesn't it. Graphic design is like within a big corporate company – "yeah, but I made the corners round on those boxes" or "I did that logo", you know, it's not valued in the way that we, when I was doing graphic design, valued it so you're in a bit of a dead end there, aren't you, because you value it highly but nobody else does – a scant few.

Don: It probably used to wind us up.

SP: People that shop at Habitat, which has now closed down.

Don: Yeah, exactly. I've got a photo of Habitat to show you – I took one in the closing down sale.

SP: So you've got these people like Conrad and that that have gone round trying to evangelise good design, which he did a good job at, there's no denying it, but in many ways it kind of failed as well because as much as he's a multi-millionaire and made great restaurants in London and I think his mission was to make great design for everyone ...

Don: Did it? I mean, Ikea did.

Don: I have this controversy with someone at work that really ...

SP: That's not in graphic design, so don't go off the subject.

Don: No, no, it's not going off the subject at all.

SP: I just think it's always going to be the way that good, good design like fantastic products – at the right price because it's not about being cheap – but it's about value but there's only going to be a certain number of people that really care.

Don: Okay, so just in terms again of people buying things though. So let's take your website for NIW – the company website. I wanted to understand how you are persuading and influencing people to purchase.

SP: On the website?

Don: On any level. What you do with your brand.

SP: Well, the PR is a big thing. See, this is something again – PR really is the biggest growing and I think the more important, increasingly important, heart of any business. It's always been important but then again when you realise the celebrity culture and reality TV and the fact that advertising is fucked in regards finance – you know, I did, because I'd cut out all the ad breaks! I don't have Sky+, I wish I did, because I'd cut out all the ad breaks! It's a big challenge. Some people are getting banners on websites – I'm sure that's every advertising creator's nightmare because it's like going from vinyl to CD and then not existing – it's the same process, isn't it ...

Don: Yes, which we both went through.

SP: Yeah, I've got a punctured file over there and I covered it and there's very little left, but I look at the albums and I pore over it and then it went to CD's and there's too much fancy stuff around CD's and people are paying a premium for it.

Don: And in sick cases.

SP: Yeah and nobody fucking cares about this and now it's all gone – what was I comparing that to?

Don: Sort of the idea of influence and persuasion and websites and banners – the demise of advertising on television to websites and banners.

SP: Yeah, that's it, so you go from TV ads and banners and billboards and overload to literally having a strip on a website.

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Don: And you've got the computer going now and it's Leaves. I notice Fig Leaves a lot. Fig

SP: Well, there's a lot of intelligent stuff going on and if you go on a website like and all or a sudden you go on a website and all the banners on and it's all very clever and it's all very 'oh, how did they know that I shop there' – it's all very clever, it's all very 21<sup>st</sup> Century and a load of bollocks, you know, it's all very Blade Runner. Isn't it.

Don: No, there's a lot going on there, you said that PR was more important and I went "really – that's fascinating".

SP: I think it is and again, when you run your own business, the biggest fundamental and it always come down to money and that's another thing when you start to run your own business that you soon shake off – basically my thing to any – is that however much you think you are the next Peter Salvador or whoever it may be, it all comes down to sales of money.

Don: So why is PR more important?

SP: Because you pay a PR company a retainer or you pay them some kind of a fee, which is either fixed or variable or whatever it may be – you know, you come to a negotiating agree, so if they think you're a talent or a commodity that's gonna boost their business, then you're in a strong negotiating position, but at the end of the day what you're doing is you're firing out loads of bullets out there and then some will hit and all of a sudden, before you know it, you've got a six-page feature in Vogue or Lady Gaga's on the MTV Awards, wearing your thing or whatever it may be and advertising budget in the world can buy that, which is why, I suppose, the lines are all blurring and have been blurring for quite a long time. [Traditional advertising would be that somebody sells you a bunch of stuff – space, blank space – right! I'm going to buy you some stuff, media space – some bits or blank ...]

Don: I'm going to sell you a blank wall.

SP: Yeah, yeah, which is all worked out by inches and centimetres and second and millisecond – I'm selling air in space. I mean, you buy property, at least you keep it, at least you can do something with it, and then they go "fine, now we're going to fill it with a load of stuff" and then people are going to look at it and then they're going to buy

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Don: your stuff and if you're lucky you might recoup money that you spent on all this.

SP: But does it work?

Don: Not much – not on the whole. The number of people that have small companies. Small companies – it doesn't work – big companies yes, possibly, as part of the mix. You know, if you've got to feed the machine and business is an incredibly hungry machine that eats more than you can it.

SP: That's a great visual metaphor!

Don: It is. You can imagine Gerald Scarf drawing this big hungry monster shitting out stuff! And business is that and that's why the world's fucked because it's bitten off more than it can chew, but the fact is that ... I've never worked on a company that's spent on advertising, let's put it that way. I mean, okay Ministry of Sound spent on TV advertising – they spent good, but they spent in a period of time when it was really working, it really was and it really worked and they really monopolised it, I used to do some of the shittiest little cheap ads and God, did they work!

Don: Yeah?

SP: Yes, we'd sell a million albums off the back of some cheesy TV ad that was put on at the worst – but it would be put on at the – and I'm sure maybe Nicki was involved in this in the early days – but they would put it on in these weird slots, but it would be carefully picked with slots that didn't cost as much and then all of a sudden they started to do the main slots.

Don: Yes, I saw a few.

SP: They started to spend a lot and that's when you realise your growth plan is dependent – expenditure – on this stuff and that's when you really are playing the numbers game because you're like "well, it's worth spending that 200 grand, because we're going to sell x number, and that's when it affects everything that's created, so that's why somebody goes "can we put that really cool track on that album" and then the guy goes "no, fuck off", because you've got to spend this money to make this money and if we put that on there then nobody's going to buy it. And that's what I'm saying, as soon as you get a grip on - having worked in businesses where it's very 'in your face', and has a very immediate response, you literally get that response, whereas having come across advertising companies

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Comment [39]: MC2(W)

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Comment [40]: Negative

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Comment [41]: MC2(S)

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Comment [42]: MC2(S) continued

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like and your Poke and your several years ago actually. People like Versachi ...

Don: Coke, fuel.

SP: Fuel are not advertising, no. But they were.

Don: But not for very long.

SP: No, no. Well, at some point come across them all really. All of them, I mean they blurred into one, really. You do realise that these guys are, other than the real top guys, they can often be very detached from what running a business is. Although they sort of say the words, that's because they're good salesmen, they are they're good characters.

Don: Right, so let's just briefly then – we'll talk a little bit about SP and Nicki – very briefly – and we'll talk about some other stuff as well, because I like all this history. I mean, if you've been a user advertising for SP and Nicki, what would it be?

SP: I don't think I would. I mean, there's the science of advertising, which I think is the numbers really, the finance and I'm not a numbers guy really ...

Don: Nor am I.

SP: No, that's the thing and if you're really going to understand ...

Don: See, I'm just interested – I'm not interested in the numbers game – the quantitative is like okay, if you're going to do an ad, what would you do and what do you think would be effective? Is that a big question?

SP: Well, no, it's not a big question – I just don't have an answer. That's where I don't have that experience, but all I know from the world of lingerie is that the one that tipped the tipping point – I read two thirds of that book and then I was like the man with the horse and the old title thing ...

Don: Did you get to the point where you just threw the book across the room?

SP: I went "I got recommended it by somebody".

Don: Yeah, not a book I like.

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SP: I'm getting annoyed with all that now – I get annoyed with all those books.

Don: Yeah, I'm not ever going to do one of those books, I promise you. I've read them and they're rubbish.

SP: I bought several of those books and do you know what, they're just shit! And Amazon go, oh you bought this, buy these three ...

Don: Anything by what's his name is a load of rubbish.

SP: I just realise "when have you actually run a business, worked in an advertising company or done anything decent. What's your CV"?

Don: Again, it's like I worked in design and now I'm an academic. It's like, well, I'm never going to have that insight am I.

SP: Anyway, I'm going off track – what was it?

Don: We're talking about if you're going to do advertising and you said "no, I don't know if I would". You were talking about PR.

SP: Oh yes, I think the thing that's still the benchmark is the Agent Provocateur advert with Kylie Minogue on the bucking bronco. I'm sure any red-blooded male over the age of 35 would remember that fondly.

Don: Yeah, it was awesome.

SP: But not only was it the fact that it was well executed – every single – and that's where the thing is between who created the brand and everything comes together and they're rare moments, because every Tom, Dick and Harry is trying to copy that, but when I say copy, it can't be copied – it's unacceptable.

Don: Why?

SP: Because Kylie Minogue's was at the height of her sexiness, she was hot, about to go downhill, the brand said everything about 1994/1995.

Don: Was that when it was?

SP: Somewhere around that time I'm sure – the mid '90s. Everything about that period of time was about sex, drugs and rock and roll

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and rage and everything. The brand itself was run by the love child of Vivianne Westwood and Malcolm McClaren and it had all the press going ...

Don: Yes, his wife was gorgeous.

SP: Everything about it ... and the creative came together and the fact that the internet was just exploding and viral was just exploding and it became a massive viral hit – everything about it – that's it. So you can't just go out there and go "right, let's get a famous person, stick her in some lingerie and then do a sexy, fun, creative – no matter how clever your creative idea is, it ain't gonna happen. You're not going to have that ..."

Don: So why is that then?

SP: It's a lot of luck, it's a lot of right time, right place, but they were people that exploited ... right, brands are people – that's where it starts. For Joe Carry and his wife were running this thing and obviously had a little bit of money from mum and dad or whoever it was and they sat in this little boutique in Soho, in a part of town that was getting a little bit dusty – the whole of London was a little bit dusty back then. You've got to remember that period of time – it may have been everybody running around having ... early '90s – it wasn't that long really that we were all at University and all we had to do was go to the pub and the pub's shut at 11 – I still have this thing about – the pub's shut at 11, what are you going to do – fuck all, go to somebody's house, get stoned, drink, fall asleep, wake up, go "uuh" and it was quite boring –

Don: Yeah, it was.

SP: And all of a sudden it went into the '90s and things became really cool and then we all got jobs, we all got a little bit of money in our pocket and then it became very cool and there were a lot of people doing it –

Don: Yeah, we all sort of landed in the same place.

SP: Yeah, there was no recession, there were no problems, there was no worries, there was no hassle, there was no troubles, everything was great. It was!

Don: I cannot deny it.

SP: ... for five or six years.

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Don: And I'm a very negative person and I can't deny that.

SP: It was very good. Everybody had it good and if you were at the right place at the right time, it was brilliant. And the thing is with the Agent Provocateur guys, they had all that and more.

Don: They were plus, weren't they.

SP: They were plus factor. And they were a little bit older and probably had better connections and had more money in the bank. I know the guy, the photographer who did all their ...

Don: Oh, what was his name?

SP: Tim ... Worked with him lots of times. Yeah, he was a good guy. He worked with those guys, he knew all the stories and they were wasted – but you know, this was what was happening and people were doing business. I mean, now it just bemuses me that people could do that.

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Don: And me.

SP: Because how could you do that, but they did because it was the time and the place. So in effect all of that culminated in that creative, at that time and do you know what – 10 years down the line sell it for 55 million pounds, because they created a brand that they lived and breathed and were passionate about, but right time, right place, celebrities – so coming back to the PR thing. PR for me drove that. It was a good creative, they got somebody on board, but it got out there. It got out there through different channels. It wasn't on television. Why would they television advertise. It did go onto cinema adverts, which was what it was designed for.

Don: I didn't know that.

SP: Which would have been a very limited exposure, because that's the bit at the end of the advert – she crouches and she's staring into the crowd. It's clever, a nice little clever, visual touch, but the meat of the stuff is her doing stuff you would – "oh my God".

Don: Kylie Minogue is in her drawers on a bucking bronco. How the hell did that happen, I suppose it's what it is.

SP: So from that point on, every lingerie brand wanted to do it and we've been the same, we've been "oh, we should do ..." but every

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time it comes up in conversation I'm always of the opinion that you can't top that.

Don:

But what are you trying to top it with?

SP: Well, not top it because I want to be that brand, but it's almost like they just go unnoticed. They do them. I mean, they just come out there ...

Don: nearly 20 years ago.

SP: They'll go out there and "oh, we must do that, because it's really cool" and Ministry of Sound right, cool, cool, cool, and I'd often be the one saying "let's do this one because it's cool" and the look in the eyes of the

Don: I say - my brother. Earth, wind, fire, every time, because we set it on fire. I'm not mocking.

SP: No, I remember.

Don: Do you remember conversations we used to have?

SP: What, you mean like burning ...

Don: Burning things and

SP: what shall we do with this inanimate object? To me that's graphic design - it's not just about typography, it's not just colouring in. Good graphic design is get a brief and extend and expand on that brief. Surprise people and entertain them and make it exciting, but make sure that your client is yourself or somebody that's paying you. Make sure they're involved, because it's one thing making them happy, but if they're not involved you're in trouble.

Don: What do you mean involved?

SP: Well, if they're not engaged in the relationship...

Don: Who? The client?

SP: Yeah, everybody. And that's where you realise that because down on sales I realise now that's a difficult game and a tough job and

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**Comment [50]:** Evidence?

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**Comment [51]:** MCI(W)

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**Comment [52]:** MCI(S)

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**Comment [53]:** MCI(S)

Wearing:

Don: It wears you out. Well, he does.

SP: I can imagine. I've not got a good track record of keeping people happy.

Don: Because they fire questions at you and you realise ... in our game it's like "that thing you said you could deliver in January, can I have it in October" and a lot of sales people, bad sales people, advertising companies would probably say yes.

Don: Yes, I've been the victim of that.

SP: And then what happens is they go and they face the shit storm back at the agency and then they'll go to their boss, blaming the creators.

Don: I'll tell you a story. Did I ever tell you the Film 4 story. I witnessed the very end of, I was at the end of Film 4 - I was sat in the very room.

SP: Film 4 still exists.

Don: No, when they stopped making movies.

SP: Oh.

Don: I was in the room.

SP: Was there a big row?

Don: I'll tell you about it in a minute. I'll come onto it. Let me pull this into something ...

SP: Yeah, you're the interviewer. Pull in the reigns.

Don: Alright, I will tell you about it because it is relevant, but I don't want to talk about me in the interview. So in all the work you've done, including Ministry and I know you did Orange briefly and things like that - intro event.

SP: Yeah, that was the early '90s.

Don: I saw some Intro work the other day. I saw some work you did in a record shop.

SP: They're still going strong.

Don: But what I want to ask you – all the work you've done as a designer, as a sales, as running your own company, has there been a piece of work that you've done and you've thought "I did that and that affected people's decisions to buy it". And instead of selling one copy it sold 4,000 or ...

SP: The album.

Don: On Ministry of sound? Which one?

SP: The first, second and third albums – the biggest selling dance compilations at that period in time. Because I think it was the kind of Agent Provocateur/Kylie Minogue combination, because I was just like the guy who came up with an idea for a sleeve, given to me by a guy who was a director of a company, who was into exploit talent.

Don: James Polumbo?

SP: No, Mark Roland. Polumbo was in the background. Mark Roland was the guy that came up – the meeting was, you know, "Renaissance and Cream are doing cover albums that are selling unbelievable amounts".

Don: Bucket loads.

SP: Unbelievable. Not million sellers – big money.

Don: That's a lot of money because when you get to the bottom of the record industry most records sell about four.

SP: And these are like niche brands, you know, niche brands that go on mainstream, so you can imagine the feeding frenzy.

Don: Yeah, well, I used to work for a record company and if we sold 2,000 we thought we were doing well.

SP: It was a feeding frenzy, it really was and it was exciting. Cream were the coolest kids on the block and would not risk anything. They would basically be the ones if a designer came to them and said "it's got to be in rubber and be embossed – it's gonna cost you £50,000 just to make the mould and they would say yes. Ministry of Sound were the ones that would go "fuck off, do it for half the

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price and come back with a better idea" or "I'm not paying you, do something cool", you know. I mean, I don't know whether Cream paid or not but at the end of the day Ministry of Sound's are the ones that now own Cream.

Don: Do they?

SP: Yeah.

Don: Oh, I didn't know that. They own every single – they bought – oh yeah, other than Cream Fields, which is the live event and that's still James Barton.

Don: That's right - it was good.

SP: Ministry of Sound always ... and that's why I say that brands are weird and exciting about Ministry of Sound, because James Polumbo was Eton educated, son of a Lord suddenly runs a shitty little nightclub in East London, because his mates who are all posh kids but are tearaways and getting involved in the rave culture, come back from America going "bimney, this is fantastic, I'm going to spend daddy's money... (well, it seems like that) ... on a club". They get their posh friend involved, who's got a bit of cash, they all set up this thing because they think "this is a good business opportunity" and then eventually James, who's got more power and clout than anybody, buys them out, kicks them out, takes it over and runs it and to be honest, turns it into a global empire.

Don: He wasn't stupid.

SP: No, but I think he's taken a back step now, he's had enough, but that business epitomises him. I mean, if you had to put together rave culture and posh Englishness – Ministry of Sound – which is a no brainer.

Don: Because, I think we always forget this – let's talk for a minute about the Ministry of Sound thing. The thing that I always found intriguing about it and I was a very much peripheral type of person – was it was called the Ministry of Sound, like the Ministry of Information or Department of Trade and Industry.

SP: A government body – imagine another government body. A bunch of warmabe politicians or Lords and Ladies and gentrified people opening up an ecstasy fuelled club in East London ...

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Comment [55]: MCI(S)

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Don:	Which is bizarre.	
SP:	Yeah, it is, that's what's brilliant about it.	
Don:	But, was it authentic, did it have credibility?	
SP:	Yeah, I think it did.	
Don:	Why? Because of that real link?	
SP:	I think they attached themselves – it's all people – they attached themselves to the right people and the right people. I think people can analyse it as much as you want but it's like, you know, the brands that you have a personal attachment to have a person behind them; so be it Apple with Steve Jobs, Virgin with Richard Branson; regardless of what their involvement is down the line. And then there are the brands that you just accept exist, like McDonalds and Coca Cola – they attach themselves to fictional cartoon characters, because at the end of the day they want an emotional attachment, so they buy it.	<p style="border: 1px solid red; padding: 2px; font-size: small;">Don Parker 06/20/14 11:40 Comment [56] E.M.C.H.S.</p> <p style="border: 1px solid red; padding: 2px; font-size: small;">Don Parker 06/20/14 11:40 Comment [57]</p> <p style="border: 1px solid red; padding: 2px; font-size: small;">Don Parker 06/20/14 11:40 Comment [58]</p>
Don:	So, can you buy that?	
SP:	Yeah, I think you can.	
Don:	Okay, genuinely I honestly have no opinion.	
SP:	Any brand can do what they want. They're powerful entities. They're bigger than countries, they're more powerful than ...	
Don:	Well, Apple is now – it's got more money than the American government.	
SP:	Yeah, they're more powerful than countries, they're more powerful than – I mean, I suppose the in effect the new brand is terrorism! Don't quote me on that because that's the most cheesiest line ever!	
Don:	You're allowed that one!	
SP:	But at the end of the day, people make brands, and what's happened is people have become so disconnected with all that and they suddenly think that brands ... and I'm fed up with the word. I'm fed up with the word – I just find it boring.	
Don:	Okay, it's not really ... it's interesting because when we're talking about this a question I sort of posed was "to what extent does your	

SP:	work persuade and influence the receiver". I don't mention in that sentence brands, although I'm very interested. It's consumer behaviour – it's what motivates people that I'm interested in, that's all. I'll kind of bring this to an end. I could talk all night, but we might talk again.	
Don:	That's fine. Brands ...	
SP:	Forget the word 'brand'.	
Don:	What makes people care about what we do?	
SP:	Yeah.	
Don:	Quality. Quality, value for money – and I don't mean cheap - fashion, design. So people want something that is exciting, new and innovative, because people are very bored with the same thing. People can get ten to a dozen of a t-shirt ...	
SP:	Yeah, this is old; I got it for about a tennor.	
Don:	Yeah, and I love that. As a guy of my age, mid 40's – pants wear out and I want to buy 10 pairs of pants all at the same time.	
SP:	Yeah, I used to be "I'm going to buy the most expensive. It's like these now, I buy these because they're £15, I wear them for 10 minutes and then ..."	
Don:	Are you into that? See, I'm the opposite. I get a bit itchy about all that.	
SP:	These are very expensive shoes and I have a very expensive watch on.	
Don:	See, I think there are certain things that you value as a person and that says a lot about you, so actual value	
SP:	This is my travelling t-shirt.	
Don:	So in other words, what you're saying about yourself is a nice pair of shoes and a sexy watch gets you a long way! Everything in between ...	
SP:	Forget it!	

SP: But no, I think that's the way a lot of people think. There are certain things they attach themselves too.

Don: This is actually my travelling t-shirt.

SP: But no, as men I think that's not a bad thing, because I think a nice pair of shoes, a nice watch – I haven't had a decent watch for 25 years.

Don: You're not a watch man though, are you?

SP: A great coat, a nicely tailored suit, a great pair of shoes and all of a sudden you can sling on some old shit and you're doing good but you know when you walk around any small town like this that there's the guy's that are wearing some shit from Burton's with bad graphics on, with a pair of cheap cargo pants on, you just know ...

Don: And some Nike trainers.

SP: And I think that people know. Some people accept it and don't care, because they're not interested, but I think there are people that care massively and get carried away with it and then there are a massive load of people in the middle. So like everything, there's the little squiddy bit down this end, the little squiddy bit down that end and there's a massive huge amount in the middle and they're the ones, they're the ones where the big money is.

Don: So how do you get hold of them?

SP: Well, that's a very difficult game to play because we actually prefer the little squiddy bits at either end, because I think that the really top, high end, that's where creatively and financially the numbers work. The numbers work, the ethics - everything about running a business works, if you can target those people, because that's where PR comes in. You've got to be in the right places, so as soon as you make a wrong – your room to manoeuvre is minute, but actually muscling your way in there is the fun bit.

Don: Have you ever heard of a chap called

SP: No.

Don: He invented PR. I'll tell you about it later. I'll tell you some stories and I just think you'll enjoy them and maybe it will be just a fun thing!

SP:

Don:

SP: Well, you know your Primark's and ethical clothing.

Don: Primark have come up a lot. I know they're considered the least ethically sound, the least ...

SP: No, they've fought some tough battles. They've had TV shows about them saying they're this, that and the other and exploiting workers, but the thing is that's what happens with the supply chain and again brands are about people and logistics and brands are not about some guy in an advertising company getting paid a fat lot of money, that's the last thing on the list.

Don: Is it really?

SP: Yeah. Advertising and I think design has got to get a grip on what it's part is in what being a brand is, because a supply chain – because you've heard of Green's – Philip Green.

Don: Yeah, Philip Green I've got a lot of time for.

SP: Yeah, Philip Green is a supply chain and that's brand building. That's a brand guy, not a guy that runs your advertising company. He's a guy that's building a brand.

Don: So why don't advertising companies ...

SP: Because they're creaming off the top, they're creaming the skin off the top.

Don: Yeah. It's a difficult conversation, it's almost knowing the answer – I'm trying not to know the answer – but is it a con?

SP: No, it's the long con!

Don: Oh, very nice! Because you get a long con and a short con, don't you, in terms of swindlers.

SP: But I don't think that means it's a con.

Don: So why – you said emphatically that it's not a con.

Don Parker 6/6/2014 11:40  
Comment [59]: MCG(S)

Don Parker 6/6/2014 11:41  
Comment [60]:

Don Parker 6/6/2014 11:41  
Comment [61]: MCG(W)

Don Parker 6/6/2014 11:41  
Comment [62]: MCG(W)

SP: I don't think it's a con, no, because it's a business and it's a business that's very legitimate.

Don: Why?

SP: Because it helps brands increase. I think advertising at it's best helps a big brand become mega. I don't really know if it helps small brands.

Don: What about you? You've got a brand.

SP: The thing about us is that we'll be small to medium-large and then at that point it's a whole different ball game, because then financially we'd either possibly then want to possibly sell the business and let somebody else take it on.

Don: Which is a natural progression.

SP: And that's when the advertisers swoop in. I think that's when they swoop in, because there's investors, big money. They only want to get involved when there's multi-million budgets involved – why should they get involved, so that's when it really is important. As soon as there's a so what they're doing is they're all backing each other and they're all slapping each other.

Don: Is that Emperor's New Clothes?

SP: No, I think they're probably all going "time to move on", stroky beady, you know. I don't know, I think it's a whole other world that I don't know anything about and I've never been in, but now I run a small business from Little House on the Prairie it's like ...

Don: Well, I think that's why you're very valuable to interview - you've worked for big brands, very big brands.

SP: I worked on the periphery of some big brands and I've worked for some smaller brands ...

Don: Hang on, let's get this into perspective, you were Art Director at Ministry of Sound.

SP: Head of Design. Well I called myself Creative Director and the guy that was my boss said so I go "alright then"! I worked for Sony, Warner, Orange for six months

Don Parker 06/2014 11:41  
Comment (63): MC2(M)

Don Parker 06/2014 11:41  
Comment (64): Negative

Don: Route Associates, do you remember that?

SP: You know that Route Associates did some stuff for Orange when I was there. Oh, no, no – it was Warner. I'm not saying that I'm – I've certainly met some people that I very much respect and had conversations with that would normally be in the VIP room of Ministry of Sound at 3 a.m. Actually some of the best conversations that I've ever had have been 3 a.m. VIP room, Ministry of Sound on a Saturday night, absolutely off your tits. Looking at the main room and going "what does it matter!" I mean, literally that's the moment of clarity when you realise that people are just having fun, enjoying themselves, they've spent some money. There's a lot of importance in that – they've put their money on the door; that's the thing with nightclubs and all that is that they've gone to a door in a shitty little street in London and paid £15 or £20 ...

Don: To walk into a room.

SP: Or blagged it or got mates or whatever, into basically what is a tin shed, you know, breeze-block shed.

Don: Well yes, we used to walk round it in the day.

SP: Old bus garage, with a shifload of money spent on sound and lights to sensory overload you. May not be everybody's cup of tea taste-wise, but you take – and that's the thing I always enjoy – you take the coolest kids from school that thought "oh no"; you take them in there, drugs or no drugs, stick them in the main room at 3 a.m. with a decent, decent DJ in there and all of a sudden they go "yeah, this is fun".

Don: Yeah, I enjoyed it and it's not my thing.

SP: That's the good brand. That is money spent on a nice feeling and you come out of the back door – come out of the door at 6 a.m. and go and get yourself a bagel or whatever it is – on your own or with some people, going "you know what, I had a blast. I may have spent £100 but by the end of the night – no problem".

Don: We used to spend a lot of money.

SP: £100 - £150.

Don: I remember counting how many seconds it was when I used to go out with you. When we left a pub or a club, how many seconds it

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Comment (65): MC1(W)

would take you to say 'cab'. Usually, for the record, it was under 15 seconds!

SP: But still as a brand, as an experience, because brands are experience.

Don: Brands are experience?

SP: Yeah, well, it's an experience, it's people, individuals, the actual people that work for a brand and that's the problem when the brand becomes big because it no longer becomes necessarily about people, it becomes about numbers and that's why the communications world and me and Orange ...

Don: Didn't meet.

SP: It was more complicated than that really, but I think that's why I didn't understand it and that's why I suppose when you run your own brand you have this, but we're nowhere near that far, but I'd like to think that with it being the people and whoever the people are that are integral to it are very visual, very involved and very there, not hidden.

Don: Well, it's interesting, talking earlier on and Richard Branson, for example. He won't have a company apparently. I've been told by several people who have read his book that when his company gets to more than 40 people he sets up another company.

SP: Maybe that's why. So he segments it out. But it's all the same business. But it's just the fact that ...

Don: Do you know why? It's the fact that he doesn't know anybody anymore and he has to know the people he works with and a friend of mine who's now working in a big agency and he's setting up his own agency.

SP: Above thirty people things change.

Don: That's what he said.

SP: I've found that, with my first job.

Don: Where was that?

SP: Intro.

Don Parker 6/6/2014 11:42  
Comment (66): Quote

Don Parker 6/6/2014 11:42  
Comment (67): Target week army

Don: Did that change from 30 people?

SP: It went up to 30 people, I mean, I started ...

Don: I know you started at Intro and there was like five of you.

SP: Intro was about 10, a lovely size, a great little setup, really amazing, it really was like benchmarks and I made

Don: You did some very good stuff as well.

SP: No, what it was, I did some nice stuff at college and I didn't really know what was good and what was bad – I had no barometer.

Don: It was like appalling.

SP: And then what a business like that gave me the opportunity to do was to make mistakes and to learn and now I think "fucking hell, they were brave". They must have put a lot of faith in me and hopefully I was nice to them, as in respectful, because you've got to be.

Don: I never was, I don't think I was and I think I've learnt that, being a lecturer.

SP: If you're gonna get that first rung on the ladder, you've got to literally take what comes. In other words, and what was interesting was some of the guys that were a little bit above me, the designers – one in particular Matt – was actually at times quite threatening. You know, a little bit like trying to be the rooster.

Don: I never quite got that. I didn't like him.

SP: No, but now I kinda respect that now at later age because I knew that at the end of the day he had nothing to worry about because he was bloody good, a fantastic graphic designer and he was born to be a graphic designer, because his father was a graphic designer and he grew up in a creative house and all this stuff and his father directed the post office or something like that and he was like this phenomenal character and I was like a guy from the sticks who's got into design – I don't know how that happened – and now I'm at this company, so you know, a lot of them are like, "I'm from Brighton, and blah, blah, blah", so that's the thing with graphic design, it's got no social strata.

Don Parker 6/6/2014 11:43  
Comment (68): MCR(S)

Don Parker 6/6/2014 11:43  
Comment (69): MCR(S)

Don: No pedigree in a way, you don't have to have a heritage in that respect.

SP: No, but Intro was good, but at the end of the day it was a small little niche company and then it went to 30 people and I left – I got offered the job at Ministry of Sound and Ministry of Sound was at the time about 15 or 20 people, so as I left Intro I remember it grew and I used to keep friends with some of the people, and they grew to about 40 odd people and it collapsed, as in that was the end of the first. It's funny because they were some of the first agencies that were doing enhanced DVD's.

Don: God, yeah, I remember – I did some.

SP: How many brands wasted money. They would just do these absolute bullshit ...

Don: You had no content you see and you didn't know what you were doing with them.

SP: But that comes back to thing. He does this whole thing about content. He does this hilarious sketch and he's doing the Thing And he goes off on this one and "what am I doing now".

Don: And it was like when that thing came out.

SP: All of a sudden it was like ...

Don: Not only do we want the music, we want all the videos and then interact with it. How? How are you going to do that then?

SP: How many DVD's do you buy now when content is just scant, if at all?

Don: A lot.

SP: How many DVD's do you buy when just the film comes on? I got one last night – it was just brilliant – no trailers, nothing and the film just came on and when DVD's first came out you'd be there for 20 minutes.

Don: Well, I must admit that when I first did it – Fight Club – do you remember Fight Club?

SP: I've got a four-set disc set in there.

Don: I watched the lot – it took me three weeks!

SP: What a waste of time!

Don: Three weeks it took me to watch that. First you watch the film, then you watch it with someone talking about it and then somebody else talking about it.

SP: When you talk about mega-brands, the only company that's ever really is Pixar – they're the only company that really ... When a film comes out on Pixar, that's the difference. When a film is due from Pixar you know that it's not just the film, you're looking forward to. You know, you think "what are they going to do?" – You don't think "what's the film going to be like?" – that's not the first thing that comes to your mind. You think "what are they going to do", "what are they doing now?"

Don: What's now? What's the cutting edge?

SP: But that's like Apple. You don't go "what's the next thing", you go "what are they doing".

Don: That's an interesting, important differentiation.

SP: Yeah, "what are they doing?"

Don: It almost sounds like not "what do they do" but "what are they doing".

SP: Yeah, where are their heads at.

Don: Yeah, not what they produce.

SP: What are they all about? You know, like Pixar and Apple and people like that, because normally it's a bit like everybody goes "oh, it's a new film" and you don't care where it's from and there's no emotion attached, there's no nothing, but those people you go "oh".

Don: Okay. Just as a last thing, because we've gone through this journey – very quickly – so, can you persuade and influence people?

SP: Me now? In my current position? Um ...

Don: In a sentence.

SP: In a sentence?

Don: Yes, can you do it, no, can you not and how and why?

SP: I'd like to think that I could in the future, but right now that's not high on my list. Right now my list is more concerned about building the business, not about influencing people.

Don: Good. Okay, shall we leave it there?

SP: Alright.

Don: Can we do it again sometime?

SP: Okay.

Don Parker 6/6/2014 11:43  
Comment [70]: Quote



### Additional Interview with SP

March 2013

Don: I just wanted to say, while you were talking about it, about brand and all that changing because this is you from two years ago/ three years ago and just so you know, what we did was interesting because last time around this was the company, and I was looking at some ideas of ownerships of brand and relationships and I'll just go through what I found. We discussed that with Niki – we were looking at Twitter feeds and all that and dialogue with regard to advertising was negative – a lot of what you said was negative and anecdotal. Things like "it's good designs and right products at the right price, because it's not about being cheap, it's about value. There's only going to be a certain number of people that really care..." that's something that you said believe it or not, so looking at it... and you had a clear and defined idea about the brand and brands in general at the time and not surprising as you were a graphic designer previously and so much of the conversation was taken up with discussion of the ideas of creative issues and of choices those entail and it was interesting – you said that a brand is a business and that's commercially in people's mind – you actually said that.

SP: Did I? That sentence doesn't make sense!

Don: I know!

SP: What does that mean?

Don: You focussed on an overview of the subject ... much of the data was taken from the conversation and it was just interesting and it was all free form and it was anecdotal and we were just chatting away and I came up with a position that there was little or no evidence to support – that there were any, deep needs to understand branding at that time.

SP: So you're talking about customers? You're talking about people?

Don: Yes, so what I did originally and this is where we're at – here's my flow chart on the universe and you don't have to worry about that too much – but originally, we were looking at it, we do, advertising work on the consumer, we're advertising and through the process of analysis, what I found but it was that it's a reciprocal relationship, which means that you're all fit together... so you can't tell people what to do and they can't really be told in a way... so I was just thinking...

SP: You can lead a horse to water but you can't make it drink. Can that just be the name of your PhD, your thesis please? "You can lead a horse to water but you can't make it drink". Because I think that's...

Don: So where are you at a couple of years later?

Don Parker 8/6/2014 12:01  
Comment (1): MC5(W)

SP: What – with our brand and our business and the lingerie sector?

Don: Yeah – the whole thing – the Ministry days.

SP: Oh that.

Don: You've been on a twenty five year journey.

SP: Yeah, thereabouts. I mean, we met with Mark Rodel who was my boss at Ministry of Sound, who was the marketing director, and one of the bosses there not long back and he runs a make-up company now.

Don: Does he really?

SP: Yeah, he's very... I mean, he's a business man, but he's an educated man and he's not stupid or anything like that, but he just says that "all business is bullshit" – that's sort of an opinion of his – but it actually kind of works in a way. It's like you just have to create the world that you want it to be; it's up to you as a marketing person – I'm not a marketing person. Okay, he has millions of colours of nail varnish at his disposal, no different to anybody else; it's just the way that he packages it and sends it out there and as he calls it, it's just "the bullshit that he puts around it". But that was the same way that he dealt with things in Ministry of Sound. But anyway, that's not necessarily that way that I see things.

Don Parker 8/6/2014 12:02  
Comment (2): MC1(S) / MC1(S)

Don Parker 8/6/2014 12:06  
Comment (3): MC1(S) / MC3(W) /

Don: I'm really interested in how you see things.

SP:

No, I'm trying to... you know, me and Niki are going through a very difficult process time at the moment on many levels but one of the things that it's doing in regards to all the problems that we've got as a business, but it forces you, you've got no choice but to say, "are we actually doing this right? Does anybody actually give a shit about what we're doing?" And I don't know if they do. I think the one thing that people care about nowadays is price and I don't mean it's got to be cheap, it's got to be value for money, it's got to... I was trying to think about cars on the way down – like Range Rover – the biggest success story in brand terms possibly that you can think of right now at the higher end. I remember that Top Gear thing where... I'm going to go off on tangents here and they were talking about Range Rover Sport and it was actually a Land Rover chassis with a thing over the top and people were kind of duped into buying this premier Range Rover when actually the original Range Rover was still the better car. Now what they've done is they've tweaked the whole model and now Range Rover Sport is worth the money that you're paying for it, but they were kind of saying that anybody that bought the Range Rover Sport were mugs, but they still bought them and it's like... and I think it's interesting that we as lingerie brands, we produce beautiful lingerie and it's stunning and it's made to high specifications but if it's £199 for that one bra you are competing in a different ball game and it doesn't matter, but if that bra was £39 you're still dealing with a difficult... price is a massive, massive issue and I think people can get very tied up with

Don Parker 8/6/2014 12:06  
Comment (4): MC1(W)

Don Parker 8/6/2014 12:06  
Comment (5): MC1(W)

Don Parker 8/6/2014 12:06  
Comment (6): MC1(W)

Don Parker 8/6/2014 12:07  
Comment (7): MC1(W)

Don Parker 8/6/2014 12:07  
Comment (8): MC1(W)

Don Parker 8/6/2014 12:07  
Comment (9): MC1(S)

Don Parker 8/6/2014 12:08  
Comment (10): MC1(S)

Don Parker 8/6/2014 12:08  
Comment (11): MC2(W)

that. Because of the internet, because of discount retailers like your Brand Allies of this world and people like that, that we've sold on and the fact the customer is now completely sussed, I think, about margin mark up and going into a bricks and mortar store to buy something when they know that if they're buying it online they're not paying for those overheads. I think that's the biggest driver now. Brand loyalty I think is there but it's overridden by practical buying choices. People make their decision ... and I've been there myself. I'll buy something online and I'll go "hang on a minute, look at that." I dunno, I'll happily pay a little bit more than I should for something better. You know me, you'll have to tie all the loose ends together yourself.

Don: It doesn't matter though; this is just a conversation.

SP: You know, talking about cars and the Golf and things – I'll look at a Peugeot and a Renault and a Nissan and things but I just want the Golf and then if I had a little bit more money I'd want the Range Rover.

Don: So you're still talking about prestige?

SP: There's prestige to be had but there's this ... You go in these tiers; so we're in the Golf market and people might say "what about an Audi?" and I'll say "no, I prefer a Golf." What about BMW? "Sod it for a Golf because it's better value to money and you go to the next rung down and you go "what about a Renault or a Peugeot or this, that and the other," and I'm going "I know, they're all the same." Its price and value for money, what will I get for my money. It's a bit of a very new thing and everybody gets carried away with it and I just think the recession and everything else has brought everyone back to square one a bit. People are very knowledgeable about it, they're researching. Again, the SAs are coming up and this, CK, Ipat and Louis CK does a great sketch. I don't know, being some fucking boy for a child and we're looking at ten different things because we want to have the best do that online. We're buying presents for Nelly and it's like, Wendy houses and this, that and the other and yeah, there's this other one and it's better and it's only ten pounds more and so we're still driven by that but we research and we look heavily into the detail. We're not just seduced by the brand; we want to know the specification, we want to know what we're getting for our money, we want to know what our returns policies are and what our shipping policies are and what our this, that and the other are and I think they're the decision makers. If our shipping isn't as good as I don't know, some other, lingerie company that's doing a comparable bit, we'll lose the sale.

Don: So you've spent a lot of time and effort on setting your brand up, you've got this brand ...

SP: Yeah, but it's all out of kilter now which is why we're re-launching the website.

Don: I'm genuinely interested, because what surprised me initially with the research was I assumed that people like yourself, Nikki and all the other ... I interviewed about ten CEOs and creative decision makers, that we would do this, we would say "here's a process that we go through, here's a decision making and we will be controlling the outcome for the consumer." That was sort of a basic understanding, that we did a great big poster, "go buy this" and people went and bought it.

SP: Oh right, so advertising worked.

Don: Yeah. It kind of worked.

SP: So if you go "yummy chocolate," people go "yum, yum, yum - I want that chocolate".

Don: That's the kind of thing

SP: On certain FM CG's I'm sure that sort of thing possibly still works, but I'm talking about luxury lingerie and stuff like that.

Don: Talking to you, talking to everybody else, talking to the consumers, I couldn't find any evidence at all that that worked.

SP: Advertising on luxury goods. I think that if you're on the top 0.2% of what you do, that you buy certain magazines still, that you fly first class everywhere that you go and you're sort of ... you know, you are in that upper echelon, then maybe sometimes it works but that's if ...

Don: What's your feeling?

SP: My feeling?

Don: I need to know your genuine ...

SP: We don't advertise. Even if we could afford to I don't know if we would.

Don: But you do word of mouth and ...

SP: Well, Facebook. We were saying on our way down here. We've started to do a little bit of very targeted advertising on Facebook and it costs us £30 a day – that's quite a lot.

Don: It is quite a lot.

SP: But it costs us 12 pence per customer, 12 pence per dedicated VIP. She said that at Ministry of Sound, when she was working back there, that one customer might cost a pound. Now that's a massive difference and not only that, those people can then be converted into being VIP's and then they might get discounts, and offers and gain money and value and then all of a sudden they become very valuable to us and so we're not going to do that forever and so in the month or so that we've done that our Facebook followers have doubled. Now you're either in Facebook or you're not; there's no point dipping your feet into it and we've dipped our feet for too long.

Don Parker 8/6/2014 12:09  
Comment [12]: MC1(M)

Don Parker 8/6/2014 12:09  
Comment [13]: MC1(M)

Don Parker 8/6/2014 12:09  
Comment [14]: MC1(M)

Don Parker 8/6/2014 12:10  
Comment [15]: MC1(M)/MC1(M)

Don Parker 8/6/2014 12:10  
Comment [16]: MC1(M)

Don Parker 8/6/2014 12:11  
Comment [17]: MC1(M)/MC2(M)

Don Parker 8/6/2014 12:11  
Comment [18]: MC3(M)

Don Parker 8/6/2014 12:12  
Comment [19]: MC3(M)

Don Parker 8/6/2014 12:12  
Comment [20]: MC3(M)

Don Parker 8/6/2014 12:13  
Comment [21]: MC3(M)

Don Parker 8/6/2014 12:13  
Comment [22]: MC3(M)

Don Parker 8/6/2014 12:14  
Comment [23]: MC3(S)

Don Parker 8/6/2014 12:35  
Comment [24]: MC5(W)

Really?

Don: Well, we just did it organically, etc.

SP: Yes, I remember that conversation. It's probably where we were the last time that I spoke.

Don: We need to switch our business massively, we need to go less about wholesale because retail is screwed and we want to be more about our own customer acquisition and our own direct sales because of course at the end of the day mark up of margin from brand to wholesaler is a big problem and that's the whole thing to do with retail. You go from cost to wholesale to retail and it's x 2 x 3 x 3 – whatever you want to have and you want to do it and that's why these discount retailers are, not cleaning up but you know, they're coming in and everybody is trying to out out the middle man.

Don: Who's the middle man?

SP: The retailer, the high street, is the middle man and some of them are really, really good at it and some of them aren't so good at it and some of them are clueless, some of them are really tough and they want to screw you over a bit. Brands like us get a hard deal, so either way, it's not great to be a brand and to work with retailers as your sole source of income.

Don: Okay, just to short circuit the conversation because sandwiches are available and it's a lovely sunny day, do you think it's about a shared relationship between ... this is a bit of a leading question. What do you think is the relationship between you and your consumer now?

SP: The relationship?

Don: Yes, the consumer could be anybody. It could be a seller, it doesn't have to be an end buyer of your object. What do you think the relationship is now compared to where we were? Is it the same? Is it changed?

SP: What, when we last spoke?

Don: Or whatever – your twenty-odd years of experience?

SP: Oh, it's hugely different. I think that people with sense and money, because it's difficult to get the two together.

Don: Yeah, I agree!

SP: Spend as much but on less so they would rather more happily wait – I mean, I'm talking from a personal perspective. I would rather happily wait a little longer and not fritter away money on what I think "oh, that's a piece of shit."

Don: So with your company, your brand.

Don Parker 8/6/2014, 12:33  
 Comment (26): MCI(M)/MCI(M)/MCI(M)/MCI(M)

Don Parker 8/6/2014, 12:39  
 Comment (26): MCI(M)/MCI(M)/MCI(M)

SP: I would hope that's the sort of customer that we have, but you know, we're competing in a massive market that's over saturated. I think that's another problem; at the moment it's mobile phones or whatever else it is – wine, mobile phones or whatever – and it's over-saturated and there's too many people doing it. They think it's easy to be an entrepreneur and to run a brand. It's fucking hard work and you put everything on the line and you might lose everything from one day to the next and you live in a constant state of anxiety.

Don: So at the end of the day, just to sum it up in one sentence, what is the relationship? Are you still in control or is it an equal relationship or are they in control?

SP: Um, we want our customers to be under the impression that they're in control and quite often they are, because you've got distance selling regulations for a start, which is a technicality and I think we can all be very philosophical about it but there are practical barriers and things in place that are legal requirements and I see things more that way these days. I don't see things in such a sort of ... I don't see things in another way. Like if you design something nice it will sell; that's bullshit. It's like people turn up to trade shows and they don't actually talk to any customers. They just think that because it's so beautiful and they've got some fantastic photography that the customers will come and they don't – they'll walk right past you!

Don: Yes – so what does make them come?

SP: Detail. Money, removing the barriers to the sale, making it easy for them. I mean, if it's online, it's returns policy, it's the sort of stuff that bears the hell of it for most people and it's actually the stuff that makes a difference between success and failure and we've got some things right and some things wrong. The biggest problem we've got right now and consumer frustration is website design, the website is dreadful and all kinds of stuff Google holds more power on this stuff than any government will ever have. I mean, they changed their whole algorithm set up thing while we were there, they called it Penguin – I mean, for God's sake, they branded this thing! We've changed the rules and they did that and other things and that happens all the time so anyway there you go. But I'm 44 this year – so speak to someone half my age for a completely different opinion. I think it's age specific.

Don: Very interesting. Okay, that's a very lovely thing to end on and I want to talk more, but let's leave that for another piece of research.

Don Parker 8/6/2014, 12:41  
 Comment (27): MCI(M)

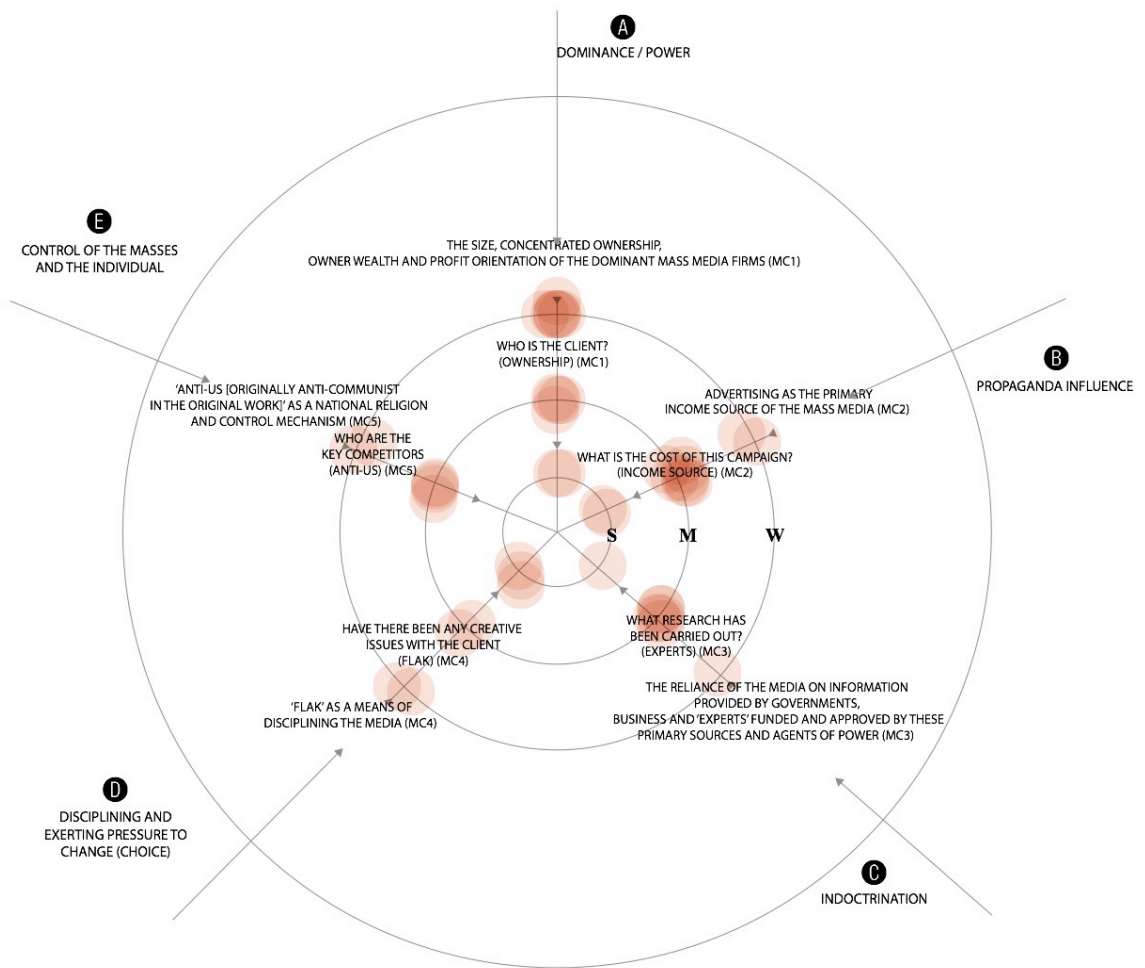
Don Parker 8/6/2014, 12:41  
 Comment (28): MCI(M)

Don Parker 8/6/2014, 12:42  
 Comment (29): MCI(M)

Don Parker 8/6/2014, 12:42  
 Comment (30): MCI(M)

Don Parker 8/6/2014, 12:43  
 Comment (31): MCI(M)

Don Parker 8/6/2014, 12:43  
 Comment (32): MCI(M)



### Interview 9 with AM November 2011

Don: So the reason for you doing it is that (1), I want to hear what you've got to say, and (2), its good experience for you to understand how you do these sort of things, more or less. I'll ask you to look at an informed consent form as well. This is an example of one and what it will be well look at the purpose of the research, type of research and there's a series of questions and procedures. You'll be asked to participate in an interview with myself. The duration's about an hour, I might ask you to come and do another one, there's no risk or benefits, there's no money involved, it's confidential, it's only for me and my PhD supervisors and the examiners to look at, no-one else looks at it, I won't release it into the public domain. The reason I do all that and I'll give you a copy so we can sign it off. Here's an example where you are and if at any time you don't like the questioning you can terminate it. Now for this kind of interview, well it's not an interview, it's more of a conversation. It's fairly innocuous what we're talking about, it's not, you know, if we're doing sociology we'll be doing health care and you'd have a situation where we could be talking about death and stuff like that and family and loved ones, you'd have to go through it, so what I need to do is make sure we're doing the same process, even though what I'm doing is about buying and selling really.

AM: Yeah. Okay.

Don: So when it comes to you doing some work like this, if you ever want to do work like this then you get to know how it works – there are these protocols. I'm not sure if it helps or not coming into one of these rooms. They feel a bit like interrogation.

AM: I know. I'm like all the way along here.

Don: Yeah, yeah. It's a strange room. How do you feel about the room?

AM: I'm not sure. If someone tries to ... like the guy earlier tried to get in and he kinda face-patterned the door, so if that happens during the interview I will give a little laugh.

Don: You're allowed to – just be natural. The whole point is it's a conversation, it's not a Q&A. That's another thing I have to tell you about. I want to explain to you a little bit about what I'm doing and then it's just a conversation and from that emerges some themes. What I'll do again is maybe in a month or two – probably after Christmas now – ask to have another conversation with you and say "last time we spoke about this" –

and so you get the list of where we're going. So what I'm doing is I'm looking at how consumer behaviour works and motivation of behaviour. Can we get people to do something in terms of purchasing? You know, an advertiser does some work and they advertise something. How do we perceive that – that's kind of what I'm looking at. So I've interviewed some CEOs of various brands and design agencies and had their opinion and now I'm looking for your opinion and between the two I'm hoping to see something emerge from that as a piece that I can take forward, so that's how I'm doing it and I'm looking at sort of what motivates you to buy. So, what's your current project that you're doing for me?

AM: Oh, M&S.

Don: M&S? Okay, that's a food brand ...

AM: Yes, food and clothing.

Don: In terms of just generally – just to start off – there's no questions, this is just notes for me to remember stuff – you're more than happy to look at it, it's just a bunch of mumbo jumbo

AM: Okay, my brain works

Don: No, it's just simple stuff, well I think so, it's just basic stuff – just understanding how you're motivated by something. Let's just find out a little bit about you first. I don't actually know you that well.

AM: No, we just have a bit of banter, don't we.

Don: A bit of banter. So, tell me a bit about yourself. Who are you and what do you do?

AM: My name's AM.

Don: This is weird, isn't it.

AM: It is weird. I'm 19 years old and I come from the West Country.

Don: Whereabouts?

AM: Street in Somerset, which is near Glastonbury. I actually used to work in Marks and Spencers.

Don: Oh right.

AM: So I might give a little bit of insight into 'behind the desk'.

Don: Yeah. That's interesting – fantastic.  
 AM: Seeing a little bit of what goes through someone's mind and what they tell me as a cashier when they're buying something.  
 Don: Does that happen?  
 AM: Oh yeah, all the time. Because obviously Marks and Spencers is sometimes associated with ... well certainly the one I worked at ... with elderly ladies and they shared quite a lot with me, so I've got a couple of stories that are quite funny...  
 Don: Go for it.  
 AM: And awkward situations and allsorts. Okay, first one is my favourite one; Christmas time a couple of years ago and I was about 16, so I wasn't really into shopping yet. I hadn't developed the experiences of dealing with awkward situations that the public brings onto yourself, and this old lady came up to me and she was buying lingerie and it wasn't just buying lingerie, like purposeful lingerie, she was buying sexy lingerie and I've got that sense of humour that I just brought it up and you can imagine the conversation ...  
 Don: No, I can't - you have to tell me!  
 AM: "Oh madam, that's very nice, is that for your husband?" "My husband died". "Oh, so a toy boy then?"  
 Don: No, no!  
 AM: Because you're taught by Marks and Spencer's ... they're very meticulous about teaching you how to interact with a customer, to make them feel like their purchase is necessary.  
 Don: Oh really?  
 AM: So my training was to complement the garment. "Situations where this wasn't really easy, like if you were a woman and I was a woman and you were buying a pair of knickers – I'd say to you "oh, they're very nice" "oh wow, 89p, that's very cheap". If you were a man buying say just boxers then there would arise a quite awkward situation where you'd go ... I said once "my dad wears those!" because your brain's telling you to say something because your boss is hovering over you going "say something and now I say "oh, the price is very good", because I've been working there now ..."  
 Don: Experience.

Don Parker 03/2014 22:50  
 Comment [1]: MB1(S)

Don Parker 03/2014 22:50  
 Comment [2]: MB2(M)

Don Parker 03/2014 22:51  
 Comment [3]: MB2(M)

Don Parker 03/2014 22:51  
 Comment [4]: MB2(M)

AM: Yeah, but at the time, forcing yourself to say something with my kind of sense of humour as well, it was very ...  
 Don: Hard, I should imagine.  
 AM: Also we got a little bit of insight into, like you said consumer purchases. We got told what was the most popular item was and what the age demographic was walking through the door, which was very interesting because I wondered how they actually counted it, but I'm sure ...  
 Don: That's really interesting, so people – grey haired ladies.  
 AM: That's it, yeah, so you knew what your kind of audience was. As for Christmas, that was probably the best time to get a sense of what people ... because they were quite excited about what they were buying for their friend or family member, so they'd say to you just ridiculous stuff, then you'd go to the staff room and just really laugh about because you don't go up to someone and say stuff like that, do you?  
 Don: No.  
 AM: For example, this woman ... I didn't know who she was and she didn't know me ... came up buying boxers for her husband, novelty ones, going "I've had to buy the large" and I was just looking at her like "I don't think you really know me" ...  
 Don: So people sort of impart their private, most inner most feelings and thoughts to you?  
 AM: Yes  
 Don: Why do they do that then?  
 AM: I think ...  
 Don: Because I've never done this you see, I've never worked in a shop.  
 AM: Behind the desk. I suppose you're there to be ... the best part is that's quite ... getting changed in front of someone and coming out – being at your most vulnerable and trying on clothes and stuff and you're someone to have a conversation with as well; you could be whoever you want to be when you go into a shop – do you know what I mean?  
 Don: No, I don't – what do you mean?

Don Parker 03/2014 22:51  
 Comment [5]: MB1(S)

Don Parker 03/2014 22:52  
 Comment [6]: No awareness of need / can

AM:	Well, if you say you were down in the dumps or you were feeling particularly happy or you had something in life that was really getting you down ... you could just go into a shop and they don't know you in that shop, you can just be whoever you want to be and most of the time the customers were dicks!	<a href="#">Don't Parker 8/6/2014 22:52</a> <a href="#">Comment [7]: Boba stay / MB3(S)</a>
Don't:	Really?	
AM:	Yeah, I've had just so much aggression from people I've ...	
Don't:	Really?	
AM:	Yeah, I had one woman came in with her mother-in-law, I think it was helping out just by getting shoes and I couldn't get her a 5/2 and she threw the shoes at me.	<a href="#">Don't Parker 8/6/2014 22:52</a> <a href="#">Comment [8]: MB1(S)</a>
Don't:	You're joking!	
AM:	I'm not joking. She threw the shoes at me and I was there tldying and I said to her I'm sorry madam, you don't have to be like that, and she got so frustrated because she couldn't fit into these shoes she loved that she took it out on me. But that's the kind of ... It's unbelievable. I mean I should really ... me and my friend should really try and write a book about it.	
Don't:	You should do.	
AM:	It works the other way as well because I used to work with someone who I went to school with, which was fun and we had a laugh and we used to pretend on the tills that we were an Irish brother and sister, so we d ...	<a href="#">Don't Parker 8/6/2014 22:52</a> <a href="#">Comment [9]: MB1(S)</a>
Don't:	You play acted?	
AM:	We did. When the customers believed us, which was the funniest thing because I don't want to try and do my Irish accent now ...	
Don't:	No, don't worry about it – ignore the tape.	
AM:	We used to do these Irish accents and we used to hear people coming through because you process people and that's what was so boring about working in the shop because you kinda saw hundreds of people a day and there was always a customer that was memorable to you, good or bad, but we always wanted to speakings up a bit, because after a while it gets a bit ... so the Irish thing was another one of those ... and obviously in some situations ...	<a href="#">Don't Parker 8/6/2014 22:53</a> <a href="#">Comment [10]: MB2(W)</a>

Don't:	But isn't that maybe because you're deranged!	
AM:	I think maybe I've got a bit of a weird ... I'm not a normal person – I do like to skew the lines between life ...	<a href="#">Don't Parker 8/6/2014 22:53</a> <a href="#">Comment [11]: MB2(M)</a>
Don't:	Yeah, you feel like you're dancing on the edge of ...	
AM:	I'm not – a lot of the time I freak people out and starting here at Uni – it's a new load of people and I'm used to people at home knowing me and awkward situations arise where I say something and usually my group of friends will go 'ha, ha, what's she like!' and now everyone's going 'Oh my God', you know!	
Don't:	I've been here six years and everybody still goes 'Oh my God' to me – it doesn't wear off – they I never get used to me. Okay, that's interesting. So why do you think that ... okay, that's you and that's knowing a little bit about you. So let's reverse it round a bit and let's think about you as a shopper. Tell me about shopping and you.	
AM:	I find shopping now, because I've worked in a shop, quite awkward, so if someone drops something on the floor or if I'm shopping through stuff, I won't – if I drop something I'll pick it up and put it back on the hanger, but people that drop stuff piss me off, like if they've walked past and they've knocked something over and they're going - 'I'm sorry ... I'm sorry, you can't see the face on the tape!	<a href="#">Don't Parker 8/6/2014 22:53</a> <a href="#">Comment [12]: MB2(M)</a>
Don't:	Don't worry, I can see your face – you're talking to me and not the tape. I'll put it there – you can't see it now.	
AM:	So I shop quite a lot based on what I've learnt from people buying stuff!	
Don't:	Oh right, what's that mean?	<a href="#">Don't Parker 8/6/2014 22:53</a> <a href="#">Comment [13]: MB1(W)</a>
AM:	So like say someone's buying stuff and I know it's been £5 before and now they've gone and reduced them down to £4.99 or something – it's only gone down a penny but they don't know that – I always think 'oh, that's a bit ... I've learnt to ...	
Don't:	Okay, I get what you're saying, you've learnt to discern, would you say?	<a href="#">Don't Parker 8/6/2014 22:54</a> <a href="#">Comment [14]: MB2(M)</a>
AM:	Yeah.	
Don't:	What's your favourite brand?	
AM:	Oh God. What do you mean brand? Give me an example.	

Don: Okay, if you're going out shopping – okay, off I go out shopping - role play – what would you be going out to shop for, what would you really like to get and I've got some ideas in my head about things I want to go shopping for.

AM: I like quite unique stuff.

Don: Such as? Give me an example.

AM: No, because it's not brands. I'm not a brand person, so I work with a friend who wears Abercrombie & Fitch, so she's got a massive Abercrombie & Fitch up her leggings and stuff.

Don: Yeah, written all over the bum and stuff.

AM: Yeah, and I'm going 'Oh my God'.

Don: Do you?

AM: Yeah, and I don't know why – it's just there ... I don't know why it annoys me actually, it's a really weird thing to explain.

Don: Yeah, why's that – I'd like to know.

AM: I don't know. That's the thing, it's always really annoyed me and like my friends wear Jack Wills.

Don: Yeah, big brand.

AM: Big brand and I went in there the other day and I don't know, I think it's warranting why it's the price it is, because I can think to myself "right, I can cut out patterns, I can write Abercrombie & Fitch in white, stitch it to a pair of jogging bottoms and that would cost me about £20 at most. You walk into like say Jack Wills and the reason I think I resent it so much is because my friend said to me "I want to buy my boyfriend a hoodie, but I can't afford it. Can you split half and half and we'll do it for Christmas" and I was like "yeah, sure" and I was thinking it would be £10. She wanted £60 ...

Don: For half?

AM: Yes.

Don: So it was £120 for this garment?

AM: £120 and I was like is it stitched with goat's wool or gold? How delightful – has the queen worn it? I don't know, it was baffling to me how she just couldn't walk into Primark and buy a £12

Don: You wrecked it? You wrecked it like here you are. You can wreck this, it doesn't matter, you'll never be able to ... you'll have to hang it up on a wall in a case, you can never wear this jumper because in case, you know ...

AM: You wrecked it?

Don: You wrecked it. I couldn't get it and so basically what I look for in clothes is something I like, something that fits and the fitting stage for me is always a bit of a hassle, because I'm not slender, so walking into a shop can be sometimes quite daunting for me. I've not been so bad lately, I used to be quite a lot bigger than I am now, so places like ...

AM: Well, you're not 6 foot 4.

Don: No, I mean like that way, not tall.

AM: Yeah, I don't know how tall you are.

Don: I don't know, I'm not tall, quite short.

AM: Well, everybody's a different shape as well.

Don: Well yeah, coming to Uni now and seeing everyone – I don't give a sht now but when you're a teenager ...

AM: A big deal.

Don: It is a massive deal, so ... I've always been weird. Always been different, so it's nice that I have clothes to match.

AM: So, I mean, I'm just as interested in this reaction to brands. I get where you're coming from. How old are you – 19?

Don: 19.

AM: 19. I mean, at your age I was exactly the same attitude. I wore black leather ... black leather?

Don: You're stroking your legs as well – black leather trousers!

AM: No, I'm not stroking my legs. I was trying to remember. Skin tight black jeans, Docs, black jacket with Evil Dead written on the back and I had a Mohican.

Don: Brilliant. You know what, I can totally picture that!

AM: Yeah. Everybody can. The thing is, for years I walked round like that because I felt you needed to show that, but then I

Don Parker 8/20/14 22:55  
Comment [21]: MB1(W)

Don Parker 8/20/14 22:56  
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Don Parker 8/20/14 22:56  
Comment [23]: MB(S)

Don Parker 8/20/14 22:56  
Comment [24]: MB2(M)

Don Parker 8/20/14 22:56  
Comment [25]: MB1(M)

Don Parker 8/20/14 22:54  
Comment [19]: MB1(W)

Don Parker 8/20/14 22:54  
Comment [16]: MB1(W)

Don Parker 8/20/14 22:54  
Comment [17]: MB2(M)

Don Parker 8/20/14 22:55  
Comment [18]: MB2(S)

Don Parker 8/20/14 22:55  
Comment [19]: MB1(W)

Don Parker 8/20/14 22:55  
Comment [20]: MB1(W)



dressed fairly normal – I'm a fairly normal dresser I think – average – but you can still see the Mohican.

AM: You can. You've got an inside Mohican, an inverted one.

Don: Yeah, and it's like everybody can see that and you realise your personality isn't that – badges – I mean I wear all this and it's just like ...

AM: The little hints.

Don: I'm actually interested in that because I find that – I was the same and to an extent I suppose I still am. Like I've got two t-shirts that are ... what are they called – the brand ... Superdry. Now I quite like those two, they're blue ones, I don't know if I've worn them to work yet, and it's that whole – we're talking about clothing I suppose is a strange thing and it's a good purchase point, isn't it. So, I mean, where do you think all that comes from with you? If you went into a Jack Willis, would you buy anything there?

AM: I've tried on something in Jack Willis. I think the thing that reserves me the most is I walked into ... it's funny ...

Don: Go on, I'm with you, the reason I told you all that was because it was always, when I was your age, and still to a certain extent now, there's kind of Uni studenty gear and all the guys wanted to look cool.

AM: Yeah, it's like ...

Don: It's like you're all clones. It's like clonesville. I suppose there was this anti-ness, but I don't want to put words into your mouth about it, I want to understand what you feel. I'm just trying to empathise with you.

AM: My issue was more ... because obviously I'm a big girl, walking into a shop – I walked into an Abercrombie & Fitch once and I went up to the lady on the desk and you know, if you've ever been in an Abercrombie & Fitch ...

Don: I don't know if I have.

AM: They're kind of swimsuit models that have taken their time out to work in the shop.

Don: Oh yeah, like Hollister.

AM: Exactly, and I went up to the lady and I went "Oh excuse me, do you go up to a size 16?" And she went "No!"

Don: Like "I'm obviously a size 16!"

AM: And she was like "no we don't" and I went "oh thank you for your help".

Don: See my attitude is like a size 27, do you know what I mean? I was thin, I was really thin ...

AM: Yes, so you were like the opposite way.

Don: What am I, 13 or 14 stone now and I was 9 stone, so imagine me 4 stone lighter than I am.

AM: That's ridiculous.

Don: Like a skeleton. So no-one had a size 28 inch waist on boy's clothes. So I get it. So anyway, how do you feel about that?

AM: I mean now, when I went to Jack Willis it restored a bit more confidence because obviously I have lost weight since then and I can fit on clothes.

Don: So you're having to change your body shape in order to fit into the world?

AM: Yeah, kind of.

Don: Is that what we're talking about? I don't want to put words into your mouth.

AM: No, no, it is. I'm kind of on the cusp – there's kind of a cut-off point where you go from being normal to being fat, very fat, and that's 16-22, I'm a 16-22.

Don: Sorry, that's the clothes size?

AM: That's the clothes size and you can go into most shops and pick up a size 16-22 without being ...

Don: Sort of looked down upon?

AM: Yes.

Don: I don't want to put words into your mouth.

AM: No, no, it is, it's kind of like ... when I worked in Mark's I was always tolerant of everyone's size. I didn't give a shit, I mean, people would come out of the fitting rooms and go "I fit into a size 14" and I would go "Good for you – if you're happy that's

fantastic" but I would never say to them "Wow, a size 14, you must be very impressed", you know.

Don: Like sarcastic.

AM: My colleagues did.

Don: Really?

AM: Yes, they said, "Oh, that's fantastic, you've dropped a dress size, you must be so happy" because to me that was – because I've dropped dress sizes and I know it's gratifying, but I wouldn't, like you said, put words into their mouth, make them feel like they'd have to just to be happy. I'd say "That dress looks lovely on you madam" and she'd go "oh no, I think I look too big in it" or "My hips are shit" and I'd go "No, madam, you look lovely" and you know, you build up their confidence.

Don: Great. So just to get ...

AM: Back on track!

Don: No, I'm not backtracking at all, I'm just genuinely fascinated. I'm just trying to think where we can go with the conversation in terms of ...you're not a brand person.

AM: No, I wouldn't say I was.

Don: But you want to buy things ...

AM: I buy quite a lot of things ... I'm going to help you out here.

Don: No, what I'm sort of ... does any advertising influence you? Are you swayed by anything?

AM: I love Threadless. I don't know if you've heard of that.

Don: No, no, tell me about that.

AM: Threadless is an on-line ... you get illustrators that design shirts and people vote for their favourite shirt and it gets printed and then you purchase it.

Don: Like a graphic print on the front?

AM: It's anything. I should have worn one today really – I've got loads. I'll come in with one of the t-shirts on.

Don: Yes, I'll take a photo of you.

Don: [Patrick \(130\) \(MBZ\(S\)\)](#)

AM:

Don: And I can say to you "This is a Threadless one".

AM: Can I take your photo today – is that allowed?

Don: Yeah.

AM: It's just for reference, while we're talking.

AM: That's fine. I like their ideas ... they haven't got employees – like they haven't got someone they walk up to and go "you there".

Don: "Hey you, designer".

AM: Someone comes in and goes "I really like this design, I'm going to make it and send it to their website". Thousands of people go "Yeah, I really like that, I'm going to vote it up". It gets printed on a t-shirt and then people buy it.

Don: So why do you like that then?

AM: I think it's a bit more ... it's so raw and so honest and people have input. So you can have a design and you're not nasty to someone even if their design isn't that fantastic. You just say to them "I don't think this would look right on a t-shirt".

Don: So you have a conversation on-line about it?

AM: You do. You talk to people, you leave comments. You know "This is fantastic, I'm going to vote it a 5" and it's not like yes print it, no don't print it, it's one to five as well which is brilliant because you can say 3, develop it, put it into the sale ...

Don: No way!

AM: You can tell what stuff goes into the sale. You're like "Oh that was a bad design, but they printed it anyway!" Because obviously their mate went "I saw you on Facebook" and people voted them off and it got printed and that's not the real way of doing it. My mate did it once.

Don: Did what?

AM: Did a design and he sent me an e-mail and I go "What if I don't like it" and he went "Oh, you're my friend" and I was like "Yeah, but you've got to learn here" ...

Don: Whoa – harsh!

Don: [Patrick \(131\) \(MBZ\(S\)\)](#)

Don: [Patrick \(134\) \(MBZ\(S\)\)](#)

AM: I know, I'm going to be like that, I'm really sorry.

Don: Go for it.

AM: "If your design isn't liked, then they'll print the t-shirt and then you won't get to say what gets sold. That's not gratifying for you" and he was like "Oh, as long as they like it", it turned out it was quite a good design.

Don: Did you buy it?

AM: No, it didn't get printed and I went "ohh", but I've never made one, purely on the fact that I think ... I mean, I might do eventually, I might get a good idea and think "Oh yeah, that's bloody brilliant", and put it up, but other people will go "No".

Don: So what appeals about this whole thing then?

AM: I think I quite like the idea that anyone can make one.

Don: Yeah, so it's open.

AM: You're not restricted. You could be someone in their basement thinking "I've got a good idea".

Don: Everyone lives in a basement.

AM: Everyone lives ... you know what I mean, like ...

Don: I do, I'm being silly!

AM: Yeah, you are!

Don: Go on, sorry, I've got to stop as well, which is a thing I do too much. Everyone has a go.

AM: Anyone can do it. There's no restrictions as far as age goes either. I mean, it never really happens that way.

Don: So, in terms of ... that's an interesting example. So you're quite into of this open purchasing sort of situation.

AM: Yeah, and I'm trying to and with the generation ...

Don: Do they advertise and stuff. With the generation ...

AM: With the generation that are trying to do on-line. Like they put it on Facebook for example, so that's their way of advertising. They'll say "new sale, new designs, Threadless" – like them

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Comment [131]:MB2(M)

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Comment [136]:MB3(M)

when you get back and you'll see. And also their material is brilliant because they change it around so you can have a comic-book style one month and it depends on what t-shirt designs have come through, what the majority are and then you've got people that aren't models, they're the people that have just been like "I really like this t-shirt" and then they've taken a photo of themselves with the t-shirt on, but then it depends on ... because I've obviously seen a couple that have sent their designs in and it's really bad lighting, if they get proper lighting and they're creative with the t-shirt on, I've seen someone my size in the posters, which is quite – I think that's what's nice as well – they don't judge. Like a lot of the time when you see models they're kind of a set size ...

Yeah, go on, I'm really interested, seriously interested.

Don: Because I can get why designers and people put smaller sizes on mannequins because it's flattering to the t-shirts –

AM: Do you think?

Don: I think so. When a product's designed – like up in the studios of fashion, you'll see the mannequins, they're small, they're designed small, so therefore they're going to be displayed small. You don't find a mannequin that's big and then they condense it, that's not what happens, so ...

AM: Oddly, because most people aren't that size.

Don: No. And I think when you make a bigger size of something you're essentially just stretching the fabric and I think ...

AM: Poor design is like that and it is poor design.

Don: I think a lot of the time and I know we're talking generally about clothes here and let's stick to clothes ...

AM: That's fine.

Don: We'll branch out later I think.

AM: Okay!

Don: I think both of us will go on our train of thought.

AM: Yeah, we're allowed to!

Don: But I dunno, I think I quite like the idea of someone like myself saying "I tell you what, I really like this t-shirt and I'm going to try and get people to buy it, because I enjoy wearing it and I enjoy

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Comment [137]:MB1(S)

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Comment [139]:MB2(M)

Don P. 6/20/14 23:01  
Comment [140]:MB2(M)

the response I get from people when I wear it, but I wore my one – it's brilliant, I love it – it's a cat and I'm wearing jeans with hoodies, but they're illustrated so brilliantly, I'll wear it – when are you next in – tomorrow isn't it, I'll wear it tomorrow. They're drug dealing basically, there's this cat with a bag of cat nip and he's going like that and I just love it and I just thought "right, I'm taking a photo of it" and people can just put it on the internet and it doesn't have to be the predominant ... there's a photo of someone in it and there's loads of users on the other side going "this is us wearing the t-shirt" and it's brilliant and I love that and now since I've got my student allowance and I'm a bit poor I hate the fact that I can't go "yes, I'm being it" and the last one I bought was a Dr Who one. Someone had illustrated all the Dr Who's as owls, so it was called Dr Whooo and it's brilliant. I'll bring that one in as well, I'll wear that one.

Don: So this is a favourite brand, would you say, or just one that you're ...

AM: I just think it's really clever – I like clever stuff. I think witty and a play on words and just stuff that makes me go "aha".

Don: What about the on-line experience? Do you buy things ...

AM: I'd love if they did a shop because I think the worst part about what they do lately is their sizing is a bit off, because it's American and I'd love to go in a shop and try the stuff on. I'd spend thousands, honestly, I'd be there going "...well, it depends on the design obviously but I can get carried away on the internet, going "Oh, God, I love that", but as for other stuff that I buy on the internet, I'm a very novice user of e-bay.

Don: Are you?

AM: I buy a couple of things on e-bay.

Don: Because I haven't used that for years.

AM: Haven't you. I've been on and off. Like I buy stuff – I've never been put off, I just think it's always something that you need specifically, say a new season ... actually I'm a bit naughty, I don't – now I've learnt how to stream stuff I don't buy DVD's anymore, but ...

Don: No, I don't, I'm quite happy to ...

AM: You're there going ...

Don: No, I watched Limitless and Source Code yesterday.

AM: I watched Princess and the Frog this morning!

Don: I mean, you're in a different world and one of the reasons I wanted to interview you so much, and everybody's joining so far as students and consumers, it's fascinating listening to you talk about what you do because I'm fascinated by how you interact with the internet and purchasing. It's a different experience.

AM: It is a complete different experience.

Don: I used to go shopping and I used to live in the Forest of Dean and Bristol was the place to go shopping.

AM: Yes it was.

Don: And so once a month I'd save up and get on the bus from Chepstow to Bristol. Get my hair cut, go to the record shops, go to the clothes shops – you know, there were all these cool places that I wanted to go and then go and if there was something that you wanted and it wasn't there you'd put your name down and a month later ...

AM: You'd get it back, yeah.

Don: So it wasn't – I don't know if it's instant gratification – but it wasn't immediate and I wonder how that's changed. I'm sure we're going off the top because the whole PhD I'm sure, but it's interesting the motivations are different and the way in which you shop are different and I want to learn a bit about that. Is that something you do? Do you wait for stuff or is it all now?

AM: I mean, obviously when you get the shipping, obviously you do wait.

Don: No, I mean that's just to have it delivered.

AM: Exactly, so you do wait. You don't go, and then it's there! That would be amazing, that would be really good.

Don: That would be the 22<sup>nd</sup> Century. No, I suppose what I'm trying to get at is that you want it, you find it, you purchase it, job done.

AM: I see, right.

Don: Not it arrives in teleportation. Choice is a strange thing – we're talking about choice.

AM: Okay, I've got a bit of a ... my generation is that generation, so back to when I was working in Mark's I didn't order – our store didn't order, which was a big thing, because Mark's and

Spencer's now, if they haven't got the size they want they're straight on to it and order because you're taught to sell, sell, sell. Oh, we haven't got your size and then you're into the ordering pitch. Obviously we weren't ordering things, we weren't taught to order, so when I went to a big store and there was the whole different section for ordering, I'd worked in there for a couple of days and I was like "I don't know" — this is new, because you had the whole experience of people going "where is it?", and you're like "there it is", you know, it's really hard to explain because I'd been so used to people picking up real items and going and then me going "Oh, that's very nice. There's your bag. Bye". When you're ordering we have to go "I'm sure it will be lovely" because you look and it was like one lady came up to me and she came up with a tape measure and she was like "I like this item and I've looked at the measurements on the internet and I want you to measure me" and I was like "How do I get round this without being ... I've had to measure a couple of people and it's fine, but she wanted — she had a printed document of this dress and I said "why don't you just order the dress, try it on and if it doesn't fit take it back", and she was astounded by the fact that I'd even suggested that. She hated that?" Because I didn't want to say "madam, I don't want to measure you" because that's not part of my job, but what I was trying to do was to make her life easier, but she didn't like the system of not having something fit clearly and she was paranoid about being in a fitting room and not being able to get a garment on. Because I was going "Why don't you try his dress on". "Please don't make me measure you, I'd really not like to measure you!" but she just wasn't having it, so in the end I had to measure her. Needless to say the item wouldn't have fit her, because she was a bit like wishful thinking!

Don Parker 8/6/2014 23:02  
Comment [43]: MB2(M)

Don Parker 8/6/2014 23:02  
Comment [44]: MB2(M)

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Comment [45]: MB2(M)

Don: Really? The measurements that she was giving in her mind were completely different.  
AM: Oh yeah. And I've had that several times — bra fitting as well. Women — men are fine.  
Don: Well men don't wear bras as a rule.  
AM: Yeah, but do you know what I mean. If a man came into a shop, right, brilliant. Kudos to you and your men friends.  
Don: Well, that's about 50% of the population.  
AM: You're fantastic in the shop. You come in, you don't see what you like, you fuck off!  
Don: Yeah!

AM: And it's brilliant. And occasionally you get a bit grumpy if you have to wait in a queue for too long.  
Don: Yeah, we don't like queues.  
AM: But that's understandable. **Women — hateful!**  
Don: Why?!  
AM: Because there's the whole situation of they come to shop for recreational purposes, do you see what I mean?  
Don: Yes, this sort of 'go shopping' thing.  
AM: Yes, come shopping. My friends have said to me before "come shopping" and I've gone "why, I don't need anything". That's my — because I've got a man's brain, I think.  
Don: Fair enough.  
AM: I've got a man's way of seeing things.  
Don: Yeah, I mean we're made of various bits.  
AM: I think so. I can't get my head round it and I've come out today with Doreen, who's about this high and she can't quite reach the counter and she's like "We've come shopping today and we want this and this" and I'm like "okay, I'll take you round". And its "No, I don't like that". "Okay, what about that?" "No" and then when they finally like something it's "Oh, have you got this in this size" "oh, I like it in the blue is there a red".  
Don: Is there an end result to this?  
AM: There's never an end result. Can you imagine — have you ever seen those box diagrams — they use them for programming don't they.  
Don: Yes.  
AM: So the man example is "I want a pair of socks. Do they have pairs of socks?" "Yes". "Do you have my size?" "Yes". "Do you want them?" "Are they cheap?" "Yes". "Well I'll buy them". Women's are "do I want to go shopping today?" "yes, of course I do", there's no 'no' option. "Is my friend Doreen free?" "Yes" and then it's "oh, okay, which shop do I like? Which shop suits me?" I think women are very ... men don't give a ... you could go into Primark or Top Shop and buy some socks — for you it's just ...!

Don Parker 8/6/2014 23:03  
Comment [46]: MB2(M)

Don Parker 8/6/2014 23:03  
Comment [47]: MB3(M)

Don: Socks.

AM: Socks. Women are like "Oh no, I can't shop in there, that's way too old for me" and I've said before "Oh, we've got a Next down the road". "No, I'm 49, how dare you suggest I shop in Next, that's awful".

Don: Because ...

AM: Who knows? Maybe it's because – and this is what I've learned from working in Marks and from seeing the adverts. Marks & Spencer is a bit like "we're like matured wine, we're like mature cheese, things come better with age". I think women are like ... the worst customer I had was a woman ...

Don: So, are you men being aggressive?

AM: No, see, men are lovely because to me ... I wouldn't say I'm a minx, because I'm not a minx but ...

Don: You don't have to me.

AM: The way I am – obviously my age – I call men 'sir', 'gentlemen', I treat them like what they're doing is the best thing they could possibly ever do, because you're trained to do it, but I think I've got a certain way about me that I will go sometimes too far with something and I don't think I ... this is going to sound really bad now ...

Don: No.

AM: I don't think I'm sexy, but for a man coming into a store and me going "hello Sir" – it's a bit ...

Don: "Oh, hello". I don't think it's necessarily a sexual frisson – it's oh, that's nice, a girl spoke to me.

AM: Oh, God.

Don: Which, as a guy you would ask for, "Are you female? Hello". They do, mean like that, it's just that – I think it's almost exactly the same with genders, it's like "oh, that's very nice" it doesn't mean please get naked, it means "thank you very much for your attention. But with the women a poor experience?"

AM: Women – they kind of get ... I mean, I've had situations where obviously I've been in a fitting room and someone's tried something on and they feel comfortable. They've told me they feel comfortable coming out of the fitting room showing me,

because I'm big myself and they've actually said "because you're big yourself you'll understand" and I go "thank you for confirming I'm also large!" But I kind of gain a sense of comfort from that as well because I've made them feel good about themselves.

Don: People don't do that with me. They don't come up to me and say "you're bald also".

AM: Yeah. Bring the train back.

Don: Let's bring the train back. What I'll try and do then to bring the train back onto the track is try and look like I know what I'm talking about.

AM: This should be interesting.

Don: No, what I'm trying to do is I'm trying to understand ... it's actually what I suppose we haven't spoken about and we probably need to do your idea – what do you think about advertising?

AM: I got into advertising in my work experience in Year 10 and my uncle got me a placement up at – you know Clark's shoes – I worked in their retail design department for a week.

Don: Really?

AM: Yes. And it was brilliant – I've never enjoyed something so much in my life and I said to myself "I want to do this". I strayed off and obviously went to college doing art, which was a bit interesting, because obviously I've always had a humorous sense and I wanted something purposeful and humorous.

Don: So you were wearing down's shoes!

AM: I did, yeah. Advertising was kind of in the middle. And I know that's really weird when I say to people purposeful art and humour and I've somehow found advertising and everyone's like "okay".

Don: I think I can see that.

AM: Do you? I mean, yeah I really liked ... when I walked down the street and I saw a really funny advert I wouldn't be afraid to take a photo of it and giggle, you know, and I suppose what advertising is to me – I tend to – if it doesn't piss me off, if it doesn't get in my way I find it quite funny. So say like I'm watching You Tube and an advert comes on and I'm like "oh, fucking adverts", but that's my response to those kind of adverts.

Don: Say, if I was watching telly and I think it's different as well if you're not watching telly on your own or if you're with someone because if you're with someone then everything becomes hilarious.

AM: Why? Because you want to experience something with someone I think all the time. I mean, I was upstairs with – we were on our break – you've met Kit and Lisa haven't you.

Don: In your ...

AM: In my

Don: Yeah, yeah.

AM: There's Lisa Pink – pink hair.

Don: Kit's always got a broken car.

AM: Yes, that's it.

Don: Broken car Kit.

AM: And ...

Don: Broken Kit car.

AM: Broken Kit Kat. We were ... and we were looking through videos and obviously – like You Tube videos – and at the time I was watching them and I thought they were hilarious, but when I showed them to peers, they were like 'oh, okay' and the best example for me, because I'm always showing people videos, Lisa showed us and you've heard of Arianae haven't you, she's very into Arianae.

Don: Yes.

AM: And me and Kit, I always used to be – and I've grown out of that now because I've grown up – sorry to be rude but I have.

Don: It's alright, this is confidential.

AM: And Kit was just like, it doesn't really interest him at all because it was targeted at girls slightly, so we were watching this video and it's what someone's done is they've watched Arianae and they've watched a popular culture reference – they've married the two together to make an ugly baby, ugly babies, and I've we were sat there watching it and me and him, we're like and I

Don: was like 'guys, you're not getting this film, it's so funny, guys it's just – and they were like 'no, we're not getting it, not at all'.

AM: So what's that all about?

Don: I think that's ...

AM: Other than you're all mad!

Don: I think that's what I'm trying to get to, I think, is that you'll never try and get everyone's attention. I think if you try and make ... because I spoke to someone up at the course, oh, I tell you what it was, it was my first ever project and I was kinda new and a bit pissed off with everything.

Don: Just generally!

AM: And one of the guys said to me, we were doing Glasburbury Festival and he said 'I want to try and get everyone's attention. I want to try and have a really wide demographic' and I said to him 'no' and he said 'oh, why not, why can't we reach this wide' and I said to him, 'the reason is you can't please everyone, you just can't' and people will find stuff funny. I mean, my friend loves Harry Hill and I fucking hate him.

Don: Yeah I do.

AM: He's just awful.

Don: Yeah, I do not find him funny, although apparently I look like him.

AM: We were sat ... because obviously I live in a flat with people and getting to know everyone's different experiences is funny as well and if Harry Hill's on and one of the girls likes The Only Way is Essex.

Don: Rrrr.

AM: Yeah, my response.

Don: Bad. It's just stupid people in a goldfish bowl.

AM: Yeah. See, you need one for me now, because I did that. Anyway ...

Don: Yeah, come on, before we get into trouble.

AM: My point is that I kind of resent people that like stuff like that.

Don: Why? This is what I think we're getting through this in this conversation. It's interesting, isn't it. What is it?

AM: I think basically it's just that I love people with wit and brains and my idol is Stephen Fry.

Don: Yes.

AM: So that's the idea of who I am. And then you meet people with shit for brains.

Don: Okay!

AM: That like wear Abercrombie & Fitch and wear these brands and go around going 'Oh Guard'.

Don: Yeah, be careful, don't be loud. This isn't sound proofed, this room.

AM: Should be. Anyway, I am ...

Don: The whole thing's meant to be but that's another thing. So what are we saying about that? Your awareness of advertising. I want to really get – not an answer but an understanding.

AM: Okay.

Don: Does advertising work on you? Yes or ...

AM: Yes.

Don: Yes?

AM: It does, definitely. There's a scene in IT Crowd. Do you watch IT Crowd?

Don: Yes, vaguely.

AM: Where Roy is ...

Don: Fat guy with the

AM: No, the other guy, Irish guy. He's watching TV or he's on Facebook I think and he sees this advert for stupid things like people's moustaches with Coke and he's like, 'oh, I'm thirsty'. Because, I don't know, I associate adverts now and also since I've been studying this bloody course.

Don: Which bloody course?! It's a good job I'm not running it any more.

Don Parker (18/02/2014, 23:04)  
Comment (49): MB2(M)

AM: It's adverts, like I watch an advert and go 'oh, I really fancy that now'.

Don: You don't?

AM: I do.

Don: Are you more susceptible would you say?

AM: I'd say so. Well, you've got to think about ... well, I think there's two concepts to this. There's a door and then there's loads of balls and then you're on the other side of the door and all the balls represent all the adverts you watch during the day and the door represents your mind and then you represent you. Watch this demonstration. Balls into door, everything gets stuck, nothing gets through or maybe one gets through and that's one concept that maybe if you watch too many adverts you just become intolerant of them, they just go over your head. Another concept is that you're so susceptible to all the adverts you're watching that you just take them all in and you analyse every one of them and eventually when a couple of them get to you - I think you associate humour sometimes with the advert and like someone put on the Facebook page on our board, on our Facebook board, and someone put 'cool' and I put 'Fosters and funny, ... they said that's bloody brilliant' because she's remembered that's the tag line, but that's also worked as an advertisement, I've taken that in from an advert and then linked it through and I think that's brilliant.

Don: You like advertising then?

AM: I do, I think it's people at their best sometimes.

Don: Really?

AM: Yes. I think you can – or sometimes people at their worst – I think you can get real nitty gritty humour from adverts.

Don: I get the door thing as one example.

AM: Yeah, the second concept was it's like radiation, if you're susceptible.

Don: Like radiation?

AM: Yeah.

Don: Okay. So like you need is that what you mean?

Don Parker (18/02/2014, 23:04)  
Comment (50): MB3(M)



AM: Okay, so you're sat there in a room. During the day – my daily life now, wake up, You Tube, go to University, watch people talk about adverts, watch people show me adverts, say "oh this is a very clever advert" or "this is a rubbish advert" and then go home, go on You Tube – more adverts, watch telly – adverts, go to bed – oh adverts!

Don: Yes, it's a lot of adverts in a day, isn't it.

AM: I've got probably, it's like being stuck in a chamber and having adverts pumped into the chamber! And then I go (coughs) and I think eventually you'll choke on adverts.

Don: I think it's almost a perfect ending I think to this interview, don't you! So now it's about an hour and that's very good too! I have no idea what I'm going to make of all that!

AM: So, am I coming back?

Don: Yes, you definitely are coming back.

AM: You can go over an hour, I won't mind.

Don: I might do! No, I'm only joking.

AM: Maybe five minutes out.

Don: Time out, is that what you mean!

AM: You need time out. You're there going "Oh my God, my brain!"

Don: No, what I'm thinking. I've spent so long so far with the research, looking at the background history and talking to these CEOs of advertising agencies and getting all that down and now talking to consumers – good.

AM: I can see that.

Don: And it really is throwing me.

AM: Or maybe kind of looking at it on its head. I think you should see it in a different light – that's basically what you're doing.

Don: Yeah. Which is not a problem for research and that's another thing I'll show you. It's like I'm trying to work out all these theoretical things ...

AM: They look like Egyptian hieroglyphics to be, I've got to be honest.

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Don: Yes, they do to most people.

AM: Once I see a paragraph I switch off. It's got to be all like this to me.

Don: Well, it's about this idea of – I've been asking these CEOs of agencies "does advertising work" and they've given certain responses and then I'm asking consumers "does it work and the answers I'm getting are really strange.

AM: Are they?

Don: From both directions. And when you read books on consumer behaviour and human behaviour and advertising, which I teach obviously, you've heard quite a bit about it, and now I'm actually talking to real human beings about it I find it difficult to piece it together.

AM: I think the problem with people – I'm having a conversation with you now and you've said it's a conversation ...

Don: Absolutely.

AM: I think if you say to someone. You walk up to them in the street and say – I don't know – this is how I usually assume research is made. This is my tiny little mind going "oh research". You walk up to someone and you say "what do you think of advertising?" and they're trying to be someone they're not because they're trying to impress the person.

Don: Absolutely.

AM: So they're going "oh, I think advertising is" ...

Don: "Is la, la, la" – and you get this answer.

AM: Yeah. That is contrived and I think when you talk to real people you're going to get a real answer or even if you're in a conversation with your mates and you go "this advert's great" and you go "yeah" and they go "oh, tell me about it" and they start giving you examples and you're going – because that's real, that's raw.

Don: But this is the point. Absolutely. You have to get through like half an hour of conversation ...

AM: You do.

Don: You kind of break down that kind of ...

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AM: And you see a reoccurring pattern as well ...  
Don: Yeah.  
AM: Because for me it's been people that piss me off, people that have been ...  
Don: Yeah, and it's interesting, this quite a polarised view of the world that people are having is beginning actually, I think, to make the research more interesting. Because I thought it was going to be this very straight thing...  
AM: Oh no.  
Don: And now it's starting to twist a bit and I'm like "how does that work?"  
AM: You don't know where to go from here.  
Don: No I don't.  
AM: You've got to keep kind of bringing yourself back.  
Don: The idea with this is when we go through it, it changes – let's turn the tape off now because we've done all that and this is another conversation.



## Additional Interview with AM

March 2013

Don: It's a couple of years later and where were we with that conversation?  
AM: I cannot remember for the life of me!  
Don: But you listened to it for your research, didn't you.  
AM: I didn't but I've forgotten that even. Quite a lot has happened.  
Don: What we were looking at... I'm trying to remember myself – was that as a consumer of advertising, we were looking at 'does advertising affect you?' That was a conversation that we had, so I just wondered, fast forwarding a couple of years, where do you think that journey has been. Do you still feel that? Now you've been doing quite a lot of work on understanding it. What do you think?  
AM: Working in advertising on advertising, I think I've taken in a lot more than maybe a normal person would – you're working under it constantly – and certainly a couple of years on you do take quite a lot in and now you associate advertising as well with the people that do it, so that's quite a different thing altogether.  
Don: Yes, we talked about Marks and Spencer's a lot.  
AM: Yes, because I'd just come out of my workplace from them, so that was all I knew, so that's why I started talking about them.  
Don: Yes, it was quite funny. It's like... okay, let's just ask one question; that's all it is really. A nice one – do you think it works on you and if so, what have you found from that experience – since we had that first conversation?  
AM: I think that advertising works on me; it definitely does.  
Don: Really? How?  
AM: Sometimes it's because they use my favourite ads and actresses that I admire at the time. For example, they keep releasing the M&S Easter rabbit advert and I like Amanda Abingdon and the character that plays her in the IT Crowd and I think that because they are two women in advertising as well, that makes a huge difference to me, because I'm very...  
Don: What – you mean actually in the advert?  
AM: Yes, and there's no other men involved. They are just literally two friends talking to each other and I quite like that in advertising – getting women involved and they're not being sexist themselves or being used as objects themselves so that's interesting to me in terms of what I

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Don: want to do. I definitely want to apply some of that when I graduate and use a bit more of women in advertising to my advantage.  
AM: We had Jo and Sian come in and they are two women in advertising.  
Don: Yeah, that was interesting to see.  
AM: What was that like? Because they're a big success for me personally and I just wondered what you thought?  
Don: They kind of... they don't... you do see that they're women but then immediately it's because they're creative and that doesn't come into the picture until they say 'yes, pretty women in advertising.' Actually it's when Victoria... I can't remember her second name...  
AM: Jones.  
Don: Victoria Jones came in to speak to us and she said that the percentage of women that end up in the creative industries is something like 6.7 I think.  
AM: Yeah, it drops off a cliff.  
Don: Yeah, because they go into different roles and that was more interesting to me especially, the facts about it, so I think that's the difference really.  
AM: So, I guess that's interesting as a practitioner, but as a consumer of things on advertising, what I was trying to work out... let's rewind. When I first started my research I was looking at this top down model of behaviour. So advertisers say 'go buy something' and then we as consumers go 'okay, thank you I'll go and buy that.' I've gone through what we were talking about, what a lot of other people were talking about and what I found was that there wasn't any evidence that I could really pull out that suggested that advertisers are in control of us really. It seems more of a shared experience between us and them. I'm not sure what your view would be on that. Do you think that's something that's changed since we spoke?  
AM: I don't think it's the advertisers; I think it's the brand because you talk about advertisers as someone that's in control of that campaign that's launched, but at the end of the day it's the brand behind it that that consumer is supported by, so if we look at it as an example of how long... I'm going to use M&S again!  
Don: It doesn't matter.  
AM: So it's going to tie back into the question again.  
Don: They look what we're doing – we're linking it back!  
AM: Yeah. The first year or the earlier years of Marks and Spencer's, they obviously established a different audience, but that audience raised their children to believe in Marks and Spencer's and no matter what the

Don Parker 8/6/2014 13:19  
Comment [3]: MB2(W)

Don Parker 8/6/2014 13:19  
Comment [4]: MB2(W)

Don Parker 8/6/2014 13:19  
Comment [5]: MB2(W)

Don Parker 8/6/2014 13:18  
Comment [6]: MB2(W)

Don Parker 8/6/2014 12:59  
Comment [1]: MB3(W)

Don Parker 8/6/2014 12:59  
Comment [2]: MB3(W)

advertisers release as campaigns, the idea is that the brand is behind it, so maybe what the consumers invest in isn't the campaigns but the brands and if they know that what the brands provide is successful and maybe they support the fact of the brand existing rather than the campaigns that come out, because you notice that sometimes campaigns get released and then people get angry because they change it or it's different and that's because they have a kind of familiarity with the brand.

I mean, last year the Christmas ads for M&S got quite a lot of flak.

Yeah, because they changed the kind of style.

Yeah, very much. I found them bizarre.

But then I emailed the agency... I can't remember who they were now, but they did the Magic and Sparkle and I think if we're going to talk about whether consumers get attracted and that's the reason that they buy into things I think that's probably [...] rather than the advertising campaigns, the brands.

That's interesting.

And then advertising campaigns just refresh it for them, maybe.

Okay, so brand is doing one thing and an advertising campaign is doing another, which we kind of know.

Yes, and it's the same thing - I think because consumers come into contact a lot with television ads, but then they also come into contact with print and digital media, which they don't always necessarily think they're taking in. I think television ads. I know when I say to my parents like "have you seen any good advertising recently?" and they message me and they say "oh we've seen a telly ad," and it's always a television ad and I think it's because consumers are conscious when they're watching a television ad that they are being advertised to, whereas sometimes in some cases like viral videos and stuff like that they don't know that they are being targeted and they don't know it's an advert until it says it's an advert.

Yeah, that I'm kind of really into; that's kind of come up through the research which I'm genuinely interested in and I discovered quite a surprise... I think I was capturing something that I didn't expect. I think if you went back five or ten years ago it was this "do a TV ad, do a poster," and "here it is" and now it's like, it's like a conversation with you, like you know, Facebook and Twitter and even all the new stuff going on.

The fact that you can talk to your brand and I've just finished a campaign with PG Tips and he has a whole research book that they give to you that's monkey's language and he talks to the people that comment on him, so he put up something about having fruit teas and it's quite a corporate thing and then people are going, "oh monkey, I

love fruit tea" and then monkey is writing back saying "oh yes, that's really good Helen; thank you for your comment," and it's just like they're not talking to an actual monkey, but they genuinely... do you know what I mean?

Yeah! I just like that fact that it's... go on!

I'm reading it and I'm going "oh my God!" but I suppose if you're going to look at it where they're going to create these personalities, then the next level is that these personalities talk to you, which I think is really interesting, because they don't talk to real people; they talk to cartoons or like the Argos aliens or monkey.

So the Argos aliens have a conversation as well now?

Well, they've got their own personalities, haven't they and people take... actually probably a better example is the Compare the Meerkats because they've got their own personalities and people actually invest in them and you know, they are related to a completely... like Compare the Market - but people still think "oh my God, meerkats - oh they're really cute and one of them is an IT technician and I'm an IT technician, but that's the kind of thing I think they must get attracted to I think, a little bit - but I don't know.

That's interesting because there was - fifteen or twenty years ago now nearly maybe - we first started playing around with text messaging conversations and it's like an auto response thing and I think there's a guy called Alan Turing - way back in the forties or fifties, I'll have to have a check - and he did a thing about the consciousness of a computer and it's not necessarily that a computer is conscious but it actually fakes consciousness, enough to fool a human and that's kind of what's going on there, is it, or is there someone at the other end?

Yeah, there's someone at the other end - yeah - so someone is in control of PG Tips' Facebook page, but because they're like a... well, you look at the job titles - I've been looking on line for jobs - and they're like social network or social media technological - like you've got jobs that are solely for that person to manage their social network and it's because obviously someone has read intensely into PG Tips' background and then they can communicate as "monkey" and that's a weird concept isn't it, so anyone in the PG Tips area can jump on a computer and pretend to be monkey and write a response.

How do you feel about that as a consumer?

I know as a background from here that that's not necessarily... and I think if you sit back and take it in, yes I think a lot of people would go "it's a bit silly," but I think it just comes with the communication era and I think it will bypass again and it will go into a next thing, whatever that will be and I don't think we'll communicate with things like that anymore; that won't be the next stage.

Don Parker 8/6/2014 13:22

Comment [13]: MB1B)

Don Parker 8/6/2014 13:22

Comment [14]: MB1S)

Don Parker 8/6/2014 13:18

Comment [7]: MB1B)

Don Parker 8/6/2014 13:19

Comment [8]: MB2(W)

Don Parker 8/6/2014 13:19

Comment [9]: MB2(W)

Don Parker 8/6/2014 13:18

Comment [10]: MB1(W)

Don Parker 8/6/2014 13:19

Comment [11]: MB2(W)

Don Parker 8/6/2014 13:19

Comment [12]: MB3(S)

Don: I wonder what the next ... I don't know what the next stage will be actually. Wouldn't that be worth knowing?

AM: It would be. I think maybe because we've been working a lot on wearable tech, it might be a bit more into Siri and voice commands, so it might actually go deeper and have your own voice played back to you which might be a bit freaky. It's like when they started putting characters into Sat Nav and they had like Mr T reading out your GPS and where are you going to next.

Don: Yeah, it's like – I think you can do the Homer Simpson on the Sat Nav.

AM: That's right, yeah.

Don: It's interesting. Like talking about Siri for instance, it's that relationship with the technology. I'm deeply imbedded in working with tech and it will tell me the time and everything and it's all triggered. The funny thing with Siri now, I prefer the female voice to the male voice and it's like I'll choose the gender of my thing because I just don't like a guy telling me what to do but a woman telling me what to do seems okay. I'm like I don't know why that's okay!

AM: My flatmate got angry with me – well not at me, he told me he got angry because they changed the voice of Siri slightly in the male version of that.

Don: Yeah, it's no longer the guy that's on The Weakest Link.

AM: Oh, is that what it was?

Don: Yeah. You know the guy that goes "... and tonight on the Weakest Link ... it was that guy, and so I thought that was cool and now they've changed it to someone else and I didn't like it. I didn't mind the guy from the Weakest Link saying "turn right ..." but then they changed it and I don't like the voice on it anymore, so then I changed it and I changed it to an American woman's voice.

AM: Oh, I see. I wonder if that says anything.

Don: You're looking at me crazy now! So it's interesting but I just wanted to square the circle. It's been a couple of years since we've gone through this whole process, so you're suggesting, I hope, or am I understanding – do you feel that's a shared experience now? Has it changed or is it just because you're aware of it?

AM: I'm a little bit more ...

Don: Or am I feeding you a lie?

AM: No, you're not feeding me anything. No, I think I'm deeper into it now than I was in the first year, so I don't know what that says. I think maybe if you went off and asked Joe Bloggs off the street the same questions that I'm having, you might get a completely different

Don Parker 8/9/2014 13:24  
Comment (13): MB:IM

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response. What I think you might get is someone that would go "no, advertising doesn't work on me."

Don: Which we've had. We've tried that. I think last year we did some questions on that and that was very interesting.

AM: Yeah, because people don't like the idea that they're being influenced by something and it's that easy!

Don: Is it?

AM: Yeah, I think it is quite easy to do.

Don: What to sort of ...?

AM: Yeah, well if we look at the examples I've used (fs ... yeah! The fact that someone can jump on a computer and pretend to be a monkey and someone would buy that. That's obviously quite ... for some people, I don't think it's for everyone. Like for mum at home that likes her teabags and has a couple of kids and she uses Facebook every now and then and thinks it's amazing that a monkey is talking to her on the end of Facebook.

Don: Really?

AM: Yeah.

Don: I'm so out of touch with all these things, I really don't know.

AM: I will show you; it's incredible – the comments that are ...

Don: I'd like to look at that. Can you show me – I'd genuinely like to see that.

AM: And it's like "wow monkey, thank you for getting in contact with me, I'm a huge fan" and I'm like – no, it's a puppet!

Don: How does that make you feel then? Because you're going to go into that business.

AM: I think that it's interesting. I really do because I can understand perhaps if you like the voice actor because it's Ben Miller and obviously he's got a fan following and if there was someone going "oh, I really like Ben Miller who plays you" or something – I think also what it maybe might be is the fact that everyone is going along with it maybe. Maybe she doesn't buy into it, this monkey character, and maybe she doesn't want to kind of break the ... it's like saying that Santa isn't real almost so maybe that's what it is. Maybe I'm being a bit stupid, ... oh my God, these people are being a bit stupid, when actually they're thinking "oh, I don't want to be the first to say that it's Ben Miller with someone up it's arse and making it move," but I then don't know.

Don: So it could be a bit like The Emperor's New Clothes, couldn't it.

Don Parker 8/9/2014 13:27  
Comment (16): MB:IM

Don Parker 8/9/2014 13:28  
Comment (17): MB:IM

Don Parker 8/9/2014 13:28  
Comment (18): MB:IM

Don Parker 8/9/2014 13:28  
Comment (19): MB:IM

Don Parker 8/9/2014 13:29  
Comment (20): MB:IM

6

AM: Yeah, exactly like that and everyone is kind of like "oh yes monkey you're real," and they're all there like "of course he's not real," but then behind a computer screen because you can't see sarcasm straight through the keyboard and everyone is like "really is this real" – it's so surreal – honestly I've got to show you.

Don Parker 8/9/2014 11:28  
Comment (21): MB35

Don: Yeah, it sounds like you've got quite deep into it, into the project.

AM: It was just a bit of a shock to see it to be honest, because I was just like "... when I got the brand guidelines I was like "no-one will buy into this crap surely," because it's like "he's not a monkey – he's not a real monkey, he's a representation of a monkey. He doesn't do monkey things but we call him monkey and then when you write like monkey you're meant to write like this and he's a typical lad" and you're just there like ...!

Don Parker 8/9/2014 11:28  
Comment (22): MB35

Don: It's the tone of voice.

AM: Yeah, but you don't assume that people are on the other side of that receiving that and it's strange!

Don Parker 8/9/2014 11:29  
Comment (23): MB35M

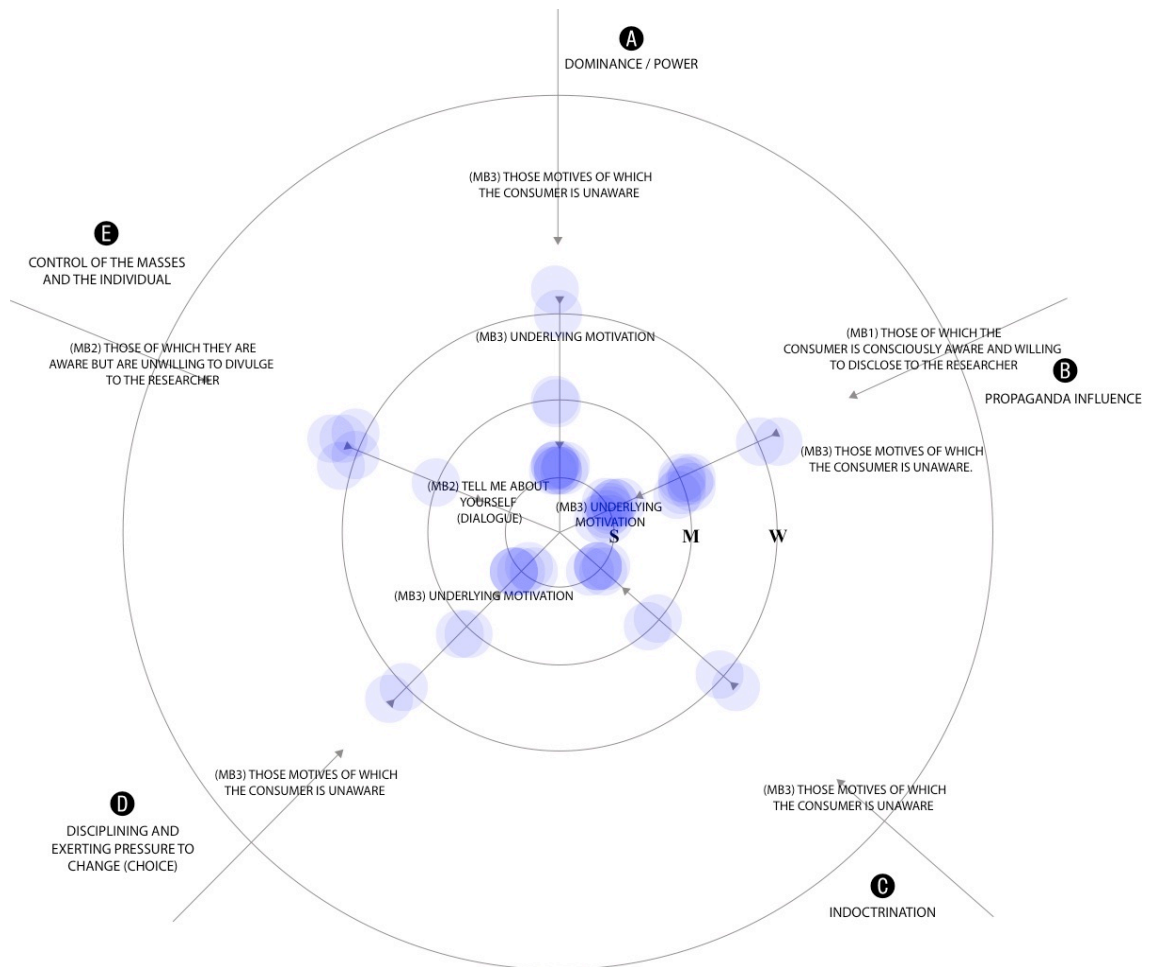
Don: Okay. Any last thoughts or are we good?

AM: I think we're good unless you'd like to ask me anything else?

Don: No, I'd like to ... after this, at some point – I've got to see another person – but I'd like to look at the brand guidelines and capture some of that and some of the work that you did on that project – just as a follow-up. Is that alright with you?

AM: Yeah, absolutely fine.

Don: Fascinating. Thank you – we're done – how about that. A couple of years later – end of conversation.





## Interview 10 with LH November 2011

Don: I'll explain what I'm doing. I'm interviewing some CEOs; I know I've told you already, perhaps, chief executive officers or designers in the industry about how they attempt to persuade people with their work. So that's what I'm doing with those people. Now you as a consumer: I'm just going to ask you about advertising generally and about you and how you shop, without us being too specific about you understanding the mechanism - it's about just you. So what I'm going to do is just very quickly ... A Level psychology? Where did you do that?

LH: in Marlrow, near High Wycombe.

Don: High Wycombe, gosh. So what are you doing in Newport, that's the interesting thing?

LH: Nice course.

Don: Good. That's quite interesting. We're quite an interesting bunch, aren't we?

LH: Definitely. Clever bunch.

Don: Oh, I don't know about that. We try. So we've been looking at the effectiveness of advertising on the purchasing process. That's what - so I've been looking at that: a little bit about you, a little bit about what you buy and I'm trying to link up some things between consumers and the actual people who are trying to affect your change. So (make some sense of it Don) - so you, how old?

LH: 18.

Don: So, we're talking about how advertising influences you. Have you got a favourite brand for example?

LH: Probably Audi!

Don: Audi? That's an interesting choice.

LH: I just love all their adverts. It's really graphically interesting.

Don: Really? So does that mean you want to buy an Audi car?

Don Parker 9/6/2014 09:00  
Comment (1): MBI(M)

Don Parker 9/6/2014 09:06  
Comment (2): MBI(S)

LH: Yep. I genuinely want an Audi!

Don: Which one?

LH: The R8.

Don: I knew the R8. I want an R8 as well.

LH: It's beautiful!

Don: Gorgeous. Ironman's car. Awesome. So how did you find out about Audi then - that's interesting for starters?

LH: My dad's quite into cars - he gets Autocar magazine, so he's always sent them on to me, so I've got a bit of an interest too!

Don: Top Gear?

LH: Yeah, I used to watch it a lot!

Don: And Ironman - did that influence you at all?

LH: Ironman - no. The film?

Don: Yeah. There's an R8 in there.

LH: No, it didn't interest me.

Don: Did you know that?

LH: I couldn't remember there was an R8 in there.

Don: Okay, so that's cars - we'll come back to that. For the project we've got at the moment - which one are you doing?

LH: Wonderbra.

Don: Okay, that's interesting - that's very interesting. To put that into context with you, the reason you chose that brand or a lingerie brand wasn't it - because now my brother and his wife - did I tell you this?

LH: You did, yes.

Don: And they've got 'Made by Nicki', so I've interviewed both of those at length and both have a background in advertising and marketing

Don Parker 9/6/2014 09:07  
Comment (3): MBI(S)

Don Parker 9/6/2014 09:07  
Comment (4): MBI(S)

Don Parker 9/6/2014 09:07  
Comment (5): MBI(M)

Don Parker 9/6/2014 09:08  
Comment (6): MBI(M)

and I've listened to what they're trying to do, so we'll talk about the Wonderbra brand for a minute, that kind of purchasing, and this is where you end up on kind of vaguely difficult ground, especially being a student. You know, if you were just a straightforward consumer, I'd ask you just about underwear, but if you get uncomfortable about me talking about it, please just terminate the conversation and say "I don't want to talk about that", that's fine.

LH: Okay.

Don: In terms of ... so you're looking at Wonderbra and you purchase it as well. What makes that, what have you learnt about that decision-making process? People buying say Wonderbra or any underwear? We'll call it underwear rather than lingerie.

LH: Well, from the project in particular I've learnt that it's actually not only to target women – so women's lingerie and things – which I would have thought it would instantly just target women – but actually from this project I've learnt that they're trying to target men as well to buy it for their partners; because you know, you'd think if you were going to buy a bra it would be for a woman, but it's targeting their partners, so it's got a bigger audience, so I found that quite interesting.

Don: How do you think that works?

LH: Well, I think they've just made the adverts alluring to men. There was one at a bus stop where her boobs were breaking the glass, and apparently that's caused a number of car crashes, just because the men have been looking at that, so I think that's what they're trying to do.

Don: Okay, asking you a personal question, but you don't have to answer it. So if you were going out and buying something like that, what would influence you?

LH: Probably the look of it, so the colour and the style and the price.

Don: Have you got a favourite brand?

LH: I don't because I probably don't buy bras often enough to really get into it, but I like La Senza, because that's always been the shop near me.

Don: Aaaah, so that's important.

Don Parker 9/6/2014 09:08  
Comment [7]: MB1(M)

Don Parker 9/6/2014 09:08  
Comment [8]: MB1(M)

Don Parker 9/6/2014 09:08  
Comment [9]: MB1(S)

Don Parker 9/6/2014 09:09  
Comment [10]: MB1(W)

Don Parker 9/6/2014 09:10  
Comment [11]: MB1(W)

LH: Yes, where it is and like if they had a Wonderbra shop I might have gone in there, but they don't.

Don: They don't have Wonderbra shops?

LH: I don't think so, I think it's just on-line, I'm pretty sure it is.

Don: Interesting. Obviously things you're saying and I'm trying to steer through this conversation to get towards something. Have you got ... you say Audi, you've got a favourite brand, so I know we're jumping between lingerie and cars ...

LH: It's quite a word.

Don: Yeah, I know, but I'm trying to have a conversation with you that will make me understand ... I'm learning, I haven't got an answer here, I don't know, I'm trying to figure it out, hopefully, so if you've not got an underwear brand that you go for – La Senza's quite interesting, but that's only because they're local to you and it's practicable.

LH: It's practical to go there.

Don: Yeah. You wouldn't use any of the on-line shops like Fig Leaves or anything like that?

LH: I might since going to Uni because they're further away, so it's easier to go on-line, but if I lived at home I'd go out to have a look around.

Don: So you'd kinda go out and try things on and things like that?

LH: Um hm.

Don: You'd go out, because that to me it's like opening up to clothes. It's like I can't buy clothes on-line, can you? Because it's like, I want to know how they fit.

LH: Yeah, it's more of a recent thing and I have actually bought a few things on-line, so it must just be Uni then.

Don: Yeah, changing. Being away from home, I guess.

LH: Yes.

Don: First time?

Don Parker 9/6/2014 09:10  
Comment [12]: MB1(W)

Don Parker 9/6/2014 09:10  
Comment [13]: MB1(W)

Don Parker 9/6/2014 09:10  
Comment [14]: MB1(W)

Don Parker 9/6/2014 09:10  
Comment [15]: MB1(W)

Don Parker 9/6/2014 09:11  
Comment [16]: MB1(W)

Don Parker 9/6/2014 09:11  
Comment [17]: MB1(W)

LH: Yes, I guess so, apart from a few holidays – I haven't lived away from home.

Don: Yeah, because especially when you get to my age you forget a little bit what that experience is like. Okay, let's try and focus on – because that's not currently where I want to be. Audi – you mentioned Audi – and that's your favourite brand. Now, in terms of wanting that brand, what is it about it that you want from it?

LH: I would like the car, obviously, but I just love how they advertise the style, because I'm very much into modern styling, because we live in quite a modern house, so it's always been – I don't know, I've grown up with it and Audi kind of hit that for me; the colour schemes in the adverts, the music, the graphics, it's all very kind of futuristic and sleek and things and that's just what interests me.

Don: What does it feel like to choose them as a brand?

LH: Stylish, very stylish, very sleek, there's no humour in it really, it's just all quite ...

Don: Do you have a sense of humour?

LH: Yes. You're not supposed to say that though are you?

Don: You can say what you like! This is a conversation, not an interview – it's more of a chat. Okay, so you were saying that they're sleek, stylish and modern. So music, in terms of music, you mentioned music there as well.

LH: On some of their adverts they have some sort of ... it's not really a song, it's more of a just a bass throughout the advert, which I think probably appeals to me because I'm a teenager, but I just like it, it's quite minimalist!

Don: Okay – to extend that so I know a little bit more about you. What kind of music do you like?

LH: I'm quite an R&B fan.

Don: Are you? Okay, so what's R&B to you?

LH: I quite like the attitude within the voices.

Don: I mean, current R&B is ...

LH: Sort of Rhianna.

Don: Rhianna? Okay.

LH: Yeah, Rhianna's kind of ... Nicki Minaj – that kind of crowd.

Don: Yeah, Rhianna – she's the red-headed one?

LH: She is, which has been dyed a rubbish colour.

Don: Is it? That's actually very important, because I've got to Rhianna for a very important reason, which I'll come on to. Tell me about her.

LH: Rhianna?

Don: Yes.

LH: I think she's fantastic because she came from a very poor background to doing very well, but I think all her songs and videos are very over-sexualised, way too far now. I've kinda gone from respecting her as an artist to thinking it's kind of a little bit too sexualised, which has made me respect her a little bit less. You shouldn't have to do that to become famous. She should be good for her voice.

Don: That's very interesting, because I only peripherally know about her – it's not my kind of stuff, but there was something about her in a field, making a video.

LH: Yes, that's right and the owner didn't want her on the field, so he was threatening ...

Don: Because she was getting naked basically.

LH: Yeah, and he didn't like it.

Don: "Get off my land". That's interesting because Nicki and Scott, "Made by Nicki", they supplied her outfit for her birthday. There was a birthday event online where she blew out candles; she was wearing one of their outfits, which is her favourite kind of thing. To me it's a very sexualised, you know, there's not a lot left to the imagination. I suppose that's a good way of putting it.

LH: Yeah. I know what you mean.

Don Parker 9/6/2014 09:11  
Comment [18]: MBI(S)

Don Parker 9/6/2014 09:12  
Comment [19]: MBI(S)

Don Parker 9/6/2014 09:12  
Comment [20]: MBI(S)

Don Parker 9/6/2014 09:12  
Comment [21]: MBI(S)

Don Parker 9/6/2014 09:12  
Comment [22]: MBI(S)

Don: Basically that's the way I'd put it.

LH: Whereas at first she was more sort of respected for her style and her hair would be weird and things, but now it's all kind of the fact that she's wearing next to nothing.

Don: Yeah, it's only because I don't really know it, and I'm trying to fathom this – would that be the same as Lady Gaga and people like that?

LH: I think Lady Gaga has a touch of that as well; she's not wearing enough, but then again she kind of covers it up with the fact that she's so weird in her fashion, so people don't really think that so much.

Don: Yeah. So what are we saying here – I'm just trying to pull this together as a conversation. The influences and the stuff you like: R&B, you know, that was interesting – the link in there, which links into these products. Do you think that describes you as a person?

LH: Not really, because that doesn't show for example that I'm a massive sports fan.

Don: Okay.

LH: I've played for quite a long time and so, I don't know, I don't think that what you follow in advertising is necessarily who you are.

Don: Really?

LH: Because you can be fascinated; for example, we were showing Chris Cunningham, the guy who did some very weird stuff and that wouldn't usually be my style, but I loved it, so I think you can be susceptible to lots of different things.

Don: Yeah, it just doesn't describe you. Okay, let's try this as a way of talking about it. It's like – let's talk about the R8 and the Audi thing; if you got the R8 and you bought one, right, you'd be very happy about that. What would you do if you had one?

LH: What would I do?

Don: Yeah, you've got a car – have an R8. You've got one now, it's outside. How does that make you feel?

Don Parker 9/6/2014 09:13  
Comment (23): MB2(N)

Don Parker 9/6/2014 09:13  
Comment (24): MB2(N)

Don Parker 9/6/2014 09:13  
Comment (25): MB2(N)

LH: It would make me feel like I'd done very well, because it's reflected in my car, but then again I probably wouldn't be the type of person to reflect how well I'd done with a car – I'd probably put it more into a house – does that make sense?

Don: Hang on – yeah, it does make sense, but I'm saying "okay you've got an R8" – wherever it's parked – it's probably parked right out the front there – okay – going in – tell me about it. What's going on in your world now you've got that? How does that make you feel?

LH: It would make me feel great because I've wanted one for ages. It's like you've achieved something – having a little dream – and powerful because it's a powerful car and stylish again, because it reflects the advert and that's how I want it to make me feel – stylish.

Don: Would you dress the same as you do right now?

LH: If I had more money?

Don: No, if you had the R8.

LH: Yes, because I wouldn't be able to afford to dress any different. I'd probably put some sunglasses on, occasionally. I'd probably put some Raybans on or something, but keep the clothes the same. Just to say "look I'm young, but I've got this car".

Don: Okay, so where would you go on holiday if you had that R8?

LH: Again, it would depend on how much money I had.

Don: Let's forget about money for a moment. I've given you unlimited.

LH: Unlimited? I'd probably take the car with me.

Don: Yeah, go on, where would you go?

LH: Where would I go? I'd like to go to – probably back to Australia. I've been there once and I really like it.

Don: Okay. Where?

LH: I went to Sydney and Melbourne. Just an amazing place.

Don Parker 9/6/2014 09:14  
Comment (26): MB2(N)

Don Parker 9/6/2014 09:14  
Comment (27): MB2(N)

Don Parker 9/6/2014 09:14  
Comment (28): MB2(N)

Don Parker 9/6/2014 09:14  
Comment (29): MB2(N)

Don Parker 9/6/2014 09:15  
Comment (30): MB2(N)

Don Parker 9/6/2014 09:15  
Comment (31): MB2(N)

Don Parker 9/6/2014 09:15  
Comment (32): MB2(N)

Don: Really? I've been to Sydney; I've not been to Melbourne. Yeah, lovely, cool place.

LH: Sydney is probably the best.

Don: Yeah?

LH: I don't know why, I'd probably ship my car across there, which would cost loads and loads and drive it around.

Don: Drive around?

LH: Drive around loads and loads and "look, this is my car".

Don: Kings Cross in Sydney was really cool as an area when I was there. I don't know if it still is, that's going back a bit. Okay, so we've got all that stuff and we've got all those kind of things. What if I told you that you couldn't have those things?

LH: I would still ...

Don: You're not allowed to have them.

LH: I wouldn't listen to you – I'd still get them.

Don: Really? Why? What if I said I'd never let you have those things?

LH: Because you're a person and I don't have to listen to you.

Don: You don't, do you. But what if I was able to stop you having those things: how would you feel. So a minute ago you had unlimited money and you had the R8, because I gave it to you. Now, not me personally, but just generally there it is – now you're not allowed to have it – how would you feel?

LH: Very angry with you.

Don: Angry? Interesting – why would you feel angry?

LH: Because you've taken away the one little perk that I'd like to enjoy now I had that much money. It would really ruin things.

Don: Would it?

LH: I'd probably get over it and try and find another way round it, but I'd be angry with you at first.

Don Parker 9/6/2014 09:16  
Comment [33]: MB2(W)

Don Parker 9/6/2014 09:16  
Comment [34]: MB3(M)

Don Parker 9/6/2014 09:16  
Comment [35]: MB2(W)

Don Parker 9/6/2014 09:16  
Comment [36]: MB2(W)

Don Parker 9/6/2014 09:17  
Comment [37]: MB2(M)

Don Parker 9/6/2014 09:17  
Comment [38]: MB2(S)

Don Parker 9/6/2014 09:17  
Comment [39]: MB2(S)

Don: Okay. I'm just trying to work out – I suppose what we're doing here is questions of choice and the decisions that we have in life about things. We're trying to influence choice in advertising and there are ways of being persuasive and there's ways of not being persuasive, and just being authoritarian. I'm interested in both you see. I'm interested in how we work on those two things and talking to CEO's and agencies has been quite straightforward. We make a product, we say this about it.

LH: I'm guessing they have one-track minds.

Don: Yeah; talking to consumers so far, and you're the third consumer that I've spoken to; it's a nightmare.

LH: Really?

Don: Yeah, because I'm trying to make a link between those things. Actually that's wrong because I'm not trying to make a link, I'm trying to see if there is a link, which is a big deal in advertising, because if we can't make that link, what are we doing? So I'm trying to work out ...

LH: No, I'm enjoying this – I'm really enjoying this.

Don: You are? Okay. Good fun, hopefully, I hope it should be fun. I'm trying to see a link between those things, so if I say "here's an R8 and here's unlimited money – you go "oh wow, I feel this, I feel that" and you did – you became energised and you think "I know, I'll go to Australia".

LH: Do things you want to do.

Don: Do things you want to do and that says to me perhaps that the R8 just as an example of your life, defines you in some way.

LH: Yeah, I guess so.

Don: Yeah, and that's not a bad thing. I'm just saying that's the way it is, but then when I take it away from you in the same conversation, which you've never had it, you're angry and I'm rascinated by that. Why are we angry? What does that tell us about those things?

Don Parker 9/6/2014 09:18  
Comment [40]: MB2(M)

LH: Maybe the adverts should let them you do what you want to do in some way.

Don: Do you think it's sort of a fantasy thing or an aspiration?

LH: Yeah.

Don: It's aspirational, right?

LH: It is aspirational. Let me think – it's interesting - I didn't think this deep about adverts before.

Don: "Welcome to my world!"

LH: I don't know – adverts, some adverts, are trying to give you some sort of idealistic way of owning a product – like Audi. You think that because it's all amazing graphics, and because it looks sleek that will make you feel that, so I think its how the advert makes you feel. So like if I saw the Go Compare one and it makes me angry – I don't want that – so I think it's quite feeling based.

Don: So I guess, just to go back and interrogate that idea a little bit more and jump to the Audi thing – you say "it makes you feel stylish".

LH: Yeah, it does.

Don: I don't understand: honestly, I'm not being awkward here, I don't understand how you "feel stylish"... I can be stylish, but how do you feel stylish?

LH: Because I know that's what I want, meaning it makes me feel like I'm defining myself as slightly a stylish person, even if I'm not. I don't know, it's trying to figure out who you are the most, because I like that brand I know that's the sort of person I am – if that makes sense.

Don: No, that absolutely makes sense. I'm trying to figure out who you are.

LH: So I feel stylish, because I feel that's me.

Don: Yeah. Would you say there's other ... let's use brands because it's easier and quick – maybe that's why we use brands – other brands that you would say you either want to be or define you or you're interested in – tell me some stuff.

Don Parker 06/20/14 09:18  
Comment (41): MB3(W)

Don Parker 06/20/14 09:18  
Comment (42): MB3(M)

Don Parker 06/20/14 09:18  
Comment (43): MB3(M)

Don Parker 06/20/14 09:19  
Comment (44): MB3(M)

Don Parker 06/20/14 09:19  
Comment (45): MB3(S)

Don Parker 06/20/14 09:20  
Comment (46): MB3(S)

LH: Well, it's quite a typical one really, but Apple, I like the minimalism, again the modern – I'm a big modern fan. I love it how they've just made everything simple. I dunno, just one logo, I find all this writing gets quite frustrating everywhere and it's very basic and I kind of – I'm a visual learner, and things that are basic to me makes me want to trust in them.

Don: Okay – a visual learner, good. Me too. It's like I can remember any image if it's in front of me.

LH: Same – but not writing – no!

Don: No, I'm the same. So if you are that visually literate I suppose. Okay, the Apple thing is interesting. Why wouldn't you buy a Dell?

LH: Because it's advertised as a colourful thing that everyone else can have, because on the advert they just show the laptop and loads of different colours, and advertise it to be fun and quite pretty and you just think no, I want something stylish and, I don't know, it just looks too much like a fun toy and whereas I know with this it's more based on what I want to do. I don't feel it relates enough to me.

Don: I mean, it's interesting, the products or the brands that you're choosing so far are ones I would associate with each other. Watches, for example, as we're both wearing one. What are you wearing?

LH: I don't think it has – it's from Next.

Don: It's a Next watch. Okay. Do you know anything about watches for example?

LH: Not really, I just know Rolex.

Don: Right, so we know about Rolex, okay. That's interesting. It defines your ...

LH: Taste.

Don: Taste, I suppose. There we go – taste, choice, style. It's saying a lot about you, isn't it.

LH: Yeah.

Don Parker 06/20/14 09:20  
Comment (47): MB3(S)

Don Parker 06/20/14 09:21  
Comment (48): MB3(M)

Don Parker 06/20/14 09:21  
Comment (49): MB3(M)

Don Parker 06/20/14 09:22  
Comment (50): Fear of embarrassment

Don Parker 06/20/14 09:22  
Comment (51): MB3(M)

Don: Okay, let's go back to the lingerie thing again. Where do you shop for clothes?

LH: River Island.

Don: River Island? That was very emphatic.

LH: That's my shop.

Don: Oh, now, that's interesting. Why River Island?

LH: I like pretty much everything in there. I think the shop layout is amazing, because ...

Don: Are you wearing all River Island?

LH: Pretty much. This is River Island, this is H&M, this will be Dorothy Perkins.

Don: And your shoes?

LH: They're Next actually as well.

Don: And your coat?

LH: Jack Wills I think.

Don: That's interesting. Aaah, now we're getting into this.

LH: I had one of those phases, yeah.

Don: What, like a Jack Wills phase?

LH: Kind of, yeah. And then it moved to Abercrombie and I couldn't afford it any more.

Don: Ah, right, so it's purchasing within your, what you can afford, I suppose. That's interesting. So what does all that say about you, that's amazing, there's a huge amount in there.

LH: It says that I need to learn how to control my money a bit more.

Don: Ha, I think we all do. Yeah, but in terms of the style that you're buying into. What are you saying with all that?

Don Parker 9/6/2014 09:22  
Comment [52]: MB(S)

Don Parker 9/6/2014 09:23  
Comment [53]: Branded life  
Don Parker 9/6/2014 09:23  
Comment [54]: Branded life

Don Parker 9/6/2014 09:23  
Comment [55]: Branded life

Don Parker 9/6/2014 09:23  
Comment [56]: Branded life

Don Parker 9/6/2014 09:23  
Comment [57]: Style

Don Parker 9/6/2014 09:23  
Comment [58]: MB(M)

LH: I think that reflects everything else I've said, because the only reason I'm wearing something more colourful is because I usually wear a lot of monochrome type things – again with the whole modern – it kinda relates to what I've been saying, but I kind of force myself to be a bit more colourful in what I wear.

Don: It's linked, isn't it.

LH: Yeah, it definitely is.

Don: All of a sudden we're starting to build a profile of you, perhaps.

LH: Yeah, it's kinda scary too.

Don: Is it?

LH: Well, not scary, interesting.

Don: Interesting, because I don't want you to walk out of here feeling devastated, that would be terrible. Yeah, so there is that kind of stuff. Where did you say you're from?

LH: I'm from near High Wycombe, Reading area, it's from a place called Woodburn Green.

Don: Okay. I know High Wycombe more than I know Reading – well, Readingish.

LH: It's near Marlow, Marlow's a fairly posh area.

Don: Marlow I know very well.

LH: Very near Marlow.

Don: Well Marlow – the photographer, you know the photographer we had here.

LH: Yeah, was from Marlow. He'll be excited when you said that, because we walk past that picture every day.

Don: Oh really. I've got to go and talk to Richard soon about – there's work placement opportunities for you guys.

LH: Oh, funny enough, I have one in Marlow, which has now moved to Maidenhead called PMM.

Don Parker 9/6/2014 09:24  
Comment [59]: MB(S)

Don Parker 9/6/2014 09:25  
Comment [60]: MB(S) – Subject of issues

Don Parker 9/6/2014 09:24  
Comment [61]: MB(S)

Don Parker 9/6/2014 09:24  
Comment [62]: MB(S)

Don Parker 9/6/2014 09:25  
Comment [63]: Down plays home

Don Parker 9/6/2014 09:25  
Comment [64]: Down plays home

Don Parker 9/6/2014 09:25  
Comment [65]: Down plays home

Don: Really? What's that?  
 LH: It's another advertising agency, and they actually use nothing big, it's just for pet care, but it's on their website.

Don: It's a start. A start of a career. That's where I started, doing stuff like that. Good – excellent. So we're talking about – so Marlow, I know where you're from, I know what you buy, I know what you aspire to and you were quite definite saying that Audi inspires you and works on you as an advert. Am I reading that right?

LH: Yeah, it does. I would happily sit down and watch all the Audi adverts probably. I just like them, I just think – like the Specsavers adverts, they're just really funny, so you just want to watch them all.

Don: Okay – I mean, that tells me an awful lot about you; where you're from.

LH: Posh.

Don: Yeah, posh, yeah, you're quite posh.

LH: It's a very posh area. It's a posh school and the house is modern, so I can kinda see this link that you're talking about.

Don: Yeah, I'm just seeing it really. It's interesting that what you buy and what you aspire to reflects where you're from. Now it might be an interesting conversation for a minute that you're now in Newport. Newport is not High Wycombe or Marlow – it's different. How do you feel about that?

LH: Um, it doesn't really ... when I say it doesn't bother me, I don't mean I don't care – it doesn't really affect me in any way. I know that it's really quite rough in some areas and really quite nice here ...

Don: She's pointing to Newport!

LH: It's kind of where I'm from, because Wycombe is very rough, like parts of here and then Marlow is very nice, like the buildings are similar.

Don: Yeah, so you've got a similar ...

LH: I'm kind of linking it, comparing it to where I'm from.

Don Parker 01/07/2014 09:28  
 Comment [66]: MBS(S)

Don: Do you find different purchasing habits in people that are from different areas, like you might have some friends here now that are different?

LH: I think they obviously still all shop a lot, but obviously we're being very careful because we have less money. I don't really know, because there's still a town here. I think it all depends on what is where and what's available. So we'd probably on-line shop more if there wasn't a town there, because we'd have to go to Cardiff and that's so far away.

Don: Is it?

LH: Yeah, well money-wise – because you've got to get a train there.

Don: Yes, so you tend not to do it.

LH: Yes.

Don: Okay. Christmas is coming. Are you going home for Christmas?

LH: Yes.

Don: What's on the top of the list for Christmas presents?

LH: A tablet. Not necessarily an expensive one. I just want one that I can draw and it appears on the screen. Apparently you can get one where you can see the picture from the screen on the tablet.

Don: Really?

LH: Yeah, but I think they're a lot of money.

Don: Yeah, Wacom make the good ones.

LH: Wacom?

Don: Yeah, Wacom – I've got one of them somewhere.

LH: Yeah.

Don: They're really handy for drawing. Why do you want one of them?

LH: Because I kind of like illustrated things – it makes it much easier and quicker and I want to work quicker because I take too long over stuff, so I want to speed it up a bit.

Don Parker 01/07/2014 09:29  
 Comment [68]: MBS(M)

Don Parker 01/07/2014 09:28  
 Comment [67]: MBS(W)



Don: Okay – that’s not what I expected at all. That’s intriguing. Do you drive?

LH: Yeah.

Don: How quickly did you pass your test?

LH: Not quickly.

Don: How many times?

LH: It took me three times.

Don: Three! I did two.

LH: But, if I’m perfectly honest with you, they are really horrible strict instructions, because I wasn’t a bad driver. I got three minors on each one, it was just the major – I don’t know, one was like turning into a junction I got a major on, which was just ridiculous, because what’s the worst thing you can do on it, really made me very angry – they should have passed me the first time!

Don: Of course they should!

LH: They should.

Don: I’m sure you believe that.

LH: I was fine.

Don: Okay! I’m trying to think where to take this at the moment. I don’t think I want to take it much further, because what I’m doing, I’m finding it really interesting – these conversations – with students, well consumers, forget the student conversation for a minute and it’s actually making me re-evaluate quite a lot.

LH: Really?

Don: Yeah, really, seriously. I’m learning a little bit about you as a purchaser, but I’m desperately trying to find a link with all this stuff I’ve researched, you know, and it’s like ‘Oh my God’, so how about, would it be okay – we’ve done this interview now. ‘Would it be okay if I do another one with you in the future?’ ‘Would that be okay with you?’

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LH: Yeah, no problem.

Don: What I do want to do and we’re doing this this afternoon, is talk more about how we integrate this into our research as we go along and what the point of all this is really. The point of it is to explore advertising and question what you’re doing in order to make what you do eventually more effective, so this is why I’m doing it now with you guys, but I really am finding it quite challenging.

LH: I’m guessing everyone’s said something slightly different.

Don: Yeah. Also I’ve interviewed two girls and one boy so far and they’re different conversations as well and also you’re roughly the same age, so I’m getting a feeling of yeah, it’s all kinda different, but it’s really changing how I feel about the research in terms of it’s more about how you guys... I hadn’t really taken into consideration how everybody’s thinking and how you feel.

LH: Yeah, free will kind of thing.

Don: Free will thing. Now I’m very interested and I’ve been skirting around the edge of this for some time is the idea of free will and choice.

LH: We had to look into that – at A Level – probably not as much detail as you are, but that was with every experiment and thing we did it there was always this case of free will, so people are going to all think differently.

Don: Oh, then you have to understand what free will is and what we understand by defining free will, because it can mean different things.

LH: Yeah.

Don: And choice and free will and I’m getting more and more into that, so while I’m talking to you, my brain is desperately rushing around everything I know, trying to put it together and I can’t, so what I may want to do with you, and the other people I’ve interviewed and will interview, is do this, but then do it again and maybe reframe some of the questions we’ve had, again in a slightly different way. Are you okay with that?

LH: Yeah, no problem.

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Don: So, in terms of just feeding back to you as a student for a minute, I would recommend this kind of process. I like doing this.

LH: Oh, it was fun.

Don: Yeah?

LH: I enjoyed it.

Don: I like doing it with students as well, because it shows you that I'm still learning as well. You know, it's not like you're just expert on everything – because you're not – but it's kind of 'I really need to explore a few things', go away and have a bit of a sulk in the corner, come back and then have another go.

LH: You may find something out completely original, which could be quite exciting.

Don: That would be cool.

LH: Yeah, it would be cool.

Don: Fingers crossed.

LH: Yeah.

Don: So thanks for that today. We'll leave it at that. We've only done half an hour. I'm amazed that we rattled through this. When I talk to the professionals it's an hour and a half.

LH: They talk a lot.

Don: Oh yeah, they go on. Well, I go on a bit too, to be fair. With you guys it's like boom, boom, really emphatic and I'm like, it's taken me aback. Okay, great.



### Additional Interview with LH

March 2013

Don: Right – a couple of years later – this is creepy and it's like I looked into what we were doing, so in terms of the conversation that we had way back – this is you – by the way, in the final version your name's not on there, it's just LH, so when I first spoke to you on 24<sup>th</sup> October 2011 at 1.40 in the afternoon ...

LH: I'm not shocked by that!

Don: No, you're not surprised! This is what I kind of found and you're more than welcome to look. The interview was closed during the interview – the researcher found that much of the dialogue was reflective of the questioning to some extent, meaning that it was quite short and brief. As a person it appears to mirror the conversation and all dialogue is unconscious of this. So I said something and you kind of repeated it back to me – it was really interesting at the time. I think it was because we didn't know each other and you were ... I felt that you were a little bit on the defensive and a little bit cautious.

LH: Okay – maybe I was a bit nervous as well.

Don: Yeah, nervous as well. So that was interesting – I'm just giving you the feedback. "The underlying motivation to buy and the willingness to disclose is mixed." You weren't giving me much – it was quite a short conversation if I remember rightly. Much of the conversation was concerned with the issue of aspirational products such as Audi and Apple, where modern associations and the idea of objects being sleek are important – you used the word 'sleek' like a billion times – it was really interesting. So I hope you don't ... we talked about the ideas of self, modern, sexualisation occurs as a theme that suggests a further subtext, 'not wearing enough' came out. It suggests a certain view towards a depiction of the body with a rapid turn in the conversation away from this to the discussion of sports. Are you still sporty?

LH: Yes.

Don: "A follow-up conversation would help to clarify this train of thought". So whichever way you want to take it. Body image I was interested in that – we didn't really talk about that but it felt that it was a sub-text of that, which was interesting, so this was just kind of the conversation. "There was no resistance to the idea of advertising though", that was interesting – so I summarised that by saying that "there was little or no evidence of advertising in general resistance – the dialogue was open in relation to the subject and the conversation and informal discussion probes are clear and concise". There was nothing much – so that's the mapping of you and you were quite broad – although it was a very brief

conversation there were a couple of things that were way out there on that line there, which was that you weren't divulging some stuff. I felt there was a sub-text there that I couldn't access.

LH: I've been told that I do that anyway. I've just had an interview for a job about a month ago and they said they would very much like to take me on. They feel that there's more to me than I wouldn't let on. I'm aware of that.

Don: Okay, so that's not an unfair thing.

LH: I think I do it sub-consciously but then there is a truth behind it as well. I'm very conscious that this is a conversation about advertising and does it work and I don't really want to freak you out and make you upset.

LH: No, you're not. I just thought it would be interesting for you to know that I'm slightly aware of that.

Don: Okay, you know, you're an interesting character – I've known you for a couple of years now. Okay, so those were the things that we were talking about then – I said "what things are interesting to you in terms of advertising", so a couple of years later are they still the same or are they different?

LH: What interests me in terms of advertising?

Don: Yeah, does it affect you, does it work on you?

LH: It does if it sells a story that I can connect to.

Don: Oh, that's a different conversation – give me an example.

LH: Um, I'm trying to think of something ... okay, there's Sapeurs for Guinness – have you seen that one?

Don: No ... oh yes I have.

LH: Where they're all dancing.

Don: Yeah, the black guys are incredibly cool.

LH: I love everything about it – insight, copy, art direction – and what I really like about it is that they highlight the everyday element and how you might not be doing something that you want to do, but that you can go out and be yourself in the evening, type of thing, and I quite relate to that because I'm maybe about to go into a part of advertising that I don't want to, but in the evening and with what I'm doing outside of my job I will be myself and even though it's a completely different visual, I was like 'yes – I'm with you there.'

Don: So there's a dualism to you, isn't there.

LH: Yes.

Don: That's interesting. I wonder why that is and why that exists.

LH: I don't know – I think I partly know and I partly don't know.

Don: Maybe we'll never know.

LH: Maybe we'll never know, maybe we'll know in a few years' time perhaps.

Don: So you liked that because it had that dualism.

LH: Yeah, the kind of side you know and the side that you don't. I like that.

Don: Okay, so what was the product?

LH: Guinness.

Don: Would you drink Guinness?

LH: No, it's disgusting! But I would share that advert if it was a Facebook buy off I would share it. They would get that out of me in terms of... I wouldn't buy the product because of the taste but I would share it.

Don: Okay, I get that so let's go back to Audi and Apple. So do you want an Audi still?

LH: No, I want a BMW now. I think that's though products and through my parents owning them, I've always been a car person. I think its car advertising and sports that summarises me quite well. BMW to me is kind of Audi but with passion, so I just... it's hard to put your finger on it. My friend had to interview people about why BMW – they could put their finger on it either – so it's quite hard to do a campaign. But I think I've always been quite influenced by... I just really like BMW and they've got such a brand loyalty and they've got this whole German design thing going on.

Don: So why not Mercedes?

LH: I don't really know much about them, other than their glitzy pictures and their stereotypical "you would buy a Mercedes if you were doing well." BMW I feel a bit more attached to – not through their advertising, just through... I think maybe an area where I'm from – Buckinghamshire – that's quite a usual car to have to show authority and show blah, blah, blah and I like how they sell this idea of understated, so which like me myself is the side that you know and the side that you don't know and I like that about BMW I think.

Don: Interesting – and Apple?

LH: I think that was just because I was in the first year and I bought an Apple laptop, possibly.

Don: Does it feel weird talking about these things from a few years ago?

Don Parker 8/9/2014 14:34  
Comment (5): MB2(S)

Don Parker 8/9/2014 14:34  
Comment (6): MB2(S)

Don Parker 8/9/2014 14:34  
Comment (7): MB2(S)

Don Parker 8/9/2014 14:34  
Comment (8): MB2(S)

Don Parker 8/9/2014 14:35  
Comment (9): MB2(M)

Don Parker 8/9/2014 14:34  
Comment (10): MB2(S)

Don Parker 8/9/2014 14:35  
Comment (11): MB2(S)

Don Parker 8/9/2014 14:36  
Comment (12): MB2(S)

Don Parker 8/9/2014 14:35  
Comment (13): MB2(S)

Don Parker 8/9/2014 14:36  
Comment (14): MB2(M)

LH: Yeah it does, a little bit – it's weird. I still love Apple but not through their advertising or anything. I like the products to use and because of the products and I've got used to that.

Don: So okay – we're getting through it as usual. The representation of you as the person, the body – I think we were talking about something. How do you feel that you... I don't know as a woman or a person, is there anything that reflects you in advertising? Is that something that you need to talk about? I just... it's just something that I felt came up in the conversation.

LH: Okay, well, on that kind of dualism thing that you identified, one of my favourite types of advertising as a platform is Guerrilla advertising, because it's not allowed. It's just that idea of... I like that fact that I met a person from an agency who had a whole portfolio on Guerrilla, just Guerrilla advertising that's not allowed and I thought that was great and I'll apply that to my work. Viral stuff like as well.

Don: Sorry, it's fascinating me, but you're one of these people that you want to – like get behind the veil a little bit. This is what came out at this interview did it?

LH: Yeah.

Don: Where was the interview?

LH: Well, this was actually when I asked to meet up with the boss for lunch just to say thank you because he got me into advertising and then the conversation turned into a job offer which was quite nice and that wasn't expected.

Don: Wow – where was this, sorry?

LH: This was back at home in Buckinghamshire.

Don: What agency?

LH: PMN group – so they do marketing and advertising.

Don: And is that where you're going?

LH: Yeah, I'm quite torn about that. To put it briefly, my mum says it's like you're about to go into a marriage but you keep flirting with the other agencies and I do, it's true.

Don: Good – actually I think personally from what I know about a lot of other people that really heavily get into advertising – that's kind of the best way to be.

LH: I think so too, it's quite easy to hop isn't it, a little bit.

Don: I think you should and quickly.

Don Parker 8/9/2014 14:35  
Comment (15): MB2(S)

Don Parker 8/9/2014 14:35  
Comment (16): MB2(S)

Don Parker 8/9/2014 14:37  
Comment (17): MB2(M)

Don Parker 8/9/2014 14:35  
Comment (18): MB2(S)

Don Parker 8/9/2014 14:37  
Comment (19): MB2(M)

LH: Yeah, I think I will and everyone that's worked at PMN has worked there all their lives and I'm a little bit worried that they're going to wrap me up.

Don: I don't think that's going to happen with you.

LH: No, I'm going to be too rebellious for that to happen; I'll be loyal whilst I'm there.

Don: So are you rebellious?

LH: **Secretly!**

Don: Are you?

LH: Yeah, a little bit.

Don: Because you seem very ... I mean, me and you, we were just talking about our iPhones and you're very ordered as a person.

LH: I think I've got the kind of ...

Don: And if this does go into territory that you don't want to talk about, we'll stop.

LH: No ... okay I can come across as openly as possible and still will be aware that there's not quite the reveal, but almost suppress it a little bit, so I think that's the case.

Don: Yeah, I kind of relate I think; I think I can actually relate to that.

LH: Yeah, you can completely trick people into thinking that you're being completely open but yet there's still something that you're not quite letting on to.

Don: That's interesting. I mean, that's taken me twenty odd years to get through because I still don't give away. I mean, I appear I think a very about and off the wall.

LH: I think it's also partly due to the fact that through school and university and particularly with this course, you have to learn to tailor yourself a little bit, so like with social media and presence and stuff you need to be aware of how you come across and I think it's taken me to nearly third year to understand and really keep going with one particular type of how you come across, which almost teaches you to keep that kind of other stuff a little bit behind doors.

Don: No, I'm the same; I'm very much the same. It's like the real me I guess, looking at just to share I think, otherwise it's a bit unfair and it feels a bit interrogation otherwise and that's not the point, is that, honesty about who you are is quite a difficult thing to admit. I mean, I have, I guess, quite a dark side to myself. That's not an easy thing to want to admit

Don Parker 8/2/2014 14:38  
Comment (20): MR2(M)

Don Parker 8/2/2014 14:38  
Comment (21): MR2(S)

Don Parker 8/2/2014 14:38  
Comment (22): MR2(S)

Don Parker 8/2/2014 14:38  
Comment (23): MR2(S)

Don Parker 8/2/2014 14:39  
Comment (24): MR2(S)

LH: and it seems actually something you know that people will tell you off for in life – do you know what I mean?

Don: Yeah, I think you're never going to get the reaction that you want from actually exposing stuff like that and also other things come into play, like as a person I think I'm ... I can be fairly modest and I don't feel that I want to shout ... I mean, social media actually initially was a bit of a thing for me because I don't like shouting about what I'm doing as such; I prefer to just chat about it.

Don: Yeah, I feel the same. It's an interesting thing. I sort of just ... we sort of touched on it and I still find there's ... you're the kind of person that I'd like to know more about over a longer period of time. It's like I've hardly ... I hope we do keep in touch after we've finished the course.

LH: Yeah I will.

Don: You're one of those people that I feel "you're interesting – where are you going?" and I still feel there's more to go – I feel that this career thing that you've chosen short-term is okay.

LH: It's only going to be short term.

Don: Yeah – and don't worry, this isn't going to be out into the public sphere – this is only for research and it's all behind appendices and all that kind of stuff, but yeah, I think you should really be the centre of it all somewhere and pushing yourself.

LH: I like having options as well.

Don: Yeah. What sport do you do?

LH: I play league badminton, so quite high status badminton and I used to do a lot of kick boxing, but there wasn't anything ticking around here so I'm going to start back at that when I go back.

Don: Yes, that makes a lot more sense – the kick boxing actually makes sense. It's just the way you are ... it's just the way that you hold yourself and the way you are. It's very physical – you seem quite physical and aware of yourself and with the kick boxing I imagine it's quite ...

LH: Well, you can let it go a little bit more in kick boxing I would say, but I mean, I've always been more interested in the routine of the movement and the physical benefit than the sparring; it's not necessarily that.

Don: Sure – I didn't actually mean you're going to be punching someone in the head or kicking them in the face!

LH: I'm not such a fan of that actually, it's just more the ...

Don: No, I mean it's just that sense of yourself.

Don Parker 8/2/2014 14:39  
Comment (25): MR2(M)

LH: That movement – well badminton can be quite graceful, so I think that might maybe explain that a little bit.

Don: That's interesting.

LH: Sorry if I've gone massively off topic.

Don: No, no I don't think so, because it's about how you consume and that's interesting, so I just want to bring it to a ... I just wanted to explore that a little bit with you, because it seemed to come up in the original conversation and I didn't want it to seem that we were going off on a tangent somewhere.

LH: No, that's fine.

Don: So my initial perception is okay? You feel that's alright?

LH: Yeah.

Don: Cool. When I started this research I was looking at this top down model of behaviour that advertisers do this thing... The original position was here are the advertisers and we as the consumers at the bottom or whatever and as I went through it I found that I explored the data and the world around it and it looked like this shared experience and the more reciprocal thing, that we're on an equal footing with the consumer and the advertiser. What do you think about that?

LH: Um, equal footing. I think we are ... no, actually I think that the consumers have a little bit more say because you can choose to ignore things. Like an advert has to make me feel something for me to go and buy that – it absolutely has to – like I feel either "that's really cool" or "that's really sad" to properly connect with it if it's just a print unless it's selling to direct benefits, which is "this mascara will do this for you." I actually sometimes relate more to that than the glitzy stuff because I'm like "you're giving me the breakdown of why this is useful to me and I actually need that right now." I think that the consumers actually have more power.

Don: Okay, that's really interesting. Is there anything else – summing up – it's been a couple of years now; anything that you think that I've missed? You know, you've been through a lot of this journey with me and I've looked at your work and what you're doing and is there anything that you feel that maybe I've missed; I'm just curious – it's not a leading question or anything.

LH: Missed in terms of ...?

Don: The relationship between the consumer and the advertiser or anything that I've not captured there? I'm just curious, it's just genuinely an open question.

LH: Um, I think it relates a little bit to the process of advertising itself. For example, when we do idea book stuff – which is a page versus twelve

week campaigns. I think that the stuff that you spend half a day and a page on is going to be better than the twelve week overthink it stuff, because I don't know, picking up a little bit on human insights and characters and things, I think that consumers can be quite impressed by that, it's just the way that it's forced in their face would be a reason that they don't like it. That would be the only thing – I don't think that I've got anything else.

Don: Okay so if you show me something that you've picked up on or an ad over the last couple of years or something that you've done, what would it be? If you think that's the one what would it be?

LH: The ad? My favourite ad?

Don: Yes.

LH: An ad that really impacted me was actually 'Made of More' – that's Guinness still isn't it, because it's the guy in the wheelchair playing baseball and then in the end all his friends get up and I like that it goes back to me saying that I really have to feel something in order to take an interest in that and I guess it was just fowled over by that. I guess it's not quite original but it almost felt like it was.

Don: Beautifully done as well.

LH: Yes, it was – nicely shot. I think if you really know how to shoot things you can just ...

Don: Interesting as well that it's a sports-based ...

LH: That's true; I didn't notice that actually.

Don: And it's a physical contact sport. Personally, that particular ad, I've always wanted to play that.

LH: I've always wanted to have a go as well.

Don: To get in the wheelchair and do it.

LH: Maybe that's why as well – it's the fact that you feel that you can't because you're not at a disability...

Don: And then you think that would be awesome; that looks like a cool sport.

LH: It does and I think wheelchair basketball is probably the one really cool Paralympic sport that you would tune into. It's actually more cool than real basketball.

Don: Yeah, and dangerous as hell.

LH: Yes, like rugby and ...

Don: Yeah, that connected with me as well actually. It's one of my favourite personally I think. Does it make me want to drink Guinness? No.

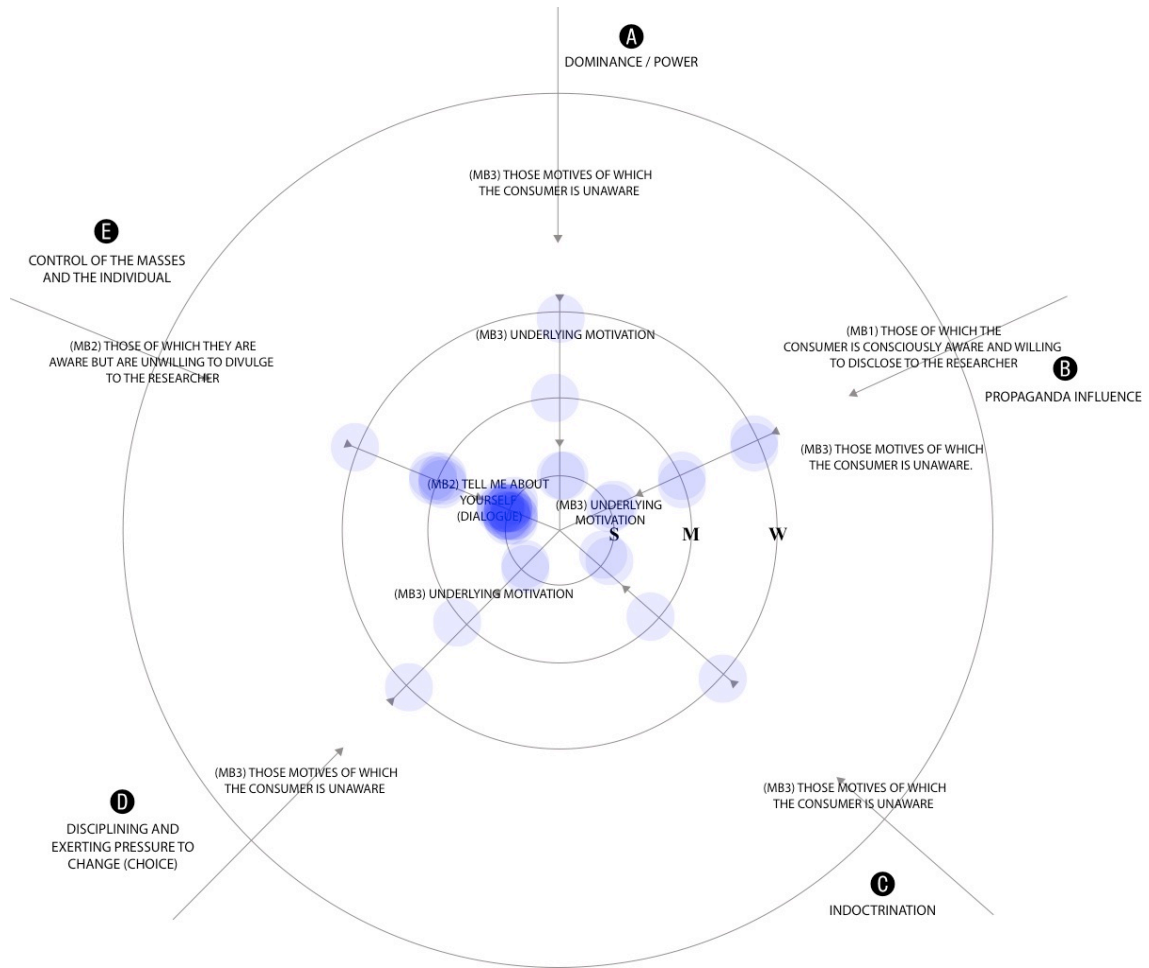
Don Parker 8/02/2014 14:40  
Comment [26]: MB3(M) / MB2(M) / MB3(M)

Don Parker 8/02/2014 14:41  
Comment [27]: MB3(M)

LH: No, me neither – that's what's ....  
Don: There has been Guinness ads in the past that made me want to drink Guinness, but we're talking way back.  
LH: For me it blunty is the taste. If the drink was nice as well; if it was a Heineken or a Peroni that did all that advertising I would keep up with it and I would go "yeah, this is what I mean by drinking this."  
Don: That's interesting – so you drink Peroni. I couldn't think of the advert ... have you seen the advertising for Peroni?  
LH: I can't remember it, so it's not very memorable.  
Don: That's interesting.  
LH: Yeah, that would be an influence – Peroni – maybe a class thing or something, I don't know – a taste, the glass but not the advertising, so that's really interesting isn't it.  
Don: Why is that interesting?  
LH: Well because maybe what makes you make these choices seems to be more influenced by peers, area, actual taste or product benefit than the actual advertising, so the advertising seems the word out but I wouldn't say it works as well on me as a friend saying "why don't you try this?"  
Don: Interesting – word of mouth then?  
LH: Yeah, which ironically is pretty old in terms of advertising.  
Don: Isn't it just. Intriguing – well alright – well I think leave it there unless there's anything else that you want to talk about?  
LH: That's fine.  
Don: Okay, thanks for that LH. It's been really, really useful and I'm glad that we sort of squared the circle.

Don Paper 6 (6/2014, 14.42)  
Comment (28): w8855





### **8.3 Appendix 8.3**

The following conversation is the interview of the researcher by a consumer / receiver as an example of the process of mixed methods research (QUAL > QUANT). The interview maps the researcher in the process and in keeping with the 'Inquiry from the inside' approach as suggested by Evered and Louis (XXXX).

Interview – Don Parker

March 2012

- Rob: I was going to print off your bit as well, but I wasn't sure whether you wanted to use it yourself, in your own study?
- Don: I can actually, its legitimate. In fact, that's why I'm quite interested in doing it, because it does fit in with the research sort of ideas, so I don't mind it at all. It's actually a nice exercise and I've got no idea what the outcome is. I'm just sitting here, I've emptied my mind and I'm trying not to be a teacher for a change, which is going to be ...
- Rob: So, do you want to read that again?
- Don: No, I wrote it, so it's fine – I can sign that. Have you done one yet or is this the first?
- Rob: No, this is the first try.
- Don: Good, so that's me. It's good practice. It feels weird the first time you do it and I found it quite nerve-wracking as well, the first time. Do you want a duplicate or just the single one?
- Rob: Yes, that is right. I read that thing you put on.
- Don: Oh, I'm glad you read it. Yeah, you need to, I think. I think some people think I just write it for the sake of it, I really do, but I don't want to write it at all; I'd rather not, admin not being my thing. Right, there you go, so shoot, you go for it.
- Rob: Right, tell me about yourself.
- Don: Right, what do you want to know, in what respect? I'm not going to make it easy for you, by the way!
- Rob: Tell me about your career – how you got into your career.
- Don: My career - God – what from the very beginning? Way back? I'm an old man now! Why I do what I do, you mean?
- Rob: Yeah.
- Don: God, that's a weird one. I just liked drawing a lot as a kid – I was really good at it. I loved comics [MB1\(S\)](#) actually and that's what I wanted to do first off. I went to art school because I thought that was the thing you did. I didn't have much of a plan other than that I wanted to draw and then slowly but surely it narrows it down for you to like these obvious ways of working. I started off in graphic design; didn't want to be a graphic designer at all, wanted to be ... what did I want to do? I loved photography and fine art [MB1\(S\)](#) – things like that – and

drawing, so ended up in design because I got obsessed MB1(S) with computers and 20 years later here I am. There's the potted version – record covers – I think you know a lot of the rest. Advertising and then I gave it up and decided to go into education. Why I don't know – I haven't got a clue – I just did it because I ... I didn't know anything about education; I left, became a technician, kind of liked it and thought "this is interesting – nice long holidays," and all of a sudden ended up running a degree by mistake really; I just did it and then all of a sudden I'm not running a degree anymore and still doing stuff,

so I'm doing the PhD, which is really strange and I'm still making stuff and that's it, that's me. So why I do it, I don't know...

Rob: How do you feel about doing it?

Don: How do I feel about ...?

Rob: Doing the PhD.

Don: God, that's why all the books are there. It's interesting. Yesterday, I hated it; the sun was out and I cannot bear working when the sun's out – it drives me insane, but I was reading something in Wired magazine MB1(S) about this Angel investor in Silicon Valley – I can't remember his name – and he was saying that sometimes the good things don't come easy and sometimes you have to ... you know, everybody can go out and sit in the sun, that's easy, and it's like if I want to apply myself and better myself, I've got to sit inside and do it. It is making me better at what I do weirdly; I've changed, but I wouldn't say it's fun – I wouldn't say it's fun at all. I fell asleep at my desk yesterday, in the afternoon, it wasn't like 4 o'clock in the morning and it was so boring. I was like "oh my God, this is boring!"

Rob: Okay. How do you think advertising influences you?

Don: Oh, there's a thing! Gosh, this is a bit weird. I'm just going to answer this as a punter, not with the knowledge that I have, I don't think, because I don't think that would be fair. Well, actually I must admit, I don't know – if I'm being brutally honest MB3(s). It does affect me – certain things do affect me but I'm not sure what they are. I remember being affected – the most obvious things I know I'm aware of – certain brands affect me - I have an affinity with them for some reason MB3(S). Usually things like ... well, my obsessions in life are things like film and music; they influence everything I do MB1(S); so let's take for an example the Omega Speed Master 3 – it's a watch, I'm obsessed with watches; I don't know why, but that one particularly; man went to the moon and that was the watch they wore on the moon and I love all the Apollo stuff, Sci-Fi; MB1(S) so it's a complete obvious one; I get over excited about things from the moon MB1(S). Why – I don't know, it's because it's exploration, so I associate MB1(S) with that brand. What else? Well, I've just started buying Fred Perry's again; you might have noticed they've started cropping up again recently.

Rob: Why's that?

Don: I used to wear them a lot MB1(S), many years ago, sort of 15 years ago and you go off in a direction where I became an academic and it's like I started to dress like an academic – you know, the shirt, the jumper, all that – you know, me and Steve Kelvin looking like clones and all of a sudden you start to think – it's because you need to ... sometimes you have to reinforce something to believe in it MB1(m), so it's like I didn't really believe I was an academic; I don't really believe I'm a teacher ...

Rob: Until you dress like one?

Don: Yeah, you dress like one. When I first started the course I wore a cowboy hat all the time – I don't think you remember that – but that's coming back, that will come back and I did it just for fun really and then I think I'm getting back into my roots MB1(S) as it were and Fred Perry's were very much part of mods and things like that; not so much a skinhead thing, I don't like that; well I like the look MB1(M) but I don't like the very unfortunate pro-Nazi weird stuff MB1(W)– I really don't like that – that's what they call unpleasant, but I love all that sort of thing, anything like that, that Britishness MB1(s), I like to play with and Americana at the same time MB1(S)– it's a really weird mix and I'm very aware of my purchasing. I'm quite a specific buyer of things; I love buying certain things. MB3(s)

Rob: What was the last brand that you remember affecting you? That you bought it because of the brand?

Don: Fred Perry recently; that's very recently, that was within the last month or two. Like I won't buy the Ben Sherman's MB2(S) particularly; clothing brands ... it's interesting; it's like I would imagine to you perhaps – and I've done this with a teacher's hat on, a cowboy hat – I'm aware that the brands I like you've probably not heard of; like the brands I'm aware of now wouldn't have even been on my radar when I was in my twenties you know, Church's shoes, brogues by L – what else – certain shirts by certain companies; Paul Smith, Belstaff jackets – what's the one – I'm obsessed with another watch; a Rolex watch – a certain Rolex watch that Steve McQueen wore MB1(S).

Rob: So can you elaborate on why these brands are affecting you? Don: Yeah, style; I'm interested in style MB1(S) and not fashion MB1(W). I don't think I'm fashionable at all, because I think I was talking about your trousers the other day and it was like ... actually I realise because I was looking through a magazine in the dentist waiting room yesterday; I was looking through that and I don't know, it was a GQ or something and I was looking through it and there was a spread on fashion, men's fashion MB1(M), and it was all around your age group and I thought “there's no way I can wear that in a million years, I'll never wear that,” and I realised I'm no longer in fashion MB1(W), but I like stylish clothes and so ... I don't even know if I'm stylish, I think I just wear clothes now – so it's going back to looking at icons of the twentieth century that dress well MB1(S). If you look at

someone like Steve McQueen– I'm not sure you'll know Steve McQueen – but he was still alive when I was young and he was a huge star and he dressed fantastically MB1(S) for a bloke and Daniel Craig has literally copied him – and Daniel Craig's the same age as me MB1(S)– so when I look for why I like those particular brands I suppose I'm associating with people MB1(S) that I – not necessarily respect – because I don't know them but find that they're dressing well or being dressed well MB1(S), so it's that kind of thing. Am I answering the question? I'm not sure; sometimes I just ramble, as you know. So yeah, so it's a lot of things about that. I'm trying to think of other brands I buy, but I think it just depends on my mood MB1(M)/MB3(M), but I'm very specific in my purchase; I'm a really specific buyer. Some people seem to be quite random, but I'm like – I don't know – obsessive compulsive ... what did I buy the other day – I'm obsessed at the moment with Bento boxes; they're Japanese lunchboxes – a very bizarre thing to get into, but I found one on the web and it's coming from Japan right now, it's in its way, so why I just don't ... I buy Tupperware, but I really wanted this thing, so very specific MB3(S). Macs; I've been obsessed with Apple MB1(S) for what, twenty odd years. God, I used my first Mac when I was 20, so I'm 43 now, so 23 years I've been using it – that's quite a long time. Adobe's a brand a really like as well MB1(S), on and off over the years – I can't think of anything else  
– all sorts of weird things; I'll shut up.

Rob: You mentioned like role models, like Steve McQueen. Would you say that they affect you in a bigger way than the actual brand? Is that the influencer?

Don: Yeah, definitely the influence MB1(S). I've never really thought about it before, but it's the association of certain things I admire MB1(S), aspirational things. Take the Rolex watch he wears, it's an Oyster, I can't remember the actual name, diving watch; it's almost identical to the actual watch I'm wearing, which is a Psycho watch, a Psycho Japanese brand; it's almost identical MB1(S). However, the difference is that this wasn't £3,500 MB1(S). £3,500 is a lot for a watch, but they've been making them since the sixties I think and if you watch the film Bullet – a Steve McQueen film – he wears the watch in the film MB1(S). Now Rolex and Omega and all that; their advertising strategy is more about placement than it is about what we would consider traditional advertising.

Rob: So would you say it's also your past film, your interest, you're an avid film ...

Don: Oh God, slightly obsessed MB1(S). I might sneak off and watch John Carter this afternoon, just for the hell of it! I'm supposed to be working, but I might just sneak off. I'm trying to sneak off from myself, which is really weird! Yeah, it's very much steeped in connections; I like complex connections between ... I like to see something that links to something else and then it rings true MB1(S). I'm very wary of brands that don't have that depth of

thinking about them MB1(W). Oh, Rayban's – I've made a decision, only about five years ago – don't buy cheap MB1(S), I don't buy much, but I buy well. I buy less; I've sold nearly everything I own and I've just scrapped it and now I only buy specific things.

Rob: Okay ...

Don: You're very well prepared. I think your questioning and conversation better than mine actually.

Rob: What do you think of this brand?

Don: Ahhh; do you know, I was thinking about this on the way in.

Sorry, I'm interrupting ...

Rob: What can you tell me about this brand from the advertising presented? So there's the bottle ...

Don: There's the bottle ... okay, I'm going to pretend I've never seen it – obviously I have –

Rob: Start with the bottle.

Don: Start with the bottle. Do you know one thing I've just noticed about it, which has never occurred to me – I've seen this for the last six weeks – it doesn't say Vodka on the bottle. Where does it say Vodka in English? I presume it's Vodka – I know it's Vodka, but it's just occurred to me now – I only know it's Vodka because I was told it was Vodka before, so this isn't a blind test, but actually now I've never ... when we did the project, this is the Gold, the Moscow stuff, I kinda deliberately didn't get really involved in the brands, I kind of try and remain fairly distant from it and it's not an easy trick, so I've never really interrogated them and looking at the bottle – it looks nice, it's a nice looking bottle and I presume it's Vodka because I've been told, but I'd be hard pushed to know that; it looks very Russian, it looks very quality, it looks very clever; I think it's a very clever bottle; I kinda like it MB1(M) . I wouldn't buy it and put it in my house – it's too gauche for me, it's a little bit too jewellery, jewellery, jewellery – it's a bit too goldy for me MB1(W). I like ... this is the box right?

Rob: Yeah, the packaging.

Don: I like the packaging more than I like the bottle really. I think that's clever, but it slightly makes me feel a bit like I'm going to drink dripping custard, to be fair, actually, thinking about it MB1(W). I drink Stole Vodka on the whole or something like that. I drank some Stole – what's it called – Stole - I can't remember – Vodka last night. It doesn't taste of anything really. It's a pretty bottle; it's a bit feminine I think really, personally, I think a woman who likes Chanel handbags and Chanel sunglasses would like that. I don't think it's a masculine drink MB1(W) and funnily enough I'm wearing black and gold today, interestingly, but that ... it's a little bit over the top for me MB1(W).

Rob: Do you think the packaging of the carton represents Vodka?

Don: No, it could be cigarettes. It reminds me of John Player Special. Do you remember, do you know John Player Special? I'm old; I'm allowed to remember that! John Player Special cigarettes,

JPS they were called, and I don't think they're made any more. JPS was a black pack with a ... I haven't smoked for 14 years so I try and avoid smoking and I remember there was a John Player Special car, a motor racing car in the 1970's and it was black. I love all that MB1(S), for some reason, stuff that's black I love, just kind of black cars and stuff like that, so yes, it reminds me of that, the John Player Special car, which I quite liked and I had a toy of that as a kid MB1(M). Right, what do you want me to talk about? The bottle or ...

Rob: The advertising. What can you tell me about the brand from the advertising?

Don: This is an interesting thing; because through all the times we've worked through these things, nobody has asked me this, which is interesting. Don't you think ... I was thinking coming to see you, "this is going to be interesting," What was the question again?

Rob: What can you tell me about the brand from this advertising?

Don: Right, what can I say? 'Crystal, high quality, exquisite taste'. It's called Gold Moscow, it's a very high quality brand, I would say from those. I think it's intriguing and actually just seeing the bottle on its own and then seeing these, it makes me more interested in the brand MB1(M). I kinda like this pipe one, I think that's fun MB1(M) ...

Rob: Can you elaborate on the pipe one?

Don: Well, it kinda reminds me of the Honda cogs MB1(M) and stuff like that and I'd love to see the ... I assume there's an advert for it and I'd like to see that even more mad MB1(S), even more pipes and whizzing stuff going everywhere and I think that looks purity and I like the idea of purity and it makes me want to drink it actually MB1(S). I'd think "oh, I'd try that," it's intriguing. I like advertising that makes me think MB1(S). Yeah, I get the idea – it's about distillery – and it's a really nice thing. I can't say more than that, to be fair.

Rob: What do you think of the highest quality one?

Don: The highest quality one? Um, it reminds me ... it reminds me of something and I can't quite tell you what it is. What does it do? It reminds me of rapeseed fields in Norfolk or somewhere like that, that's what it reminds me of. Kind of lovely summer days, that's what it reminds me of, living in a beautiful place. That's kinda what I'm getting from that. I'm not getting ... MB1(W)

Rob: Does it not tell you about the brand?

Don: No. This one does. I kinda get that this is something beautifully pure about it MB1(S) and, you know, I can see that kind of comes in there. Kind of like the old gin and tonic – where people are all flowing through – did you see that; it was a cinema ad, really nice, but this one, no, I'm relating to the background and I like that MB1(m). Funnily enough, it reminds me – and this is really weird – when I was a kid my nan and granddad in their bathroom and I don't think it was the thing, it was really quite mental – they had a big pink painting of a



landscape or a photo of a landscape, a huge photo on the wall, and I don't know why they had it there. There was a bath and there was this massive landscape. I think it was like a gimmicky thing that people bought and they were a bit like that, and it reminds me of that – this landscape that I saw in my nan's bathroom, which is nice MB1(W), but I'm not getting ... I feel like I might be sitting in a pub somewhere and I'd drink it with a girlfriend or family or friends or something, that kind of thing.

Rob: What about the exquisite taste thing?

Don: I get it, I get exquisite taste and I'm quite a fan of Michelangelo's 'David' there and the scale's wrong. I've seen the original and it's huge and it's a lot bigger than that – especially when you've got this big Easter Island chap here, so that kind of jars with me a bit MB1(W), but other than that, I love the American gothic, the Picasso, and I said the Leonardo, didn't I, that's a Michelangelo and that's Easter Island, so I know all the stuff there. I don't know the table, if that's something famous.

Rob: No.

Don: Okay, I like it, I like going to art galleries, so the association's a good one MB1(M) and I think it says taste, so I get it. Yeah, if I saw that on a billboard I'd think "that's interesting, I like it." MB1(m) It's not ... if I suppose I'm looking at all three and I guess I should be, I would say this one stands out a mile.

Rob: The crystal purity.

Don: The crystal purity – I'd like some more of those ads because that really intrigues me MB1(S). These feel like – if I dare say it – quite beautiful but safe images MB1(m); they're not as ... there was a guy called ... there was a series of books called 'Professor Brainstorm' in the twenties and thirties, but I loved them as a kid and the illustrator was somebody I absolutely adored – W. Heath Robinson – and W. Heath Robinson was famous for doing these drawings that were mad inventions MB1(S) that couldn't work and they're beautiful, well, beautiful to me, and it reminds MB1(S) me of a W. Heath Robinson kind of mad professor sort of thing – beautifully done – and if I saw, and this is just me personally as a punter, if I saw those three like that, they're two posters together and that's one on its own MB1(m), I feel, so I'd like to see more actually of this – beautifully crafted – great ads, that's all I can say about them really.

Rob: Okay. How do you shop and are there any particular items that you purchase on a regular basis?

Don: What kind of shopping?

Rob: Start with food.

Don: Food shopping? What do I do with food shopping? Well, I'm pretty bad; I'm not very good with wheat and stuff like that, so I cook a lot of Chinese food and stuff like that. I'm not a fan of British food particularly – pies and chips and stuff like that – it's not my thing MB2(W) – so what do I do when I go shopping? I don't buy pre-packaged food, like processed food MB2(W).

What do I do? I can tell you what I do, fruit and veg, I go to the meat section and buy some chicken, I buy lots of vegetables and stuff like that – well, not lots but I buy enough to last because I live alone – so I buy enough to do that MB1(M). Loads of protein, like nuts and stuff like that, and then I’m pretty much out of there. Whisky I buy – I’ve been drinking a lot of whisky MB2(W). I used to drink a lot of wine – I’m drinking Vodka again, but you know, that’s not every week I buy a bottle of that, I hasten to add.

Rob: Can you tell me more about the Vodka brands?

Don: Vodka brands? What do I normally buy? Like Stole I’ve bought recently because I like the bottle. It feels traditional ... MB1(S)

Rob: Can you elaborate on why you like the bottle?

Don: It’s traditional. A kind of traditional early twentieth century design MB1(S); I assume it’s either late nineteenth century or early twentieth century design – it feels like that golden era of pre-Revolutionary Russia, which I like, the kind of Tsarist look, that’s why I like it MB1(S). Again I think that’s why I like Smirnoff for the same reason – it sort of resonates for me MB1(M). There’s a relationship I feel is interesting and weirdly I kind of go between the traditional and the non-traditional – I think I’m a non-traditional ...

Rob: Why is that?

Don: I like modern things a lot, but I also like traditional MB1(S). It’s a complete dichotomy with me – like I really like this old bit of this place that we’re in – it’s lovely – but if you put me in a modern building I’d like that too, but what I wouldn’t want is for the two to try and be pushed together MB1(W), or this to be knocked down for a modernist building., although the view we have right now – I’d really like to just blow it up – that’s one of the grossest things I’ve ever seen in my life; no it’s not, it’s just unpleasant; it doesn’t fit with my world view ... what was the question? Vodka?

Rob: Yes.

Don: Brands, yeah, I kind of like trad brands like that. I like to explore all the heritage of a brand MB1(M), if it has one or understand like ... once you’ve tasted one Vodka they’re pretty much the same. I tried Finlandia – I was disappointed the other day; I went to a bar and I was waiting for friends and on the menu there was a cranberry Finlandia vodka drink, and I thought “that sounds alright,” especially after the Red October thing and I thought “I’ve got to try that,” and it came up and it landed on the table and it was clear and I went “oh” I said, “where’s the cranberry juice?” and they went, “oh no, it just tastes of cranberry, it’s clear,” and I thought and I tasted it and I thought “I can hardly taste cranberry in this,” so I asked them to put cranberry in it to make it look red, because I really want to taste Red October MB1(S) and I will buy that and for some bizarre reason MB2(S) this kind of flavoured nonsense with Vodka is a bit silly I think; I think just buy the bottle of Vodka and

if it looks nice on your shelf or in the house – I tend to put them in cupboards anyway. I don't like the idea of bottles of Vodka hanging around all over the place MB1(W). Yeah, I just like to explore the heritage of a brand I suppose MB1(M). It's the same with whisky; I'm fascinated with whiskies at the moment ... MB2(W)

Rob: Just then you said about the bottle and the shelf. Sorry, but I didn't catch that, did you mean you don't do that, you don't like presenting it on a shelf?

Don: At home? Yeah, I just put it in a cupboard.

Rob: So it doesn't matter?

Don: No, I don't actually like broadcasting brands particularly MB1(W). I wear, I hope, quite low profile brands that you wouldn't even notice I'm wearing them unless I've told you that - Fred Perry's very obvious – but other than that I try not to shout my brands out. I enjoy knowing that I have them, but I don't need to tell anybody else, so it's understated MB1(S) hopefully, so that's why I don't broadcast them. I hope that makes some sense.

Rob: Yeah, that's good. So I think you've covered clothes really, so what about computers then?

Don: Oh my God. Completely Macs for twenty odd years – I'd say twenty years definitely since I used the Mac; I used the - what you call the classic - with the floppy disc drive and I actually started on those. Me, at the moment, I own how many machines? I've got an old – I don't count ones I don't use – I've got an old i-phone in a cupboard somewhere, the first one – I've got one of those; I've got a mini i-pod somewhere; I've got a Mac Book Air; I've got a Mac Book Pro from about four or five years ago; I've got a Mac Pro with like a terabyte thing, with about 14 gigs of hard drive; I have – what else – I've got two i-pads, the first one and the second one – I haven't bought the third one yet – oh and about five monitors.

Rob: Why do you think you have a whole range?

Don: They're so important to me in terms of how I manage my life MB1(S). I mean, the students laugh at me when something pops up on my very complicated timetabling systems I use – not the one we use at work, I hasten to add, that's not mine – but it's the integration MB1(S), it's the one system everything fits. I don't have to think about the integration. I'm loving Dropbox, absolutely loving Dropbox, the last few years – I used to use i-disc MB1(S), but that was appallingly bad, but I stuck with it. It's the integration, the quality of the build MB1(S). My experience of other people, it's almost when I buy a laptop and someone else buys a PC, nine times out of ten my laptop keeps going way past theirs MB1(S). They're sort of future proof a little bit more. The Air I've got, I've got one in my bag at the moment – I hung back and hung back and hung back and I didn't buy the first one, I didn't trust it and I bought the second one about a year, two years ago – a year and 18 months ago – the Second

Generation one and I bought the highest spec one you could get and it's just been fantastic, but then the i-pad came along, which is kind of a handy toy, and they have different uses MB1(S), I use them for different things, but I don't have to worry that the software's not going to work or it's not going to synch with that one or that's not going to be there MB1(S); I know the Adobe Suite inside out; I just really think ... and I think actually in terms of high quality objects, as a piece of what has to be your life, I think, in the twenty first century MB1(S)/MB3(S), the price of them I think is actually affordable in terms of everything else MB1(M). Now, that's a hellishly expensive thing, the i- phone 4, to run and to buy I think, a bit too expensive, but cheaper than the three grand watch that I want and it's more functional MB1(S). This one I bought does exactly the same job and I couldn't say that about a PC MB1(S). I don't know about the HTC phones, they look quite nice actually, but it's revolutionary and I support it MB1(M). My attitude may change now Steve Jobs has gone. MB1(W)

Rob: What do you think about the brand Apple?

Don: I've had a long relationship with Apple MB1(S), way back – when they went broke – I've remained a very loyal Apple purchaser. I think to me the brand was Steve Jobs MB1(S). A bit like Walt Disney was Walt Disney and once Walt Disney passed away, it wasn't Walt Disney anymore and I think that's going to happen to Apple MB1(W). I also grew up with Steve Jobs MB1(S); I grew as he developed, so I'm first generation computer generation really, you know; Space Invaders turned up when I was a kid, literally I was eight years old when Space Invaders turned up or whatever – Pong – I've literally grown up with computers from day one MB1(S)/MB3(S), more or less, so he to me was the epitome of that journey MB1(S), he was what we all wanted to be MB1(S), I think, and now he's passed on I think I've come to the end of that journey. MB1(W)

Rob: Because you mentioned the role models affecting you earlier – Steve Jobs isn't a role model, he's the guy who made Apple – can you elaborate on that?

Don: Yeah, I don't know about that - I liked the way he worked MB1(M), I liked the way he was dictatorial, I liked the way he controlled the company; I mean, I know about the company inside out. I liked his attitude – I thought he was a very clever man, I was impressed by him MB1(S). Also I didn't think that he was ostentatious and also he so wasn't Bill Gates MB1(S) and Bill Gates, I don't know, he's nothing really. The suit wears Bill Gates; I think he's the antithesis of what I believe in MB2(W), although I've no animosity towards him as a person – it's kind of like who do you want to be – Bill Gates or Steve Jobs? MB1(S)

Rob: So that for me makes me think of the advert.

Don: Yeah, great ad – what the “hey, I'm a Mac, I'm a PC?” Completely encapsulates that, a beautiful, beautiful piece of advertising MB1(S). I love those ads MB1(S), they amuse me

no end. I've got no ... I don't care if someone picks up a PC or an Apple computer and it really doesn't bother me what people's choices are – it's my choices. MB1(S)

Rob: Are there any other particular purchases that you do on a regular basis that you can think of?

Don: Um – no, I'm a music man – I download (bunny ears) MB1(W), but I'm interested in that, but I'm quite loyal to a few bands, but not many MB1(W). I buy – what have I bought? Music, I'm passionate about music. I was on Facebook with my friends the other day and they said “you've got the weirdest taste in music that we know!” I don't try to be weird about it, so Boards of Canada and categories of music I listen to and they're quite specific, so I'm rather passionate about electronic music and then there's kinda real like ambient stuff MB1(S), which is just like noises and then – I don't really like rock – Foo Fighters annoy the hell out of me ...

Rob: Why is that?

Don: What, the Foo Fighters particularly? Because Dave Grohl was a great drummer in Nirvana, he was really good in Nirvana, because that was my era really MB1(S), Nirvana, when they were around and then he made this rather mediocre, I think, rock band MB1(W). I just don't get the hype around them and I think most rock bands in the last twenty years, fifteen years, haven't been that interesting. I'm constantly looking for weird, interesting bands MB1(M) and I completely contradict that by liking a band called the Cramps who are long gone, but just one of the most basic rockabilly bands in the world, just real basic stuff, so music I'm passionate about; Tom Waits – the last track I bought was just last week on i-Tunes, was John Fox, 'Underpass', which was actually released in 1979, so I'm a bit retro MB1(M) I guess and it's just a fantastic track and then what was the other thing? Tom Wait's last album – I just really like him MB1(S) and I support him. The reason I support him is because I kinda like the idea of supporting an artist, if I can MB1(M). If there's an artist I believe in I'll try and contribute to that to keep them going, because they enrich my life MB1(S). I mean, if there was an X Factor track I liked - heaven forbid there wouldn't be – I wouldn't buy that in a million years because I wouldn't support that. I hate the X Factor and mainstream pop MB1(W). I used to work in the music biz, so I've got a bit of an opinion, I suppose. I don't support people who I don't think should have the support and I think that's the democratisation of the music industry that's happened in the last few years MB1(W). People just aren't getting it at the moment – get out there and gig and then go and see it live everybody, it's fun. They're great nights out, I love going to gigs MB1(S).

Rob: Any other particular products?

Don: No hair products, that's for sure! No, pretty much that's it. I mean, yeah I guess the other stuff's pretty straightforward – I'm

an obsessive compulsive individual [MB1\(S\)](#), I suppose. Anything else?

Rob: No, thank you very much. Can I just re-confirm that you've signed consent?

Don: Yes, I have, I'm very pleased to do that and more than happy for you to use that in any way you want. Yeah, that's been an interesting one, I enjoyed that actually. How weird to be interviewed by my own stuff!

Rob: That's why I thought it was interesting.

Don: Yeah, well done actually, you pretty much stopped me in my own tracks. Was it last Friday or something?

Rob: Yeah, last day.

Don: Last day and I went "Okay, why not," because normally I wouldn't thought and then I thought "well, no-one else has asked me" and I thought that's a clever idea and I'd like to see what you think. So you're interviewing other people, yeah?

Rob: Yes, I want to try and interview my cousins who are really aspiring people and almost within the category. Well, I'd say they were in the category.

Don: I'm a little bit old for the category I think. I'm 43, so I'm three years outside of it. I can't believe I'm 43. I became an uncle today as well.

Rob: Congratulations.

Don: Yeah, well, I don't know what that means. I didn't do any of the work, I just happen to be related to someone who did! No, I'm interested in this and I think this is going to ...

Rob: It's going to help, yeah.

Don: I don't think anybody and I don't know if I'm blowing my own trumpet here; when we're doing this you're also focussed on that day, which always makes me smile and I just find it very amusing, because you get so worked up about it and the next day you all go, "and the point of that was?" It's like, "I'm glad I did it, but move on." I think the next bit's way more interesting, because I don't know how many people have sat down with their designs and asked people what they think.

Rob: It's normally been a secret, hasn't it, most of the time.

Don: I think people would really change their attitudes to what they've done and hopefully in a really good way, I'm really looking forward to it and for me, with all my research – all that - it's really going to inform what I'm doing as well and I'll share that with everybody as well.

Rob: It's hard that, because I just really wanted to just start an actual chat with you.

Don: Well, you're meant to in a way.

Rob: I had some where I didn't try lead, but there were some where you could have gone "yes" and stopped.

Don: Yeah, so as your first experience with it, it's interesting, isn't it. What do you think of it as an experience?

Rob: Oh, really good. You said a lot of really interesting stuff and I really related to ... what was it ... I write stuff and I'm pretty

much the same. I wanted to draw and I'm not going to be able to draw, can't become a painter and then you get rich.

Don: Yeah, it's about making money. It's the only route for us all, so I guess that's why I try to teach it.

Rob: It's the same with graphics as well, because I started like doodling and drawing – but I knew graphics was just so limited.

Don: It's changed, because graphics used to be very open, but I think it's got very limited in the last few years and I'm hoping that what we do is open it enough for everybody to get some excitement out of it. It's having a brain that doesn't quite fit ... sorry, I'm interrupting. What else were you going to say?

Rob: That box, that Japanese box. Have you heard of Graze? Don: Graze, no.

Rob: Type that in, G-R-A-Z-E. it's like a little box and it's got like four little nibbles in, but they're really cool, and I've bought that brand just because I like that brand, but it's ridiculously expensive. I actually bought the last one just for the packaging!

Don: Yes, I've been there, done that! [MB1\(S\)](#)

Rob: And at the end, the downloading, because it's funny, then you mentioned if you really like a band, you're not just taking their stuff, but you buy it – if you really want to buy it you buy it off i-tunes because you really want them to do better.

Don: Of course you do, you admire them. There's a band called which I love and I've sponsored them and all sorts of stuff. Anything that's interesting, you've got to, otherwise the world kind of stops going round in an interesting way, in my opinion anyway, because I was thinking actually yesterday ... about these, I was sitting somewhere and reading some stuff I've got to do and I had my i-tunes on like a transistor radio, like the really old trannies that people used to [MB1\(M\)](#) carry around with them and I found that really interesting, because I thought this kind of whole limiting people sharing stuff is a bit silly, because I think people gravitate towards a certain band or a bit of music and then buy it or not. Radios are free and we've got some background music going on here – well, I know it's PRS but it's just a nice thing and I want to learn more about music [MB1\(S\)](#). I think that since we've gone to a digital thing it's more difficult to find out about music. [MB1\(W\)](#)

Rob: Yeah, like actually go to gigs and experiment.

Don: Yeah, how do you experiment – experimentation is a bit gone. I'm really grateful for last FM; it throws up some really weird stuff. I'm listening at the moment – if you go on i-tunes on a machine, there's radio and if you go into the radio, ambient, and there's a thing called Soma FM, which is all ambient music with NASA Mission Control stuff going on in the background [MB1\(S\)](#). I could listen to it for weeks; it's like I go home and my house sounds like just a weird place and I go “this is brilliant,” it's just like, you know, all that kind of ‘one small step’ going on.

Rob: Yeah, that's what interests me as well, that most of your stuff seems to relate back to your roots and your past and stuff ... and space and travel ...

Don: Yeah, very much, yeah. Space and travel **MB1(S)**, because I'm finding at the moment, at the beginning of the 21<sup>st</sup> Century, it's a bit of a disappointment so far. I don't think we're aspirational enough in the right way. We're all worried about money and recession, but none of us are trying to do anything interesting with it, you know. I'm looking at eco ... I'm quite interested now in eco building and architecture **MB1(M)**. That's probably the next big project I'll do, build an eco-house, but a really small one; we're not talking a massive thing, but a really small one and maybe not in this country.

Rob: That's cool.

Don: There's loads going on. Keep being inquisitive, I think, I like learning, I love learning **MB1(S)**. Sorry, anything else?

Rob: The other things were like the type of role models and buying a person; you also buy the brand, but it's because you like the brand and then you're looking deeper and seeing the person and it's like a story and it's like relating to a real person and you said lots of stuff like 'ringing true' and 'honesty' ...

Don: Did I?

Rob: So if you see a brand and you don't see anything behind it, then that doesn't intrigue you and it's just a bit ...

Don: Surface level.

Rob: Yeah, and that doesn't affect you, but if it has a story behind it – whether that story's made up or not – but if that's a story or a person ...

Don: That's interesting; because I don't know what the story is here **MB3(M)**. These are really nice to bring out, I think. I'm really excited because, from a selfish point of view, the research that you're doing kind of for this module will really – I'm hoping – people will take it seriously and come back with some interesting information, because I'm actually going to learn some major stuff out of this and obviously share it with everybody else, I hope. It's great fun; actually I really find it intriguing. Thanks for that. Anything else?

Rob: It's quite funny – the way you always wanted to bring up other ads and people and things from films that affected you as well and you were always trying to remember them and you got physically stressed as well when you couldn't remember that person.

Don: Did I?

Rob: Yeah.

Don: Oh God, who was I talking about, I can't remember now. Oh, I have to know, I have to know; it's a thing, well, you've seen me do it at Uni, I have to go off, I have to find the damn thing out. It's because I think ...

Rob: You want to know why it inspires you.

Don: Yeah.



Rob: You always want to know and have it.

Don: You want to have it there and it's beautiful because what happens then is you kind of construct in your mind quite a complex thing that you can keep in your head all the time and things start to link.

Rob: It helps the creativity really.

Don: Oh, completely. It's probably why I ... I find the internet a little bit irritating for that, but it's why you find something, you hear something, you see something and it links and the things you actually like do link in the end, they all link. You don't force it, it's weird, and you go "how did that happen?" I was playing Grand Theft Auto – what's it called, the good one – Liberty City - which I never play. I stopped and I didn't buy a play station for years, so I'm going back through the back catalogue and there's the radio stations on there and they're awesome MB1(S); you know, and all the advertising and stuff and I'm going "I've got to listen, these are brilliant," and I'm having a whale of a time and I might be only playing the game and Journey is my favourite channel because it's all ambient stuff that I know; have you played it?

Rob: Oh, I've played a bit of it.

Don: Yeah, it's great. Anyway, I could ramble for hours.

Rob: One more thing; when you liked a brand and sometimes you couldn't explain it, which was fine, but you seemed to like a lot of stuff because of your past and being brought up in that way.

Don: Sort of early seventies really when I was a kid.

Rob: You liked a lot of retro stuff, but then you also like modern things and you can't really explain why you don't go for one or the other.

Don: I've no idea MB3(S). I did up an old house very much like this – bought and sold it – and then the next one I'll buy will be completely modern – in fact ultra-modern – but I don't mean space age ...

Rob: So it's like changing mood really.

Don: Yeah. I flip all the time. I don't think I'm necessarily one person all the time, which I like. Good stuff.

Rob: Cool.

Don: Okay, Sir – are we all done? Well done, you've done your first ... that was 50 – that was a long one. You'll find, I think, when you do more – you'll probably find some people, I've found when I've interviewed other people that they don't talk much about brands.

Rob: That's why I'm interviewing you, because I knew you would, so ...

Don: You might get – I've had like 20 minutes conversations, like nothing, but then again I'm all about this.

Rob: And I suppose the prods will be like ... you just have to keep prodding.

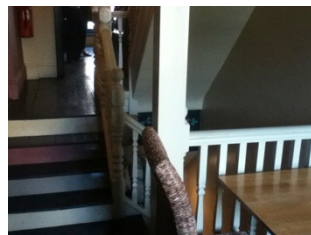
## Detail analysis of Don Parker (interview one) (Case 26

### Case history:

Don Parker is a lecturer of Advertising Design at the University of Wales Newport and student doing his PhD. He is 43.

### Research history:

The interview took place in Coffee no# 1 in Newport as requested by the subject. The interview took place on the 29/03/12. The recording started at 10:30 am and lasted 49 minutes. The setting was relaxed with some background noise but no prevalent interruptions. A follow up interview was arranged a month later.



## The Consumer / Receiver categories and dimensions in context

### MB1: Motivation

Motivational indicators were strong and specific to certain brands. The conversation was overt and relatively long with lots of description.

### MB2: Suppression

Little to no suppression of information to the researcher was detected. MB3:

### Influence

The consumer was rarely unaware of the influence of advertising or the motivation to buy, but in some cases couldn't explain why he was influenced by something at the time.

## Summary of analysis

The analysis of language used in context suggests the consumer is very involved with advertising and certain brands. Dialogue was rich interesting and insightful.

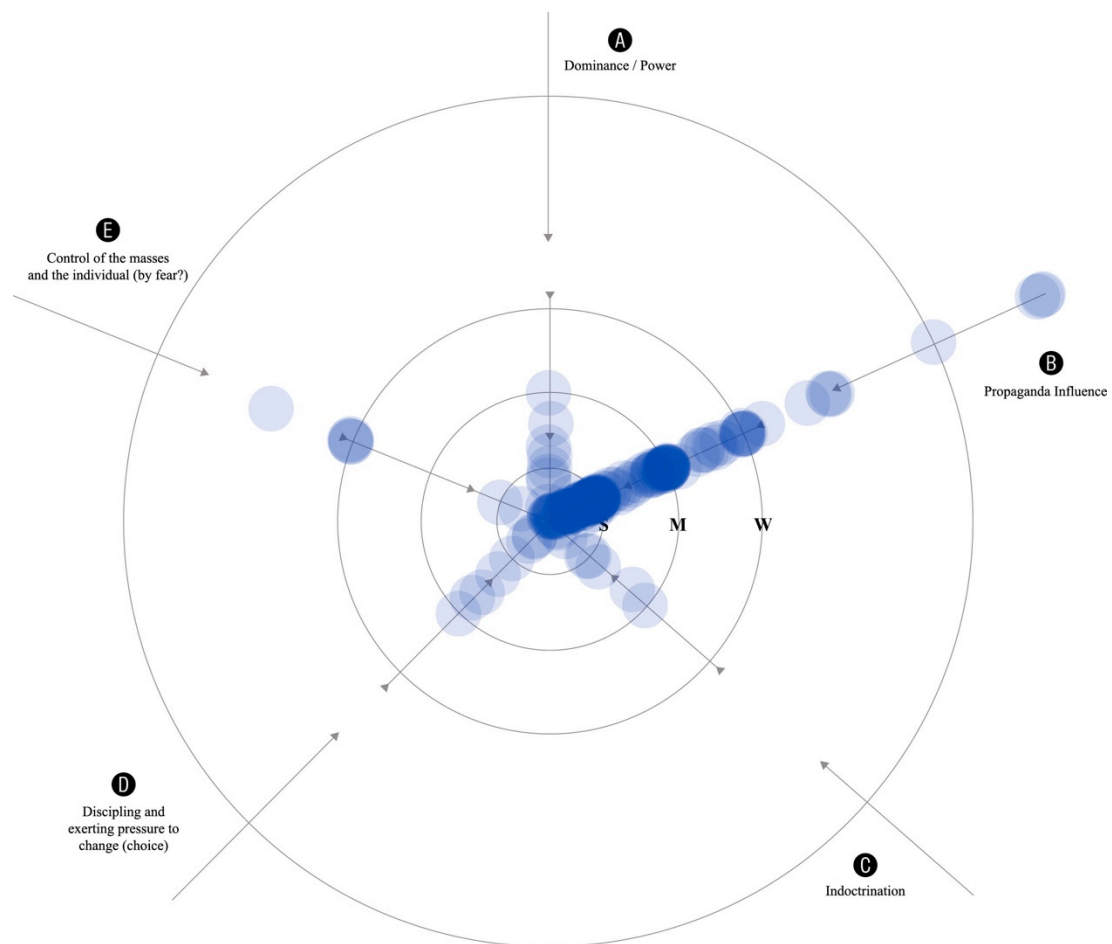
He is a focused and specific purchaser of certain brands in an obsessive, compulsive way. Many of his choices are influenced by product placement in films and role models that he grew up with (heritage). He is inspired to learn and be inquisitive. His reasons for being effected by a brand are:

His relationship with the brand, the story, the history, icons of his era, the connections with film, music and books, an element of cleverness, buying a person, brands that zeitgeist the time, a new theme in a traditional brand, fascination with space, good design and new things done well.

Generally his purchases are extremely specific and involve unexplained connections between all the above (seeming at first to be an impulse buy) ultimately in an original brand that resonates with him.

Encapsulated statement of person and behavior:

Considered spontaneity, un-assured certainty.



Insight

## Categorization Dimension Findings/insight

### MB1

A Strong (S) underlying motivation to buy was perceived as well as strong motivation to avoid certain brands. The Consumer / Receiver was willing to disclose to the researcher and was very conscious of advertising campaigns as would be predicted with his career history.

### MB2

A Weak (W) affect of suppression within the Consumer / Receiver was perceived. The Consumer / Receiver did not seem unwilling to divulge to the researcher although some aspects of the conversation needed more explaining. These were covered in a follow up interview

### MB3

A Strong (S) to medium (M) influence on the Consumer / Receiver was noted. Through reading into the conversation many influences became apparent; so information was not unknown just couldn't be found. The main influences were film, music, space, design and computers.

## Detail analysis of Hannah Hall (interview two) (Case 27)

### Case history:

Hannah Hall is an events manager living and working in London. She is 30.

### Research history:

The interview took place over Skype, as this was more convenient for both parties busy schedule. The interview took place on the 23/04/12. The recording started at 10:15 am and lasted 25 minutes. The setting was comfortable for both parties (their homes) but the fact that it wasn't face to face was unnatural and there were some issues with sound quality and showing the advertising.

## The Consumer / Receiver categories and dimensions in context

### MB1: Motivation

Motivational indicators were varied and overt during the conversation. The conversation was brief and to the point.

### MB2: Suppression

Some suppression of information to the researcher was detected in the dialogue.

### MB3: Influence

The consumer new what brands she was affected buy and the reasons for purchasing them were mainly situation based. Also lack of free time was a strong factor. An influence of advertising was hardly registered.

## Summary of analysis

The analysis of language used in context shows the consumer has no desire to explore the subtexts of advertising further. There was no resistance to advertising or an attraction towards it.

She is a careful buyer of high involvement purchases specifically in kitchen products where research and trial leads to a purchase. Otherwise all purchases are based on convenience mostly when travelling to and from work. With grooming products a specific brand was found through trial and error to find which worked best for e.g. Hair and skin type.

Most purchases were based on practicality and convenience around a busy work schedule. Advertising had a low involvement unless targeted during commuting.

Encapsulated statement of person and behaviour:  
Careful buyer, narrow advertising window.

LH first meeting

Consumer / Receiver 2011



LH meeting

Consumer / Receiver 2013



RM First meeting

Consumer / Receiver 2011



RM meeting

Consumer / Receiver 2013



**HJ Advertiser / Sender working environment and work**



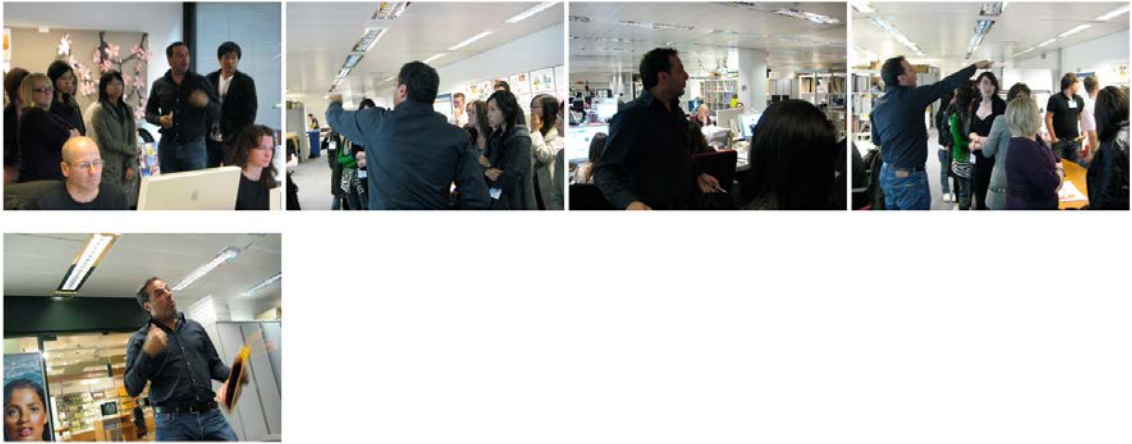
**TL Advertiser / Sender working environment and work**



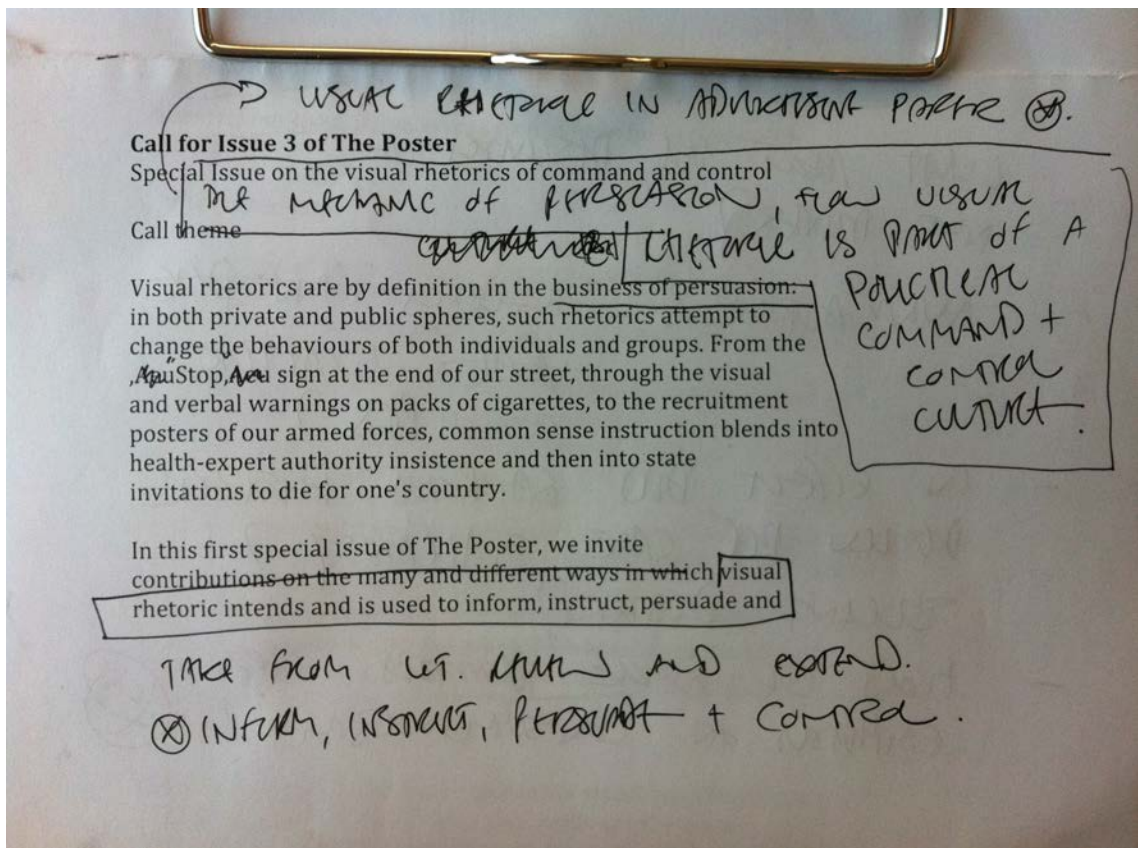
**Waiting to interview JP**



**FB Advertiser / Sender working environment at The Body Shop with students  
2008**



**Interview notes 2010**





**FB Advertiser / Sender working environment, Identica London with students 2010  
and at various locations in Wales over a 12 week period**



**FB Advertiser / Sender working environment with students Identica, London 2008**



**FB Advertiser / Sender waiting to interview at Riding House Café, London 2010**



**FB Advertiser / Sender working environment with students Identica, London 2013**

