

MASTER'S THESIS

Standardization/Adaptation of Print Advertising

An International Perspective

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ABSTRACT

Currently, as the use of cross border communication, global media, and advanced telecommunication are increasing and undergoing constant development, geographical borders are becoming less important. However, the impact on psychological borders is not as evident, making international market communication complicated and challenging, as marketers need to decide whether to standardize or adapt their marketing activities. Today, the majority of advertising spending in most countries is put on print advertising. This has led to the purpose of this thesis, which was to gain a deeper understanding of how print advertising is standardized/adapted in international markets. In order to reach this purpose the message, contents, and colours used in international print advertising were investigated. This was done by observing full-page advertisements in two different magazines from three different countries. Print advertising in each country represents a case and each magazine a subunit within the cases. The result of the study is that the message and contents in international print advertising are partly standardized and partly adapted, while the use of colours is mostly standardized. Further, the study also indicates a lack in theory and provides a list of these shortcomings.

SAMMANFATTNING

För närvarande håller geografiska gränser på att bli mindre och mindre viktiga på grund av att användandet av kommunikation över länders gränser, globala media och avancerad telekommunikation ökar och undergår ständig utveckling. Däremot är påverkan på de psykologiska gränserna inte lika tydlig, vilket gör internationell marknadskommunikation komplicerad och utmanande då marknadsförare måste besluta om de ska standardisera eller adaptera sina marknadsföringsaktiviteter. Vidare väljer merparten av världens länder idag att placera majoriteten av annonseringsutläggerna i tryckannonsering. Detta har lett till syftet med denna uppsats vilket var att uppnå en djupare förståelse för hur tryckannonsering är standardiserat/adapterat i internationella marknader. För att uppnå detta syfte undersöktes meddelande, innehåll och färger av internationell tryckannonsering. Detta genomfördes genom att observera helsidesannonser i två olika tidningar från tre olika länder. Tryckannonsering i varje land representerar en fallstudie och varje tidning en underenhet inom fallstudierna. Resultatet av studien är att meddelande och innehåll i internationell tryckannonsering delvis är standardiserat och delvis adapterat, medan användandet av färger till största del är standardiserat. Dessutom visar studien också på brister i teori och tillhandahåller en lista över dessa brister.

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1. INTRODUCTION

In this chapter an introduction to the chosen topic will be provided. The background is first presented, proceeding into the problem discussion where the research area is discussed. The problem discussion will lead to the research purpose and the research questions. Finally, demarcations and an outline of the thesis are presented.

1.1 BACKGROUND

Today, global events and competition affect almost all companies, as international business comprises a large and growing portion of the world's total business. In fact, international business has been growing at a faster pace than global production. Some reasons for that are the rapid development in the technology field, the development of institutions that support and facilitate international trade, and the increase in global competition. (Daniels & Radebaugh, 2001)

As a result of global interactions and the need to compete internationally, companies operating on the global market have found it highly desirable to conduct international marketing, meaning to plan and conduct transactions across borders in order to create exchanges that satisfy the needs of individuals and organizations. (Czinkota & Ronkainen, 2001) International marketing is complex since it involves an understanding of marketing environments that might be very different from domestic markets. The tools within international marketing, used in order to reach and control the target audience, are collectively known as the elements of the marketing mix, or the four Ps, including product, price, place, and promotion. (Brassington & Pettitt, 2000)

Promotion, also referred to as marketing communication, is the way of communicating the information of product, price, and place to the consumers (Wells, Burnett & Moriarty, 2000). Czinkota & Ronkainen (2001) further address marketing communication to be the establishing of commonness between two parties in a communication process. According to Kotler (2003) it is essential to emphasize the importance of effective communication because of the geographical and psychological distances that separate companies from intermediaries and customers. Figure 1.1 below shows the communication process with its fundamental elements.

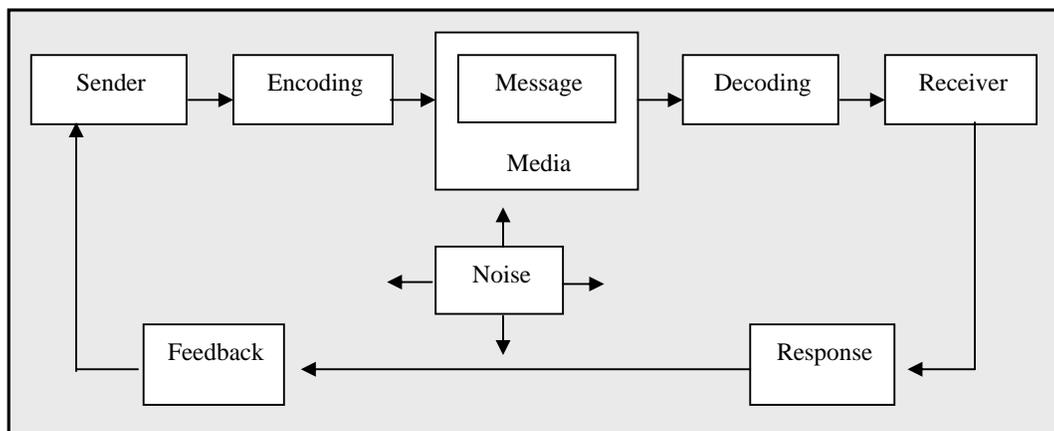


Figure 1.1 Elements of the Communication Process
Source: Adopted from Kotler, 2003. p. 565

The communication process consists of nine elements: sender, receiver, message, media, encoding, decoding, response, feedback, and noise. Sender and receiver are the active parties in a communication; encoding, decoding, response, and feedback are the communication functions; message and media are the communication tools; and noise is everything that interferes with the intended communication. The elements of the communication process are the ones that together have the possibility to create effective communication between firms and their intermediaries and customers. In order to get messages through, marketers must encode their messages in a way that takes into account how the target audience usually decodes messages. They must also use an efficient media through which to transmit the message and reach the target audience. By the use of the chosen media, marketers should develop appropriate feedback channels to monitor response to the message. Communication can take place through traditional media such as newspapers, magazines, radio, television, and billboards, but also through media such as computers, fax machines, cellular phones, pagers, and wireless appliances. (Kotler, 2003) In order for international marketers to form a total marketing communication program to reach selected target markets several tools are available. These tools are related communication techniques, also referred to as the promotional mix (Wells, *et al.*, 2000) and include sponsorship, public relations, sales promotion, direct marketing, personal selling, and advertising (Czinkota & Ronkainen, 2001).

Even if advertising is only one element of a company's overall marketing communications program, it is, however, often the most visible (Wells, *et al.*, 2000). In fact, as global communication strategies have been debated quite extensively during the last few decades, the centre of this debate, receiving most of the researchers' attention, concerns advertising (Papavassiliou & Stathakopoulos, 1997). Advertising is any form of non-personal presentation of ideas, goods, or services by the use of mass communication through advertising media such as print, broadcast, cinema, outdoor, or electronic media (Czinkota & Ronkainen, 2001). Additionally, Wells *et al.* (2000) describe advertising to be a form of mass communication that both informs and transforms a product by creating an image for that product that goes beyond straightforward facts. Brassington and Pettitt (2000) simplify the explanation by mentioning that advertising is a paid form of non-personal communication through a mass medium. From a marketing perspective, advertising is considered to be particularly challenging for global companies due to the many differences in culture, economy, and politics between the countries in which a company operates (Javalgi, Cutler & White, 1994). Further, the influence of culture is particularly important in transferring advertising strategy across borders, because communication patterns are closely linked to cultural norms (Hong, *et al.*, 1987 in Pae, Samiee & Tai, 2002) In order to make global advertising successful, the main statement must be appealing to consumers in many different countries. The development of these marketing communication strategies takes time, and the developed concepts must both cross national borders and last for long periods of time. (De Mooij, 1994)

According to Papavassiliou and Stathakopoulos (1997), there are two main approaches to international advertising, namely: standardisation and adaptation of advertising campaigns. International advertising standardisation refers to using a common approach, such as advertising message, to promote the same product across national boundaries (Ibid). Seitz and Handojo (1997) refer to the same phenomenon when mentioning globalisation and localisation as two schools of thought when advertising globally. The global school of thought claims that standardisation is possible in a global environment as people, no matter culture, share the same tastes, desires, and view of for example love and fear (Lynch, 1984 in Seitz & Handojo, 1997). In contrast, the localisation view of advertising suggests that advertising is

very complex and one of the most difficult element of marketing to standardize because of the many differences in culture, and hence the way people perceive things, between countries (Mueller, 1987 in Seitz & Handojo, 1997).

There are however usually degrees of international advertising standardisation (Papavassiliou & Stathakopoulos, 1997). Total standardisation is more an exception than a rule. It would be more accurate to discuss to what extent standardisation is practised and what elements are most frequently standardized and which are most adapted as only a small percentage of companies' advertisements are fully standardized. Even though many companies may have a high level of standardisation, very few are fully standardized. (Harris & Attour, 2003) These degrees of international advertising standardisation are acknowledged by Agrawal (1994) who, in addition to standardisation and adaptation, adds a third school of thought that takes a more moderate approach, namely the contingency perspective. This school of thought holds that it is not necessary to choose between a totally standardized or adapted international advertising approach. Instead, an evaluation of which factors there are that might affect the effectiveness of the advertising would enable companies to create advertising approaches that are combinations of both standardisation and adaptation. This would create a more effective advertising strategy that varies depending upon the situation. (Kotler, 1986 & Walters, 1986 in Agrawal, 1994)

1.2 PROBLEM DISCUSSION

The development of cross border communications, global media, and advanced telecommunication has reduced the significance of geographical borders. Nevertheless, the way psychological or perceived borders are affected by this development is not very evident, making international communications especially complicated and challenging. Indeed, even if the communication strategy is possible to standardize from one country to another, most advertising executions cannot and are therefore in need of some degree of adaptation. (De Mooij, 1994) Wells, *et al.* (2000) claim that no advertising campaign can be completely global given that even companies using the globalisation approach must engage in translation of their advertisements into other languages and conform to local standards and regulations. Still, Wells *et al.* (2000) state that complete localisation is not the most appropriate advertising approach either and suggests a contingency approach somewhere in between total standardisation and total adaptation to international advertising, because of the fact that marketers are restricted by the differences in language, regulations, and existence of global media.

Based upon the issue of selecting the most appropriate international advertising approach, it is evident that multinational advertisers are faced with the decision as whether to standardize or adapt their advertising messages for target audiences in countries around the world (Seitz & Handojo, 1997) but also to choose the extent to which to standardize or adapt (Mueller, 1991 in Seitz & Handojo, 1997; Duncan & Ramaprasad, 1995). In fact, the challenge is to practice global and local advertising simultaneously (Wells *et al.*, 2000). To advertise both globally and locally is called the 'glocal' approach (De Mooij, 1994). Advertising 'glocally' means using global or regional strategies as far as possible but adapting the execution of the ads to local needs and wants (White, 2000) For example, whereas some aspects of a campaign can be standardized, other details may need to be adapted. The use of colour and people, for instance, as well as the message of the advertisement can be standardized, while the use of language has to be changed, and thus localized, to fit the different countries in which the advertisement is used. (Duncan & Ramaprasad, 1995) Nevertheless, in general, Multinational

Corporations (MNCs) have a tendency to extend the use of home market advertisements, originally developed for that particular market, to the global market. However, successful advertisement campaigns at home may not be feasible in foreign markets, since consumers in another market and culture, than the one for which the advertisement is developed, cannot identify with or understand the “home-grown” message of the advertisement. Thus, international advertisers must be cautious in transferring advertising themes and execution styles across vastly different cultures. (Pae, *et al.*, 2002) In addition, people are, in general, not particularly interested in what advertisements have to say (White, 2000). In fact, 98 per cent of the information provided to the consumer is ignored. Advertising, therefore, will have to catch the consumer’s attention, and deliver the message in an original way that will enable the consumer to remember and identify with the message and the brand. (Appelbaum & Halliburton, 1993) The brand personality and the communication of impressions are in fact relying upon images and symbols as important vehicles (Branthwaite, 2002).

The majority of advertising spending in most countries is in the print media (De Mooij, 1994). The print media allow almost unlimited message length and processing time (Abernethy & Franke, 1996). Compared to TV-commercials that deliver sound-, motion-, and text messages simultaneously, print media deliver messages one topic at a time and one thought at a time. People tend to trust print media more than broadcast and absorb it more carefully because of its structured nature. (Wells, *et al.*, 2000) A typical print advertisement has a headline, a picture, body copy, subheads, and of course the company’s logo or brand name. However, this is only a basic formula for an advertisement, and in reality originality and ideas have to be injected into the advertisement. These are issues that initially arise when trying to create a print advertisement. (White, 2000) However, when creating an international advertisement one has to consider that advertisements produced in one country are difficult to standardize and directly translate for use in another country because of cultural difference (Al-Olayan & Karande, 2000).

1.3 RESEARCH PURPOSE

Considering the discussion above, the purpose of this study is *to gain a deeper understanding of how print advertising is standardized/adapted in international markets.*

In order to fulfil this purpose the following research questions are stated:

RQ 1: How can the standardisation/adaptation of the message in international print advertising be described?

RQ 2: How can the standardisation/adaptation of the contents in international print advertising be described?

RQ 3: How can the standardisation/adaptation of colours in international print advertising be described?

1.4 DEMARCATIONS

Due to the fact that the area of standardisation/adaptation of advertising is quite extensive and vast, and also because of the limited timeframe given to conduct this research, the thesis will only focus on examining the standardisation/adaptation of print advertisements in a limited number of countries. To further limit the research print advertisements in women’s

magazines, which qualifies as an interesting cross-border category of international print media, where chosen to look at. In addition, only full-page advertisements in these magazines are included in the study.

1.5 THESIS OUTLINE

This master's thesis is structured into six interrelated chapters as shown in Figure 1.2 below. First, *chapter one* provides a background of the vast areas of international marketing communication, specifically focused on advertising, and standardisation/adaptation of advertising. The background is then followed by a problem discussion, which in turn is narrowed down to the purpose of the research and further divided into research questions. In *chapter two* previous literature concerning the research area is briefly presented and a conceptual framework is developed and presented. The *third chapter* includes descriptions and justifications on the methodological approaches of this research. In *chapter four* all the collected empirical data gathered through a content analysis is presented. This data is, by comparing it with theory, analysed in *chapter five*, and finally in *chapter six*, having conclusions drawn and stating implications, the research questions are answered and the research purpose is fulfilled.

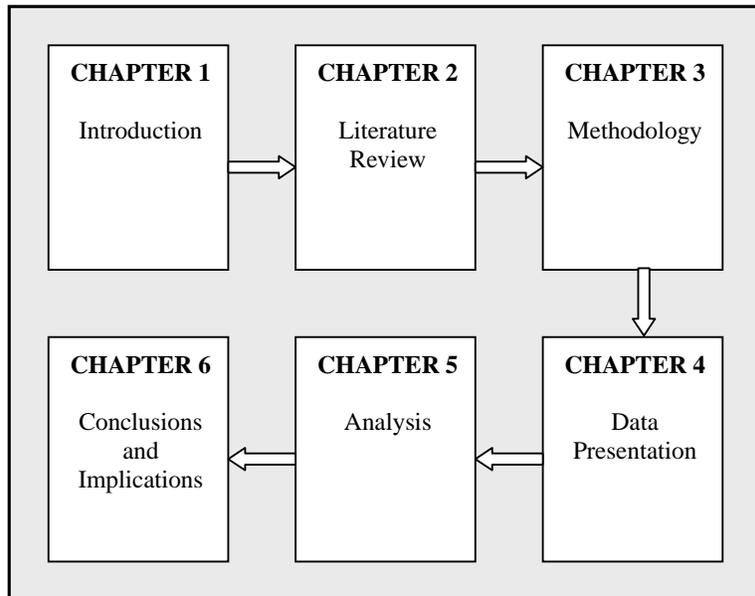


Figure 1.2: Thesis Outline

2. LITERATURE REVIEW

In this chapter an overview of previous studies related to the research area is presented. The theoretical overview will start by presenting theories on the advertising message, moving on to the advertising content and ending with imagery. Finally, a conceptual framework, based in theory is displayed.

Duncan and Ramaprasad (1995) mention that western, highly industrialized and contiguous markets are most appropriate for applying standardized advertising. Hence, standardized messages are most likely to be deployed in western markets, such as the U.S. and west European markets (Harris & Attour, 2003). In fact, western region agencies in general use standardisation more than do non-western region agencies (Duncan & Ramaprasad, 1995).

White (2000) mentions that everyone recognises a press ad. Such an ad usually has a headline, a picture, a body copy, sometimes including subheads and, at the bottom, possibly a coupon and the company name or brand logo. Additionally, a slogan or a foot line might be included. However, there are examples of ads that do not include a picture, and the amount of copy varies from little to extensive. (Ibid.)

2.1 ADVERTISING MESSAGE

Wells *et al.* (2000) state that message refers to what the advertisement says, while Moriarty (1991) translates message as an advertisement concerning a product, service, or idea that attempts to motivate people in some way.

2.1.1 Strategy for Message Positioning

Appelbaum and Halliburton (1993) bring forward an extended version of Kroeber-Riel's four positioning strategies that explain what the product does, for whom it does it, and in place of what. This extended version has five identified positioning strategies (Ibid.). These are outlined in Table 2.1 below.

Table 2.1: Positioning Strategies

Positioning Strategy	Description
Informative	Solely includes information about the product or its use.
Emotional	Only includes emotions with the purpose to associate emotions with the product.
Informal and Emotional	Includes information as well as emotions. Applies when it is impossible to determine whether or not the informative content or the emotional content is dominant.
Mainly Informative	Includes mainly information, but is supported by strong emotions with the purpose to provide information 'wrapped-up' in an emotional context.
Mainly Emotional	Is applicable when the advertisement should be used to mainly convey emotions, but still include some information, with the purpose to connect the emotions to the product.

Source: Applied from Appelbaum & Halliburton, 1993.

2.1.2 The Look of the Message

Wells, *et al.* (2000) explain that execution details are specifics concerning the look of the message, and how it will read and sound in its finished form. These specifics are the details and decisions involved in the message's tone, format, and production (Ibid.).

Tone

Appelbaum and Halliburton (1993) state that the positioning strategy is in fact communicated by the tone of the message, which is how the message of the ad is said. Wells, *et al.* (2000) continue by mentioning that most ads are written as if an anonymous announcer was speaking, but despite that, the tone might be identifiable. According to Wells *et al.* (2000), examples of the tone of ads are angry, pushy, friendly, warm, and excited tones. It is this message tone that reflects the emotion or attitude behind the ad, and accordingly makes it funny, serious, sad, or fearful. Appelbaum and Halliburton (1993) further mention five dimensions in which tone can be categorized. These are the use of humour, argumentative versus narrative, competitive versus non-competitive, hard-sell versus soft-sell, and direct versus indirect (Ibid.).

The Use of Humour

Humour is a delicate subject in international advertising. While it in some advertisements can be very effective it can be a distraction in others. (Appelbaum & Halliburton, 1993) In addition, De Mooij (1994) mentions that humour is strongly culture-bound and can rarely be internationalised. However, De Mooij (1994) continues by stating that there is one kind of humour that may work across cultures; incongruity. Incongruity is built on a contrast between the expected and the unexpected (Ibid.).

Argumentative versus Narrative

An argumentative commercial tries to address a passive viewer in a direct way at a rational level. A narrative advertisement, on the other hand, is like a story with no explicit or direct message/statement to a more involved viewer. The aim with the narrative advertisement is to build an emotional relationship between the consumer and the product. (Ibid.)

Competitive versus Non-competitive

This dimension refers to the comparison of the product to competition. In a competitive advertisement the product is compared to competitors' products, whereas a non-competitive advertisement does not. (Ibid.)

Hard-sell versus Soft-sell

In the hard-sell tone, sales orientation is emphasized and brand name and product recommendations are stressed upon. Also, competitive products may be mentioned by name to stress the advantages of the product advertised. On the contrary, soft-sell refers to a situation where mood and atmosphere are conveyed through a beautiful scene or the development of a emotional story or verse. (Ibid.)

Direct versus Indirect

In the direct approach the information about the product is conveyed through words, whereas in the indirect approach the information is conveyed through images (Ibid.).

Format

The format of an advertisement is by Appelbaum and Halliburton (1993) described as the way an advertisement is presented, structured, and delivered. The format of the message can take many forms, but common message formats include straightforward messages, demonstrations, comparisons, problem solution, slice of life, spokesperson/endorser, and teaser (Wells, *et al.*, 2000).

Straightforward

The straightforward format is an informational or factual message that conveys information without any gimmicks, emotions, or special effects (Ibid.).

Demonstration

Demonstration has a direct tone, and focuses on how the product is to be used and what it can do (Ibid.).

Comparison

This message format compares two or more products and finds that the advertised brand is superior. This comparison can be direct, with the competitors mentioned, or indirect, when reference is given to “other leading brands”. (Ibid.)

Problem Solution/Problem Avoidance

In the problem solution format the message starts with a problem and the product is the solution. In the problem avoidance message, the product helps avoiding a problem. The problem avoidance format is mostly used to advertise insurance and personal care products. (Ibid.)

Slice of Life

Slice of Life is an elaborate form of problem solution, in which a drama takes place where people talk about a common problem and resolve it by applying the advertised product. (Ibid.)

Spokespeople/Endorsers

Such an advertisement uses admired celebrities, created characters, respected experts, or persons that relate to the target market by being similar to the people included in the target market. In other words people that the target market trusts when it comes to speaking on behalf of the product in order to build credibility. (Ibid.)

Teasers

Message formats that do not identify the product or do not deliver enough information in order to make sense are referred to as teasers. They create curiosity and appeal. (Ibid.)

Production

The last message specifics are the production decisions that bring the idea to life. These decisions involve, among others, casting, staging, setting, action, lighting, props, colours, sounds, and typography. All these elements are crucial, and are the ones that give the ad a distinctive feel and look. (Ibid.)

2.1.3 The Advertising Information of the Message

In their study from 1996, Abernethy and Franke present fourteen advertising information contents categories initiated by Resnick and Stern (1977). These cues have proven to be

applicable in content analysis in order to measure the information content of advertising in different media, countries, and product categories. The contents categories are displayed in Table 2.2 below.

Table 2.2: Advertising Information Contents Categories

Information Contents	Description
Price	The price of the product
Quality	Includes the characteristics of the product that distinguish it from competing products
Performance	Describes what the product can do for the customer, and how well it can do it
Components	The composition of the product in terms of ingredients and materials
Availability	When and where the product is available for purchase
Special Offers	The non-price, time limited offerings connected to the product with a particular purchase
Taste	Describes that the product is superior, based upon testimonials from potential customers
Nutrition	The nutritional content of the product
Packaging	What packages, shapes, and colour the product is available in
Warranties	The post purchases assurances that go with the product
Safety	The safety features available on the product
Independent Research	Presents that results of research are gathered by an independent research firm
Company Research	Presents that data is gathered by a company to compare its product with competitors'
New Ideas	Introduces new concepts and the advantages of those

Source: Adopted from Abernethy and Franke, 1996, p.2.

In addition to Abernethy and Franke's (1996) advertising information contents categories, Turley and Kelley (1997) mention Internet addresses as yet another advertising content element. These addresses enable the reader to conveniently find further information concerning the product advertised or the sponsor (Ibid.).

2.2 ADVERTISING CONTENTS

According to Russell and Lane (1996), the content of advertising is the actual execution of the advertisements. The execution of print advertising include two categories of copy, namely display copy and body copy (Wells *et al.*, 2000). Moriarty (1991) stresses the fact that these pieces that together make up the copy package in print advertising can be analysed separately, but it is essential to remember that they are integrated in order to create a total effect. White (2000) further adds that content also includes the pictures used in an advertisement.

2.2.1 Display Copy

Display copy contains all elements readers see in their initial scanning of the ad. These elements are headlines, captions, subheads, and taglines, and are most often set in larger type sizes. They are designed to attract attention and stop the reader's scanning. (Wells *et al.*, 2000)

Headlines

Wells *et al.* (2000) mention that most experts on print advertising agree that the headline is the most important display element. Firstly, it works in combination with the visual in order

to attract the reader's attention and communicate the concept of the ad (Ibid.), thereby also affecting the effectiveness of the ad (Hitchon, 1991 in Turley & Kelley, 1997). It also has to communicate the point of the ad clearly, since people who are scanning might read nothing more than the headline. Secondly, it is essential that the headline involves the reader, meaning that it identifies the product and the brand, thereby starting the sale. Accordingly, the selling premise ought to communicate the message in the headline. Lastly, it has the purpose of directing the readers into the body copy. (Wells *et al.*, 2000) They often consists of short, punchy, magical words like 'new', 'free', and 'now' (White, 2000).

Moriarty (1991) provide yet another theory that divide headlines into five different functions, namely: attention, self-interest, segmenting and targeting, product identification, and sell. Each function is discussed below.

Attention

To get the reader's attention is the primary function of the headline. It has to be interesting enough, in order to be seen when the reader is focusing on other matters. Additionally, it has to be able to get the reader to stop his or her scanning process. (Ibid.)

Self-interest

The second function of the headline is to capture the reader's self-interest that is addressing the reader's interest. The techniques available for this include headlines that promise something or arouse curiosity. Furthermore, a claim might be interesting if it is surprising or unexpected. (Ibid.)

Segmenting and Targeting

Headlines must also select the targeted prospects, and those selected, as targets should be perfectly clear immediately from the headline. This segmentation can be done by using questions or addressing the target group directly. The targeting might also be a function of stylistics and word choice. (Ibid.)

Product Identification

The headline must also be able to identify the product or the product category. In fact, the reader should, just after a glance of the advertisement, be able to tell what product category the advertisement is for. It is preferable that the headline not only identifies the product category, but also the brand. It is recommended to that the brand name is included in the headline, if possible. (Ibid.)

Sell

The headline's last function is to start the selling message, by clearly stating the essence of the selling premise. Strong benefit headlines are extraordinarily suited for that purpose. (Ibid.) Wells *et al.* (2000) present two general categories for dividing headlines into, namely direct and indirect action, where direct headlines are straightforward and informative, meaning that they identify the product category and link the brand with the benefit. These direct headlines attract a lot of initial attention but might fail to lead the reader into the message if they are not appealing enough. Indirect headlines may not provide as much information as the direct ones, but might be more effective when it comes to drawing the reader into the message. In some cases these indirect headlines are also referred to as blind headlines, since they provide very little information. (Ibid.) Wells *et al.* (2000) stress the fact that the use of indirect headlines is a risk since if it does not include enough information or is intriguing enough, the reader might

move on without having absorbed any kind of product name information. The different types of headlines, and their description, are displayed in Table 2.3 on the next page.

Table 2.3: Types of Headlines

Direct Action Headline	Description
Assertion	Is used to state a claim or a promise that will motivate someone to try the product.
Command	Politely tells the reader to do something.
How-to Statements	People are rewarded for investigating a product when the message tells them how to use it or how to solve a problem.
News Announcements	Are used with new product introductions, but also with changes, reformulations, new styles, and new uses. Announce that something new has happened.
Indirect Action Headline	Description
Puzzles	Used for their provocative power, puzzling statements and questions require the reader to examine the body copy in order to get the answer or explanation.
Associations	Use image and lifestyle cues and uncertainty to get attention and build interest.

Source: Adopted from Wells et al, 2000, p. 325.

In addition to Wells *et al's* (2000) suggestions of different types of headlines, Bovee and Arens, (1992, in Turley & Kelley, 1997) provide another classification that divide headlines into five basic categories. These categorizes are depicted in Table 2.4 below.

Table 2.4: Types of Headlines

Headline	Description
Benefit	Makes a direct promise to the reader.
Provocative	Attempts to stimulate the reader's curiosity.
News/Informative	Provide news, promise information, or include how-to information that seeks recognition for ad sponsors.
Question	Ask the reader a question, which generally is answered in the body copy.
Command	Orders the reader to do something.

Source: Applied from Bovee and Arens, 1992, in Turley & Kelley, 1997, p.41.

Captions

Next to the headline, captions have the highest readership, as attention immediately is drawn to the captions under the illustrations. They often explain what is happening in the photos, and do thereby serve an informational function, since visuals do not always say the same thing to every person, and can therefore benefit from explanations. (Wells *et al.*, 2000)

Subheads and Taglines

It is not only the headlines that draw the reader into the message; the subheads continue to lure the reader into the body copy. They are often larger and set in a different type, as for example italic or bold, than the body copy. In fact, subheads are sectional headlines that are used in order to break up a massive block of type that tends to blur together. (Ibid.) However, the subheads' primary purpose is to stimulate interest. These short subheads are the last chance to get the reader from scanning to reading. (Moriarty, 1991) Taglines are short catchy phrases that are easy to remember and are used at the end of an ad to complete or wrap up the idea. Slogans may also be used as taglines, and are repeated from ad to ad as part of a campaign. (Wells *et al.*, 2000)

2.2.2 Body Copy

If the display copy is successful, it will pull the reader into the second copy category used in print advertising namely the body copy (Moriarty, 1991), which includes the elements that are to be read and absorbed, as for example the text of the message. The body copy develops the sales message, states the argument, summarizes the proof, and provides explanation, making it the persuasive part of the message. It is the argument presented in the body copy that will convince the consumers to actually buy the product, therefore it is of essence that the body copy is written in a language style that is appropriate for the target audience. (Wells *et al.*, 2000)

Types of Body Copy

There are two paragraphs that get extra attention in body copy, and those are the first paragraph and the last paragraph in the copy, also referred to as the lead and the close. In the leading paragraph, people tend to test the message in order to see whether or not it is worth continuing reading the rest of the copy. The closing paragraph does most often refer back to the concept and wraps up the idea of the advertisement. (Ibid.) Moriarty (1991) mentions body copy as having an opening and a closing.

The *opening*, also referred to as the lead, is the first sentence of the body copy. It is this sentence that establishes the critical mood of concentration. Moreover, most leads feature the theme and brings it into the body copy, by using curiosity and ambiguity to deliberately force the reader to continue on into the body copy. In fact, in order to understand what the lead really means the reader has to keep on reading. When having read the body copy the reader reaches the *closing* copy, also referred to as wrap-up, which works together with the headline and lead in order to establish the concept; the headline introduces the idea; the lead builds on it in order to entice the reader into the copy; and the wrap-up refers back to it. (Ibid.) Moriarty (1991) mentions three aspects of the wrap-up. Firstly, the wrap-up might be a call to action, which varies with the nature of the advertisement. For example, if the nature of the advertisement is direct response, the call is extremely important, while it in reminder and image advertising, that are less dependent on direct response, is less emphasized. Examples of a call to action are to provide specific information on where to find the product or how to buy it. The second aspect of the closing is an information category called facilitators, which are devices that are used in order to make the purchase or inquiry easier such as 800-numbers and incentive offers. The last aspect is identification, which refers to providing the corporate or store signature. This could for example be a distinctive logo, or just the name of the store in a distinctive type. These store or product names are expected to be placed at the bottom of the advertisement, usually placed in the centre or the right corner. The right corner is considered the point of exit, meaning that the advertisement wants to leave the reader with the name of the product or the store as he or she turns the page. A slogan or tagline might also be included in order to remind and make the identification stay in the mind of the reader. (Ibid.)

In between the opening and the closing lies the actual body of the body copy, which is the part that elaborates on the selling premise. Consequently, if the headline is stated as a claim, the body gives support or proof on that. If the headline is a benefit, on the other hand, the body explains how and why the benefit is derived. The points that are made in the body copy should be presented in a logical manner, and can be arranged either by first stating the most important issue and end with the least important, moving from several different viewpoints or uses, from one feature to another, or from one reason to another. Additionally, all the details, attributes, substantiation points, or benefits that a typical body copy brings up, ought to be

pieces of an overall picture. This might be difficult to achieve, but is necessary if the body copy is to hold together. Another important matter is transitions, which strive at keeping the logic in the body copy on track. A body copy without transitions might have jumps, breaks, or leaps in logic, making the discussion hard to follow, since the topic, for example, might be changing throughout the text. This is not desirable since the aim is to get the reader to stay and read the advertisement. (Ibid.)

In addition to Moriarty's (1991) discussion about body copy, Wells *et al.* (2000) mentions five standard approaches concerning types of body copy. These are outlined in Table 2.5 below.

Table 2.5: Types of Body Copy

Approach	Description
Straightforward	Factual copy usually written in the words of an anonymous or unacknowledged source.
Narrative	Used to tell a story in first or third person.
Dialogue	Lets the reader 'listen in' on a conversation.
Explanation	Explain how something works.
Translation	Technical information must be defined and translated into understandable language.

Source: Adopted from Wells *et al.*, 2000, p. 326.

Typography

The words in an advertisement do more than simply carry content. The graphic techniques used to display the words create a distinct impression, resulting in that the appearance in the type also carries meaning. Typography is the study of how letterforms are used to create effects, from bold to elegant, and from delicate to aggressive. (Moriarty, 1991) People do most often not take notice of the typography used in an ad, and that is exactly what is intended. Good typesetting does not draw any attention to it, instead its main role is to convey the words of the message. Words in print can range from hand-drawn letters to characters from computer- or photocomposition equipment, and also have an aesthetic function. The type selection can direct the impact and mood of the message. (Wells *et al.*, 2000) One of the most important types is the serif typeface (Moriarty, 1991), in which the end of each stroke is finished off with a little flourish (Wells *et al.*, 2000). It is this finishing detail that is the actual serif. Serif letters are considered traditional and easy to read. The other typeface is the sans serif typeface, which is one that is missing the serif, in other words missing the little detail at the end of each stroke. Most sans serif typefaces are clean and blocky, and reproduce well in newspapers and on cheap paper. Long masses of copy, on the other hand, usually do not appear in sans serif. (Wells *et al.*, 2000)

The font is the basic set of letters in a specific typeface. A type font includes the alphabet for one typeface in one size, and the numerals and punctuation included in that specific size. (Wells *et al.*, 2000) Wells *et al.* (2000) mention four font terms, namely; uppercase, lowercase, all caps, and upper- and lowercase. Uppercase refers to capital letters, lowercase to small letters used without capitals, all caps is a design in which every letter is a capital, an upper-and lowercase is a design in which the first letter is capitalized and the others are lowercase (Ibid.).

The posture, weight, and width of a typeface can also vary. Posture concerns whether the letters are in a normal upright position, or leaning to the right, referred to as italics. The weight depends on how heavy the strokes are. Consequently, a heavy weight indicates thicker strokes called boldface. The width of the typeface varies from extended to condensed, where

extended refers to letters that are spread out horizontally, and condensed means that the letters are squeezed more closely. (Ibid.)

Moriarty (1991) mention legibility as the visibility of the letters, consisting of seven different features, namely: line length, all caps, reverse, italics, contrast, surprinting, and type design. Each of these is discussed below.

Line Length

Line length is a major consideration especially for the body copy. When a very long line length is used, it is difficult for the reader to find the beginning of the next line. An acceptable line length depends on the size of type. A large type can be set on a wider column compared to a small type. A general rule is that the smaller the type, the shorter the line. (Ibid.)

All Caps

The use of all caps forces the reader to slow down, making the reading less efficient compared to if the text had been in lower case letters. However, if just a couple of words with all caps letters are used in for example a headline, it is not considered a problem. (Ibid.)

Reverse

Letters set in reverse are letters that appear to be white against a black background. Reversed letters are however hard to read, but if used sparsely they are not considered as a problem. (Ibid.)

Italics

A long text set in italics is difficult to read, and becomes even more difficult, if not impossible, if the letters also are all caps (Ibid.).

Contrast

Contrast involves the problem of colour choice. Yellow or white placed upon a black background is, for example, very strong in contrast. Colour contrast becomes a problem when the foreground and the background use two similar colours. For instance, yellow is hard to read when placed upon a white background, and black is difficult to distinguish when applied on a blue, brown, or purple background. The general rule is to maximize the contrast between the foreground and the background. (Ibid.)

Surprinting

Surprinting is when the text is printed upon the picture. When surprinting a picture it is important to make sure that the text does not conflict with any background detail. A general rule of thumb is to only use surprinting when the background is completely clear as for example when a clear sky or a white wall is depicted, otherwise the letters become indistinct. (Ibid.)

Type Design

It is often difficult to make sense of highly decorated or imaginary typefaces, such as old English letters and uppercase cursive letters. Furthermore, special optical effects might also create legibility problems. Technology advancements have made it possible to manipulate shape, size, and plane of the type image. The type can for instance lean forward, backward, or to any side. In addition, it can be elongated, squished, 'squirm' snake-like across a page, or 'vibrate' like airwaves. Nonetheless, the more a type gets changed the harder it will become to read. (Ibid.)

2.2.3 Pictures

Advertising is increasingly expected to entertain. As a consequence, advertising will tend to rely more heavily on images to attract the consumer's attention and interest. Images have the ability to provide much more information, more accurately and faster than words can (Appelbaum & Halliburton, 1993), through popular and commercial art, pictures and calendars on walls, newspapers, magazines, advertising, and packaging (Branthwaite, 2002).

Today almost all fashion ads use photographs, as opposed to how it was in the 1960s, when all fashion ads used illustration. Nonetheless, images do not have to be photographs. They can, for instance, be drawings, paintings, cartoons, collages, and computer graphics. In fact, the most important issue when using images in print ads is that they fit the product and the message the ad is trying to convey. This is especially true when the subject of sexy images is discussed. Even though sex is a widely used selling point in advertising, these advertisements should only be used for the right purpose, to the right audience, and in the right media. For instance, it might be perceived as inappropriate to use sexy images when advertising cars, as compared to advertisements for fragrances. (White, 2000) Furthermore, the advertised product directs what type of people that are to be used in the advertisements. For example, foreign people might be used for international brands, such as cigarettes and cosmetics, while locals ought to be used when advertising local products. (De Mooij, 1994)

2.2.4 Language

Even though language can be an efficient communication vehicle, it can also be a huge obstacle. Hence, advertisers must pay attention to language and the way it can and should be used. Today, the English language has become somewhat of a lingua franca for the world of advertising. Despite this, it should be remembered that English-speaking populations are not necessarily well understood by the rest of the advertising world. Translation can be dangerous since words often have a special and distinctive local meaning. Thereby, one has to be careful to select exactly the right word to express the desired meaning. Language often does not survive simple translations. (De Mooij, 1994)

2.3 COLOURS IN ADVERTISING

In print advertising colour is used in order to attract attention, provide realism, establish moods, and build brand identity (Wells et al., 2000). It can be said to speak more to the emotions than to the reason, and is used as a powerful part of the message design (Moriarty, 1991). Clarke and Honeycutt (2000) mention that it is generally believed that colour preferences and colour usage influence advertising effectiveness. By using colours, contrast of emphasis can be created by making, for instance, black or white dominant in an otherwise colourful environment, and vice versa (White, 2000). Moriarty (1991) also adds that in some cases, the colour can be the only real difference between one product and another. Furthermore, researchers have found that colours have a multifaceted nature and can stimulate emotional responses, affect persuasiveness, prestige, and the consumer's overall perception of the product. Additionally, colours can reinforce copy claims, improve learning, and increase readership and sales. Previous studies have also concluded that colour ads were more attractive and interesting than black-and-white ads. (Clarke & Honeycutt, 2000)

2.3.1 Symbolism

Moriarty (1991) discusses colour symbolism, mentioning that colour in advertising serve a variety of specific purposes. It can, for instance, be used as an indication to either associate with or symbolize something else, or to create moods and emotional responses. In fact, colour can be said to tint language with emotional responses. Society has attached certain emotions to specific colours, as for example 'to get blue when we are depressed'. Temperature can also be associated with colours. Warm colours, also referred to as high-energy colours, are those between red and yellow, namely orange, gold, and shades of pink. Cold colours are the colours that range around and between blue and green, including turquoise and violet. Products that apply warm colours in their advertisements are the ones that want to communicate a feeling of 'business', and yet friendliness. Shades of blue, purple, and silver are, however, used for products that want to project an elegant image, and also for locations where serenity and reflection are important. (Ibid.) Figure 2.1 below presents different symbolic meanings projected by various colours.

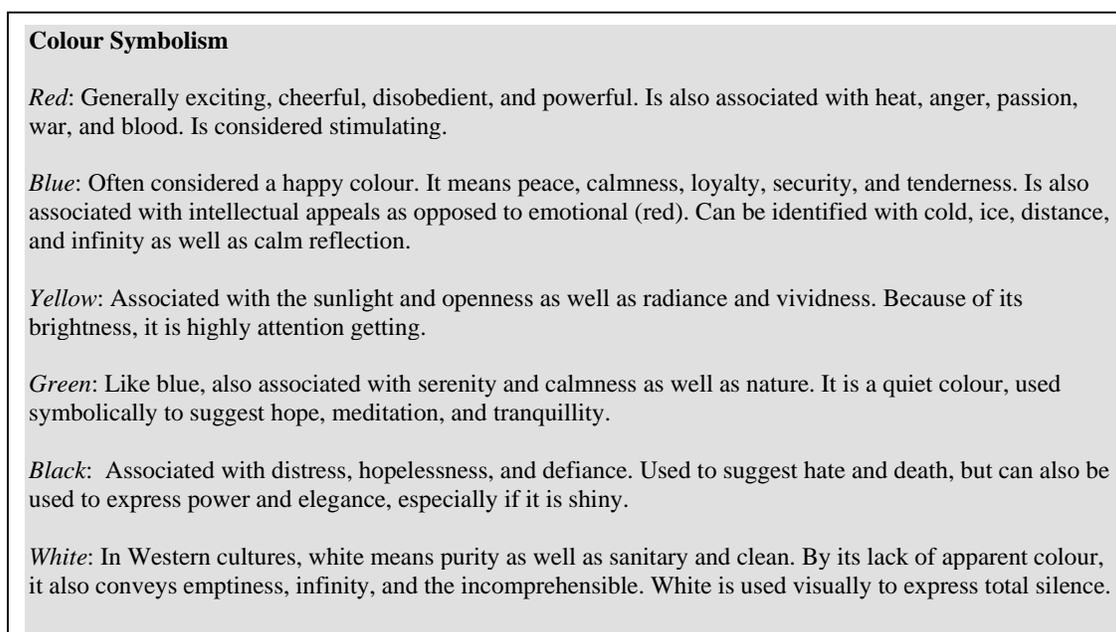


Figure 2.1: Colour Symbolism

Source: Adopted from Moriarty, 1991, p. 148.

2.3.2 Analysable Characteristics

Moriarty (1991) further state hue, saturation, and brightness as three characteristics in which colour can be analysed. The *hue* is the colour such as blue, red or green. *Saturation* is the relative strength or purity of the colour, as, for instance, off-white or greyish-blue. These differentiations in colour suggest that it is possible to modify the saturation by adding shades of black or white to the basic hue. *Brightness* is a measure of the intensity of the light a colour reflects. A bright colour, for instance, reflects lots of light, while a dull colour instead absorbs light. Colours can be bright or dull depending on their capability of reflecting light. (Ibid.)

2.3.3 Colour Preferences

According to Clarke and Honeycutt (2000) colour usage has been shown to differ among cultures with different geographic location, but also between cultures that differ in economic development and technological advancement. For instance, in areas where sunlight is common, reflected direct, and extremely bright, people can find it difficult to distinguish between colours, as colours and contrast tend to decline in intensity in sunny areas. Consequently, people from countries near the equator have a developed black and white vision. People from the northern parts of the globe, on the other hand, experience light that is reflected less directly, enabling them to develop a more refined colour vision, however at the expense of their black and white vision. In addition to geographic location, economic development and technological advancement has also proven to affect colour usage across cultures. This is shown in the range of colours used in different parts of the world. For example, people from industrialized countries seem to possess a wider experience range of colours, compared to people from emerging economic development areas. In the U.S., for example, a black-and-white ad might be perceived as an attempt to communicate a traditional and conservative message to consumers through old-style colour schemas, while it in an emerging economy might be perceived as being 'cheap' and of lower quality. (Ibid.) Wells *et al.* (2000) on the other hand, state that research has consistently shown that ads using colour get more attention compared to ads that do not, no matter what country they appear in.

2.4 CONCEPTUAL FRAMEWORK

According to Miles and Huberman (1994), a conceptual framework explains, either by providing a graphical figure or using narrative form, the primary things that are to be investigated, that is the key factors, constructs and variables. Furthermore, it also presents the presumed relationships between them (Miles & Huberman, 1994).

When the literature, concerning the area of study, has been reviewed, the theory is conceptualised in order to explain the research questions' major variables, factors, and dimensions that will be investigated.

2.4.1 Advertising Message

The literature most relevant to answer the first research question, *how the standardisation/adaptation of the message in international print advertising can be described*, will be presented below.

The Look of the Message

Firstly, Appelbaum and Halliburton's (1993) suggestions concerning dimensions of tone, will be used. Out of the five suggested dimension, four will be applied to this research. These are:

- Argumentative versus Narrative
- Competitive versus Non-competitive
- Hard-sell versus Soft-sell
- Direct versus Indirect (Appelbaum & Halliburton, 1993)

The reason for applying this piece of literature to the study is that it is extensive in a way where it displays two sides of every aspect. Moreover, even though Appelbaum and

Halliburton's study is from 1993, the findings from it are still relevant in advertising research as the different dimensions are still to be found in today's advertising.

The reason for not applying the use of humour to the study is that the researchers, being Swedish, are biased by the use of humour in Sweden and may therefore not be able to objectively discuss, or even detect, the use of humour in other cultures.

Secondly, the discussion by Wells *et al.* (2000), about message formats will be used since it covers many aspects of the format, and can thus provide a useful framework for categorizing different message formats. Moreover, the study is quite recently made. The message formats used are:

- Straightforward
- Demonstration
- Comparison
- Problem Solution/Problem Avoidance
- Spokespeople/Endorsers
- Teasers (Wells *et al.*, 2000)

Information Contents

Lastly, the suggestions of a message's information contents in Abernethy and Franke (1996), will be applied. Even though this study is from 1996, and the means of marketing has changed since, the suggested information categories are still apparent in today's advertising, making it relevant for this study.

- Price
- Quality
- Performance
- Components
- Availability
- Special Offers
- Taste
- Nutrition
- Packaging
- Warranties
- Safety
- New Ideas (Abernethy & Franke, 1996)
- Internet Address (Turley & Kelley, 1997)

The reason to why independent- and company research is left out, is that those categories are not relevant enough concerning the study's research purpose, and will therefore not be applied. Turley and Kelley's (1997) discussion concerning Internet addresses is added to Abernethy and Franke's (1996) suggestions in order to take under consideration the technological advancements that have been made.

2.4.2 Advertising Contents

The literature most relevant to answer the second research question, *how the standardisation/adaptation of the contents in international print advertising can be described*, will be presented below.

Display Copy

Concerning types of headlines, Wells *et al.*'s (2000) suggestion of types of headlines will be applied. The reason for this is that it is divided into direct and indirect making it more extensive compared to the other reviewed literature about types of headlines. Furthermore, it is also the most recent. On the next page, the types of headlines that will be applied are presented.

Direct

- Assertion
- Command
- How-to Statement
- News Announcements (Wells *et al.*, 2000)

Indirect

- Puzzles
- Associations (Ibid.)

Body Copy

Moriarty's (1991) discussion covering a body copy's opening and closing will be applied to this study. Additionally, Moriarty's (1991) suggestions about the actual body of the body copy will be used. The reason for applying these pieces of literature, even though they are from 1991, is that they are extensive, in the sense that they can contribute to the collection of rich data.

Opening

- Theme (Moriarty, 1991)

Closing

- Call to Action
- Facilitators
- Identification (Ibid.)

Actual Body of the Body Copy

- Claim
- Benefit
- Logic
- Transitions (Ibid.)

In addition, the discussion by Wells *et al.* (2000) regarding different types of body copy will be used as it firstly, supplements their discussion about headlines, and secondly since it is quite recent. The different types include:

- Straightforward

- Narrative
- Dialogue
- Explanation
- Translation (Wells *et al.*, 2000)

The words in an advertisement do more than simply carry content (Moriarty, 1991). Therefore, the way words look and the way their appearance is used, typography, will be yet a topic for this study in order to fulfil its purpose. Here the studies by Wells *et al.* (2000) and Moriarty (1991) will be applied. The parts of typography that will be used are:

- Serif typeface
- Sans serif typeface (Wells *et al.*, 2000)
- Line Length
- All Caps
- Italics
- Type Design
- Reverse
- Contrast
- Surprinting (Moriarty, 1991)

Pictures

White's (2000) discussion about different types of pictures will be applied to this research. It will be used since it is conducted quite recently, contains examples of different types of pictures, and covers the issue of sex. Further, De Mooij's discussion about different types of people in the advertisements will be added. Hence, the main areas concerning what a picture may cover are thereby included in this study.

- Type of Picture (White, 2000)
- Type of People (De Mooij, 1994)
- Sex (White, 2000)

2.4.3 Colour in Advertising

The literature most relevant to answer the third research question, *how the standardisation/adaptation of colour in international print advertising can be described*, will be presented below.

Firstly, the use of colours in order to create contrast explained by Clarke and Honeycutt (2000) is added to the conceptual framework, since it shows that contrast can lead to effectiveness of an advertisement.

Symbolism

Further, Moriarty's (1991) discussion of colour symbolism is applied to the research, since it enables the researches to examine how and why different colours are used for different purposes in print advertisements. The research will look at all the colour symbolisms suggested in the reviewed literature, namely:

- Red
- Blue

- Yellow
- Green
- Black
- White (Moriarty, 1991)

Preferences

In the literature review, a study by Clarke and Honeycutt (2000) about how colour is perceived in different cultures was presented. From this discussion two aspects will be further looked upon, namely:

- Range (Clarke & Honeycutt, 2000)

The reason for choosing this piece of literature is that it is quite recently made and can also result in useful data gathering about colour usage in print advertisements in different countries.

3 METHODOLOGY

In this chapter the methodology used in this study will be presented, where the different methodological issues are presented, and justified. Finally, the means of how to increase validity and reliability are discussed. The research methodology and how the different parts of it are interrelated are presented in Figure 3.1 below.

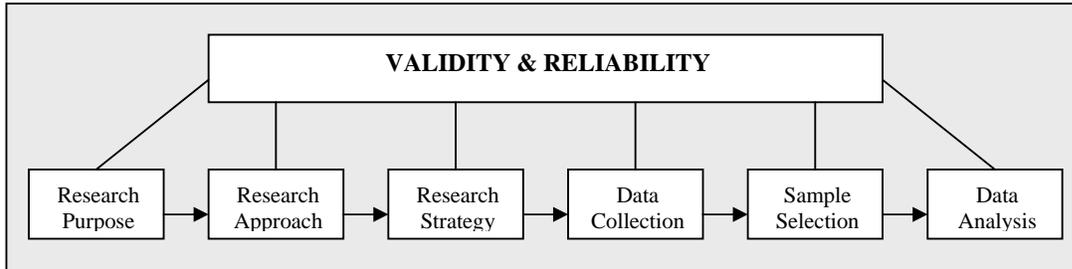


Figure 3.1: Schematic Presentation of the Methodology
Source: Adapted from Foster, 1998, p. 81.

3.1 RESEARCH PURPOSE

According to Saunders, Lewis and Thornhill, (2000), as well as Eriksson and Wiedersheim-Paul, (1997), there are three purposes of carrying out scholarly research, namely exploratory, descriptive and explanatory.

Exploratory studies are discovering investigations (Eriksson & Wiedersheim-Paul, 1997) that are suitable when researchers seek new insights to problems and want to assess phenomena in a new light. This kind of research is flexible and adaptable, which means that researchers using exploratory research must be ready to alter their research directions as new data or insights might arise. Furthermore, exploratory studies tend to start with a wide research area, and narrow down as the research develops. (Saunders *et al.*, 2000)

When a structured research problem has been stated, and the purpose is not to find causes to it (Eriksson & Wiedersheim-Paul, 1997), but rather to describe the situation, *descriptive* research becomes appropriate (Saunders *et al.*, 2000). According to Bernard in Miles and Huberman (1994) description means “making complicated things understandable by reducing them to their component parts”(p. 90). Descriptive research could be in direct connection to exploratory research, since researchers might have started off by wanting to gain insights to a problem, and after having stated it their research becomes descriptive (Saunders *et al.*, 2000).

Explanatory research seeks to find cause/effect relationships between given variables. In order to accomplish that, besides having to come up with a well-defined research problem, hypotheses need to be stated. (Eriksson & Wiedersheim-Paul, 1997) Bernard in Miles and Huberman (1994) implies that explanation means “making complicated things understandable by showing how their component parts fit together according to some rules” (p.90), in other words theory. Explanatory research is mostly used within areas where extensive research already has been done (Hellevik, 1987).

This study can be said to be connected to all the above-mentioned purposes. Firstly, it is exploratory since the know-how of print advertising within the same kind of life style magazine, but also between different life style magazines, is inadequate in a sense where few

previous studies have had the same method of using content analysis when looking at the same features of print advertisements as this study. This research will help gain a better understanding of how print advertising is standardized/adapted in international markets. Secondly, the study is primarily descriptive as it strives to describe the message, content, and colour of print advertisements discovered in the initial exploratory stage. Lastly, the research also begins to be explanatory by drawing conclusions, that is answering the stated research questions.

3.2 RESEARCH APPROACH

Research may be categorized into two distinct types: qualitative and quantitative research (Eriksson & Wiedersheim-Paul, 1997). The qualitative and quantitative methods refer to the way one chooses to treat and analyse the selected data (Patel & Davidson, 1994). In a discussion about social science, researchers often strive to combine the qualitative and quantitative methods with the aim to reach an as comprehensive way of looking at the research as possible (www.ne.se).

Qualitative research concentrates on words and observations to express reality, and attempts to describe people in natural situations (Amaratunga, Baldry, Sarshar & Newton, 2002). In fact, qualitative research focuses on understanding phenomena and describing both the meaning and implications of events (Carson & Coviello, 1996). Through this qualitative method, researchers strive to accomplish a comprehensive view of the whole research area (www.ne.se). In the qualitative method it is the researches' perceptions and interpretations that are in focus in the form of frame of reference or motives (Holme & Solvang, 1997). Additionally, qualitative results are said to be deep, rich, and meaningful, as they tend to take into account differences between people (Amaratunga *et al.*, 2002). Furthermore, in writing about analysing text and documents as a qualitative research method, Silverman (1993) discusses the use of qualitative content analysis as means for understanding categories rather than simply counting (within) them. In qualitative content analysis, small numbers of texts or documents may be analysed to understand categories (Ibid).

Quantitative research places considerable trust in numbers that represent opinions and concepts (Amaratunga *et al.*, 2002), and is used in order to stress measurable qualities of something that is being investigated (www.ne.se). Additionally, quantitative research is most often used in studies with clearly stated hypotheses that can be tested (Farhang, 1990). Quantitative methods are methods where the researcher systematically collects empirical, quantifiable, and comparable data about several research areas within a chosen category. The researcher will then present these data in terms of number and figures (Hellevik, 1987) that are summarized into statistics, whose results and possible patterns are analyzed from several, earlier stated, hypotheses (www.ne.se). Quantitative results are said to be hard generalization-able data (Amaratunga *et al.*, 2002) that should capture connections, allocation, and variation of what is being studied (www.ne.se).

Since the purpose of this study is to gain a better understanding of how print advertising is standardized/adapted in international markets, and the research questions are stated in a way where the answers would rather contribute to an understanding of a social phenomenon, this research is to be considered a qualitative research. In addition, this study can be considered to use a qualitative content analysis approach, since it attempts to study and gain an understanding about the message, content, and colours as different categories in print advertisements. Yet another reason is that gathering quantitative data within this area of study,

for example in terms of figures concerning the usage frequency of a specific advertising element, will not contribute to the richness in data that a qualitative approach, that seeks to understand a phenomenon, would. Thereby, again considering the purpose of this research, a qualitative approach to the research problem is more adequate.

With the focus on a qualitative research, the next step in the methodology was to find a suitable research strategy.

3.3 RESEARCH STRATEGY

According to Yin (1994) there are five ways of conducting social science research, namely experiments, surveys, archival analysis, history, and case studies. Each of these has different advantages and disadvantages, depending on different conditions. These conditions are; which type of research questions are stated, whether or not the researcher has control over behavioural events, and if the research focuses on contemporary events or historical phenomena. (Ibid.) The connection between these conditions and the five different ways of conducting research are presented in Table 3.1 below.

Table 3.1: Relevant Situations for Different Research Strategies

RESEARCH STRATEGY	Form of Research Question	Requires Control over Behavioural Events	Focuses on Contemporary Events
Experiment	how, why	YES	YES
Survey	who, what, where, how many, how much	NO	YES
Archival analysis	who, what, where, how many, how much	NO	YES/NO
History	how, why	NO	NO
Case study	how, why	NO	YES

Source: Yin, 1994, p. 6.

This study aims to gain a deeper understanding of how print advertising is standardized/adapted in international markets, and does therefore not require control over behavioural events. Experiments can thereby be ruled out. Furthermore, all three research questions start with how, which eliminates survey and archival analysis. According to Yin (1994), history is appropriate when dealing with the past, where the researcher has to rely upon primary- and secondary documents, and cultural artefacts as evidence. Since this study aims at describing print advertising and the present standardisation/adaptation of that, history is not adoptable. Case study, on the other hand, includes many of the techniques used within the history strategy, but also provides the researcher with the possibility of conducting direct observations and systematic interviewing (Ibid.). Jones (1999) defines a case to be an object of inquiry for a qualitative research, and defines case study to be “the study of a social practice in the field of activity in which it takes place” (p. 35). Yin (1994) mentions when case studies have the most distinct advantage by stating that they are most useful when: “a ‘how’ or ‘why’ question is being asked about a contemporary set of events over which the investigator has little or no control over (p. 9).” The above-mentioned reasons make case study most appropriate to adopt in order to answer the research questions, and thereby reach the stated research purpose, of this study. In addition, case studies most often include qualitative research, and provide the possibility to use multiple sources of evidence. In fact the possibility to use many different sources of evidence, so called triangulation, is a major strength that case studies can provide. (Ibid.)

3.4 DATA COLLECTION METHOD

After having determined the most suitable research strategy, it is necessary to decide on how the empirical data will be collected (Yin, 1994). According to Eriksson and Wiedersheim-Paul (1997) there are two kinds of data, namely secondary and primary data. Secondary data is data that already has been gathered by other researchers with different purposes in mind, while primary data is data that a person gathers on his/her own with a specific purpose in mind (Ibid.). In addition, Yin (1994) mentions that there are six important sources of evidence, namely documentation, archival records, interviews, direct observation, participant observation, and physical artefacts. None of these sources of evidence has complete advantage over all of the other instead they complement each other. A good case study should therefore include as many of the different evidences as possible. (Ibid.)

The data gathered in order to answer the research questions of this study, and thereby reach the research purpose is from both primary and secondary sources. The sources of evidence used are mainly direct-observations, but also documentation. These are outlined and explained, with each one’s strengths and weaknesses, in Table 3.2 below.

Table 3.2: Sources of Evidence: Examples, Strengths and Weaknesses

Source of Evidence	Strengths	Weaknesses
<p>Documentation; For example, letters, agendas, written reports of events, administrative documents, and formal studies.</p>	<ul style="list-style-type: none"> • Stable: can be reviewed repeatedly • Unobtrusive: not created as a result of the case study • Exact: contains exact names, references, and details of an event • Broad coverage: long span of time, many events, and many settings 	<ul style="list-style-type: none"> • Retrievability: can be low • Biased selectivity: if collection is incomplete • Reporting bias: reflects (unknown) bias of author • Access: may be deliberately blocked
<p>Direct Observations; Field visits that range from formal to casual data, with the most formally, observation protocols concerning for example sidewalk activities at one end, and less formal direct observations as e.g. if buildings’ conditions indicate anything about the climate</p>	<ul style="list-style-type: none"> • Reality: covers events in real time • Contextual: covers context of event 	<ul style="list-style-type: none"> • Time-consuming • Selectivity: unless broad coverage • Reflexivity: event may proceed differently because it is being observed • Cost: hours needed by human observers

Source: Adapted from Yin, 1994, p.80

According to Yin (1994), documentation is most often relevant to every case study topic, and is mostly used to confirm and augment evidence gathered from other sources. Documentation was, in this study, mostly used to achieve background information about advertising in three cases. Documentation is to be perceived as secondary data, since it originally was gathered in order to serve a different purpose (Yin, 1994). Finally, according to Yin (1994), direct observations enables the researchers to visit the ‘site’ of the case study. This is the reason to why direct-observations were chosen for this research. Additionally, only full-page advertisements¹ were observed.

¹ See Appendix C

3.5 SAMPLE SELECTION

When the appropriate sources of evidence have been determined, it is essential to find relevant and manageable samples to collect the empirical data from. According to Yin (1994) a research can consist of more than one case, multiple cases. When using a multiple case design for research, the researchers have the possibility to gather more forceful information/data than would generally be possible when using a single case design, contributing to making the study more full-bodied and reliable. Multiple case designs are generally used when each case can serve a specific purpose within the overall scope of inquiry, and where each case is chosen to either predict similar results as the others; *literal replication*, or prove contrasting results for predictable reasons; *theoretical replication*. (Ibid.)

The sample selection process was based upon availability and the researchers' possibility of interpreting the advertisements. Through this process the researchers examined the possibility of studying print advertisements in international magazines by visiting local magazine stores and investigating what kinds of magazines that were available and from which countries. This resulted in the choice of two women's lifestyle magazines from France and the United States (U.S.), as these kinds of magazines were both available for purchase in the stores and the researchers had the possibility of translating advertisements in them. Additionally, as France and the U.S. are both Western countries, and the researchers wanted to add an Eastern perspective to the study it was further investigated whether or not it was possible to get hold of the same type of magazines from an Eastern country. Since the researchers have contacts in and from Turkey who could help them to get hold of Turkish magazines and also help with translation, Turkish magazines were also included in the study.

Due to a limited time frame of ten weeks, this study was limited to three case studies: print advertising in the U.S., print advertising in France, and print advertising in Turkey. By selecting these cases it can be possible to achieve, what Yin (1994) refers to as, theoretical replication by examining the standardisation/adaptation of advertising in two western countries, the U.S. and France, and one eastern country, Turkey, and thereby demonstrate contrasting results. The reason for choosing two western countries is that one is American and the other one is European. Additionally, since Turkey is considered a both Asian and European country, it was chosen as the one eastern country to study for this research. Yet another reason for making print advertising in these specific countries the case studies of this research is that advertising in the U.S., France, and Muslim² countries is frequently mentioned in the reviewed literature, hence creating interest to examine the possible differences and similarities further. In fact, the literature illustrate the differences and similarities between these western and eastern countries regarding many of the issues brought up in the conceptual framework for this study, such as; message tone and format; use and extent of information and colours in copy and visuals; as well as advertising focus.

Yin (1994) mentions that, within a case study, it is possible to use more than one unit of analysis. These subunits, also referred to as embedded units of analysis, can contribute to a more complex case design, and thereby enable a more extensive analysis that lead to a better insight into the case. The possibility to use subunits is also available when a multiple case design is chosen, resulting in multiple embedded cases (Ibid.). Based on that, each of the three cases within this research consists of two subunits, where each subunit represents the November or December issue from the magazines *Cosmopolitan* and *Marie Claire* from each

² Since Turkey, in large, is a Muslim country, findings about advertising in Muslim countries will be associated and applied to Turkey in this study.

country and in the three different languages: American, French, and Turkish. These subunits were chosen with the intention to, in contrast to the choice of cases, predict literal replication. This is believed to be possible since both magazines are women’s lifestyle magazines that share the same editorial formula, can be found all over the world, and that they have the same kind of people in terms of gender, age, and interests, as target audiences. The subunits were primary chosen because women’s magazines is a print medium which include a large number of advertisements, giving the researchers a large amount of advertisements to study that could help in identifying patterns in terms of the standardisation/adaptation of advertisements in different countries.

Consequently, the findings achieving both literal- and theoretical replication could make significant contributions to the area of research. The division of each case’s subunits is displayed in Figure 3.2 below.

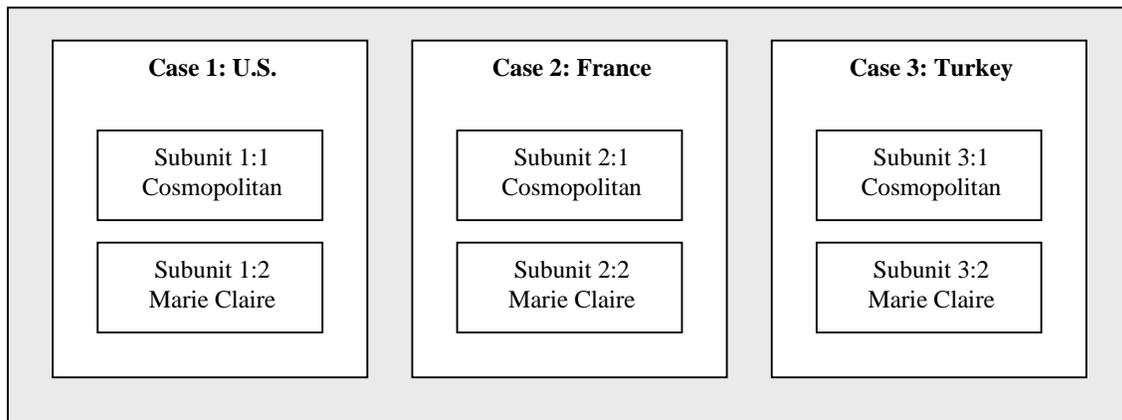


Figure 3.2: Case and Subunit Display

Direct observations using a theory-based checklist³ were conducted in order to gain useful and correct empirical data from the chosen magazines within the different countries.

3.6 DATA ANALYSIS

When the sample had been selected and the empirical data had been gathered the process of analysing the data took place. The purpose was to find answers to the earlier stated research questions. According to Yin (1994) data analysis involves examining, categorizing, tabulating, or otherwise recombining the data. Every investigation should have a general analytic strategy, which treat evidence fairly, produce compelling analytic conclusions, and rule out alternative interpretations. This analytical strategy should help the researcher to choose a technique that completes the analysis of the research. (Yin, 1994) Yin (1994) mentions two such strategies, namely that the theoretical propositions that initially led to the case study should be followed, or that a descriptive framework is developed to organize the case study. The strategy to rely on theoretical propositions is the most commonly used (Ibid.). Miles and Huberman (1994) further mention that there are two forms of analysis available to apply on empirical data, namely within-case analysis and cross-case analysis. Within-case analysis refers to comparing the collected data against the theory used, while cross-case analysis compares data from different cases with each other (Ibid.).

³ See Appendices A and B

Qualitative data analysis focuses on data in the form of words. These words, the collected data, need processing in form of analysis and is done in three stages. (Ibid.) Miles and Huberman (1994) have named these three stages “concurrent flows of activity” (p.10). These are presented and explained below (Ibid.):

- **Data Reduction:** This stage of qualitative data analysis selects, abstracts, simplifies, focuses, and transforms the collected data. The purpose is to organize the data so that final conclusions can be drawn and verified. (Ibid.)
- **Data Display:** When having reduced the data, it should be displayed in an organized, compressed way enabling easy conclusion drawing (Ibid.).
- **Conclusion drawing and verification:** In this stage the researcher decides the meaning of occurrences, noting regularities, patterns, explanations, possible configurations, causal flows, and propositions (Ibid.).

This study relies upon the theoretical propositions that led to the case study. The empirical data was compared to existing theory in a within-case analysis. Then, since this study consists of multiple cases the data from both cases was also compared to each other in a cross-case analysis. The propositions concerning how the analysis-activity should flow, presented by Miles and Huberman (1994), were followed when the empirical data of this study was analysed. The data concerning each research question was first reduced by selecting and simplifying the essential parts needed in order to answer the research questions. Thereafter the empirical findings within each case were compared to existing theory in a within-case analysis, and later compared between the cases in a cross-case analysis. This is vital in order to be able to draw and verify the final conclusions. The reduced data was displayed in tables, showing the empirical findings of the study. This made it easier to draw conclusions on where theory fits or do not fit. The conclusions of the study were made by noting regularities, irregularities, and how the empirical data actually fitted with existing theory. Additionally, the research questions were restated and answered by using the research findings.

3.7 QUALITY STANDARDS

To simply collect and analyse data for research is not enough to ensure the quality of the research. Reducing the possibility of getting wrong answers means that attention has to be paid to two particular emphases on research design: reliability and validity. (Saunders *et al.*, 2000)

3.7.1 Validity

Eriksson & Wiedersheim-Paul (1997) define validity as the instrument’s ability to measure exactly what concepts it is supposed to measure. Gummesson (2000) agrees by stating that validity is the extent to which researches are able to use their method to study what they have sought to study rather than studying something else. Hence, validity is concerned with whether the findings are really about what they appear to be about (Saunders *et al.*, 2000).

There are three different kinds of validity for case studies: construct validity, internal validity and external validity, where construct validity involves establishing the correct operational measures for the studied concepts. To increase construct validity of a research, three different tactics can be used. The first two are to use multiple sources of evidence, and to establish a

chain of evidence during data collection. The third is to provide key informants to the case with the possibility to review a draft of the case report in order for them to correct and alter possible errors or misunderstandings. Regarding internal validity, it should not be used in a descriptive or exploratory study. Thus, it only concerns studies with casual explanatory research approaches where certain conditions are shown to lead to other conditions. The third kind of validity, external validity, concerns the issues of determining if a study's findings are possible to generalize beyond the immediate case studies. (Yin, 1994) Yin (1994), further states that it is possible to achieve high external validity when using case studies, since case studies rely upon analytical generalizations that try to generalize findings in theory. Additionally, Miles and Huberman (1994), express that external validity can be achieved if the findings of the study suggest that further research within the area of study can be made in a way where rich data can be collected and result in contributing conclusions.

To increase construct validity of this research, a triangulation of observations and documentation was used. To further enhance construct validity, the checklist for the advertisement observations was approved by the supervisor of this research. Finally, the fact that both cases are women's life style magazines further contributes to enhance construct validity. Yet a measure taken in order to increase construct validity was that when making the observations in magazines that were written in other languages than English, the researchers took help from people that speak French and Turkish as their mother tongue. The external validity was increased in the sense where analytical generalizations, based on the findings, were made. When the conclusions of this study were drawn, no generalizations were made concerning all women's lifestyle magazines. The conclusions were limited to the generalization of the three cases and the six subunits within these. Additionally, the conclusions about the different areas were drawn in the same order as stated in the conceptual framework. Finally, implications for further research, suggesting how the findings of this study can be applied to further research, was provided, hence increasing external validity.

3.7.2 Reliability

Reliability means that two or more researchers, studying the same phenomenon with similar purposes, should reach approximately the same results (Gummesson, 2000). This includes keeping a thorough protocol of the study so that others who might want to execute the same study following the same protocol should be able to reach the same findings and conclusions (Yin, 1994). Thus, a study with high reliability can be replicated by others (Gummesson, 2000). There are several ways of controlling reliability. The ones applying to this research are to, for example, keeping objectivity when making observations, and keeping measurement bias constant in term of people collecting the data and the procedures used to collect it. (Saunders *et al.*, 2000)

To make this research as reliable as possible, certain steps were taken. First and foremost, a thorough protocol of how the study was conducted in terms of research strategy, data collection method, sample selection, data analysis, and measures to keep quality standards Secondly, the observations were from and about two different women's lifestyle magazines with issues from three different parts of the world, the U.S., France, and Turkey. Concerning the reliability of the observations, much emphasis was put on making all observations as objective as possible. This was, for instance, made by, firstly making one major observation, in each magazine, which was executed by both researchers. These observations were later followed up by smaller observations made separately. All observations, no matter if they were done together or separately, were conducted in the same, by the researchers agreed upon

objective manner, following the order of the checklist. This was done in order to further increase reliability. However, objectivity, and hence the reliability, of the research can have been affected during observation because of the cultural background of the researchers.

4. DATA PRESENTATION

In this chapter the data collected from the observations is presented. First, the data concerning research question one is displayed with the data from each subunit under its own heading. Next, the data about research question two, followed by research question three, is presented in the same manner as the previous ones.

4.1 CASE 1: PRINT ADVERTISING IN THE UNITED STATES

American advertisements try to prove the merits of the product clearly, logically, and reasonably by directly presenting information, facts, and evidence related to product merits and purchase reasons. Furthermore, U.S. advertisements have generally high levels of information contents and tend to be highly comparative and very factual (Al-Olayan & Karande, 2000). Finally, U.S. advertisements tend to directly address the reader and often feature celebrities or a credible source to provide testimonials and arguments in favour of the product (De Mooij, 1994).

4.1.1 Advertising Message

Subunit 1:1 Cosmopolitan, U.S.

Concerning different *dimensions of tone*, the advertisements that are *argumentative* are logical and address the reader in a direct way, meaning that they provide information as to why the product serves its intended purpose, and argue in favour of it. A *narrative* tone, conversely, have no direct proclamation or message, and are instead trying to create relationships between the consumer and the product, by appealing to the consumers in a more emotional way, compared to the argumentative ones. The advertisements that carry a *competitive* tone do not mention competitors' products directly; instead the advertised brand is stated as the leading one, or as recommended by experts. A *non-competitive* advertisement in the magazine, on the other hand, emphasise the product's abilities, and do not at all relate to competition. The advertisements in the magazine that have a *hard-sell* tone emphasise the name of the product and its features. The *soft-sell* tone in the advertisements, conversely, focuses on the emotions a product can bring. The advertisements that carry a *direct* tone convey their message through words, whereas the *indirect* advertisements use images and colours in order to communicate their message.

When considering the diverse *message formats*, it is found that a *straightforward* format is informational without using specific publicity stunts. Further, the advertisements in the magazine that apply a *demonstration* format are the ones that clearly and directly try to make an effort of demonstrating what the product can do for the consumer. The aspect of how the product does it is not that clearly stressed upon. The *comparison* format is, on the contrary, not applied anywhere in the magazine's advertisements. The advertisements in the magazine that apply a *problem solution/problem avoidance* format offer the consumer solutions to stated problems, as for example advertising a cream that helps reducing wrinkles, or a hygiene product that offers protection, such as sanitary towels. *Spokespeople/endorsers* is a format that is used by applying famous people such as Catherine Zeta-Jones in an advertisement for Elizabeth Arden's make up, or by using other models that the reader of the advertisements can relate to, in terms of bringing trustworthiness to the products. The last message format *teasers* is not applied anywhere in the advertisements in the magazine.

The few times when the *message information, price* is included in the advertisements in the American version of *Cosmopolitan*, the price is mostly included in a very small typeface, either at the bottom of the page or vertically to the left or right side of the advertisement. However, one advertisement provides price information clearly, and in a large type font, just beneath each of the different services advertised. The found *quality* information, include information about the characteristics that differentiate the product. There are, in fact, advertisements that include samples of the product, as for example perfume advertisements that offer scent samples of the product, by providing a folded edge on the outer edge of the page of the perfume advertisement, and a hygiene advertisement that provides a “scratch-and-sniff” possibility. The information concerning *performance* information in the advertisements in the magazine is mainly in terms of what the product can do, but also on occasions how well it can do it. Most advertisements that describe how well the product can do something include, for example, a percentage of how well the product functions. To provide information concerning all *components* is, however, very uncommon, and only appears in cigarette advertisements. To provide some components, on the other hand, is much more common. Most advertisements do not give *availability* information, but the advertisements that do, only provide the information of ‘where’ the product is available and not when. Furthermore, the availability information is also often put at the bottom of the advertisements, and are set in a very small type font. The five information categories *special offers, taste, nutrition, warranties, and safety* are not applied in any advertisements in the magazine. *Packaging* information, nonetheless, is provided and mostly refers to the different colours the product is available in. *New ideas* mostly refer to either totally new products, or, occasionally, modified products. In addition, the new functions or features are emphasised in the advertisements, and it is the new benefits that the advertisements focus upon. Finally, *Internet addresses* are found in several advertisements in the magazine, and are most often placed at the bottom of the advertisements. These Internet addresses enable the reader to find further information concerning the advertised product. However, in those advertisements that only carry a photograph and the brand name, the Internet address is almost hidden, since it often is vertically placed on either the right or left side of the advertisement.

Subunit 1:2 Marie Claire, U.S.

When the different *dimensions of tone* are concerned, it is evident that the U.S. version of *Marie Claire* has advertisements that have an *argumentative* tone, which make direct arguments to the reader, as well as advertisements that carry a *narrative* tone, meaning that those deliver an emotional tone and are more aiming at creating relationships with the potential customer. When a *competitive* tone is applied, competition is only mentioned in very small text in the right or left side of the page, and does not address competition directly by name. Instead competition is mentioned as other leading products. A *non-competitive* tone, on the contrary, is found in advertisements that emphasize the advertised product’s abilities, and do not at all compare it to competition. *Hard-sell* tones in the advertisements in the American version of *Marie Claire* focuses on conveying the brand name, and the product, by stressing on the beneficial features the product can bring. *Soft-sell* tones, on the other hand, appear in advertisements that focus on trying to convey an emotional appeal, and create a relationship with the customer. Further, in advertisements that carry the *direct* tone the message is delivered to the reader by text, meaning that the reader has to read the text in order to find out what specific features the product has. An *indirect* tone, conversely, conveys product information through images and colours, making these advertisement lack text or only use a few words.

When *message format* is concerned, advertisements in Marie Claire, U.S., apply a *straightforward* format by providing factual messages that very often goes straight to the point. Further, a *demonstration* format in the advertisements focuses on providing the reader with the essential information on what the product can do for him or her. Yet, the ‘how’ perspective is not at all put into focus. The advertisements that use a *comparison* format do not mention competition directly, instead the own product name is mentioned as recommended by certain experts or compared to other leading brands in the same business. In the advertisements in Marie Claire, U.S., *problem solution/problem avoidance* is not, at all times, stated directly. In fact, there are examples of advertisements that provide solutions to certain problems, but these problems are, however, not stated. *Spokespeople/endorsers* such as Claudia Gordon and Regina King are often applied. In addition, many of the people used in the advertisements are people that the reader can somehow relate to, and trust when it comes to trusting the product and its functions. The last message format, *teasers*, is found in advertisements that create curiosity by not properly identifying the product, since it is only the brand name that is accurately presented. This format mainly applies to well-established brand- or product names.

When considering the *message information* there are only a few advertisements in the magazine that include the *price* of the product. Nevertheless, most price information is quite difficult to find, since it is hidden under a folded edge that provides the reader with a ‘scratch and sniff’ opportunity. *Quality* information, conversely, is found to present, and put stress upon the different features that bring quality to the product and differentiate it. *Performance* information, found in the advertisements, reinforces the product’s usefulness to the consumer by putting stress upon exactly what the product can do for the consumer. Moreover, *components* information is used, but not very detailed. The advertisements that include that information are divided up into between those that include detailed information concerning their components, and those that only provide information about the material of the product. Whenever *availability* information is included, it is only the ‘where’ aspect that is mentioned. Either the stores the product can be found in is mentioned, or that the product only is available in pharmacies. This information is most often placed in a small type font at the bottom of the page, or either at the left or right side of the advertisement. *Taste* and *nutrition* are not mentioned in any advertisements in the magazine. *Packaging* information, in contrast, is used in the advertisements, and most commonly present in which colours a product is available in, and in what different packages. The only advertisement in the magazine that offers *warranties* is a promise of a 100.000-mile power train coverage when buying a car. No advertisement in the magazine provides *safety* information. There are, however, some advertisements that provide warnings. These are health care products that, for example, help against premenstrual dysphonic disorder, that provides a whole page with warnings of side effects the usage of the product might result in. Whenever information concerning *new ideas* is used it is not the most emphasized information in the advertisements, instead it is simply put beside a headline, or in the beginning of the body copy. Lastly, *Internet addresses*, which are present in almost every advertisement, are providing the reader with an opportunity to find out more concerning the product or the brand, and are most often located at the bottom of the page or to the left or right side.

4.1.2 Advertising Contents

Subunit 1:1 Cosmopolitan, U.S.

When investigating the *display copy* in the advertisements it is evident that there are advertisements that do not have any *headline* at all. The advertisements that do not have any

headline, either direct or indirect, are mostly found in the advertisements that only provide the reader with the brand name and a photograph. Out of the advertisements in the magazine that do have headlines, the *direct* headlines, *assertions* state what the product can do, or give a promise of what the product can accomplish. One example of a statement of a product's capability is an assertion headline in a skin care advertisement that states that the product will reveal sensational skin, while an example of a promise is a headline that gives the promise that there is another way to see fewer wrinkles than to apply injections or chemical peels. *Command* headlines, found in the magazine, have a very polite manner and do not force the reader to do anything. They are merely more direct suggestions. *How-to statements* are never applied throughout all advertisements in the U.S. version of Cosmopolitan. *News announcements*, in contrast, most often simply state the word 'new', or consists of a short phrase with the word 'new' in it. It is applied only to provide an announcement of something being new or modified. It is either a totally new product or a new formula of some sort that is addressed as 'new' in the magazine's advertisements. Concerning *indirect* headlines in the advertisements, a *puzzling* headline is most often stated as a question, but also sometimes as a puzzling statement throughout the advertisements in the magazine. Whatever the case, these puzzle headlines lure the reader into the body copy in order to get an answer to the puzzling headline. *Association* headlines are applied to advertisement that do not contain very much body copy, and its main purpose is to convey a certain mood and atmosphere to the advertisement, which most often is done by lifting forward specific images, such as sporty, cool, and seductive.

When investigating the *body copy* in order to find out if and how the *opening* line of the body copy features the *theme* of the advertisements, it is evident that most advertisements that have a distinct body copy also include the theme in the leading sentence. Most of these opening lines in the magazine are formulated so that the reader gets curious and has to continue reading the body copy in order to get the whole picture. Considering the *closing*, there are advertisements that apply a *call to action*, most of which are asking the reader to 'join now', that is take part, in social responsibility actions. In addition, there are advertisements that apply *facilitators*, primary in the form of Internet addresses but also as 800-number, in order to make it easy for the customer to get in contact with the organization. These Internet addresses and 800-numbers are most often placed at the bottom of the advertisement, or vertically either to the left or right of it. Lastly, *identification* frequently takes the form of the brand name or logo and is found in the lower right corner of the advertisement. However, among the advertisements in this magazine, identification is also found in the upper right corner, and in the middle of the page. Additionally, the observations also revealed that, the advertisements that do not have any specifically distinguishable body copy, still often provided product name, logo, or Internet address in the right lower corner of the advertisement, hence leaving identification.

When the *actual body of the body copy* is concerned, it is evident that if the headline is stated as a *claim*, the body copy provides support to that claim by providing proof as, for example, research results. The same applies for *benefit*; whenever a headline is stated as a benefit the following body copy provide explanations to how and why that benefit is derived. In addition, there are body copies that explain a product's benefits, or provide proof to a claim, but does not have a headline that mentions either. Conversely, when *logic* is concerned the body copies in the advertisements are outlaid and presented in a logical order, meaning that the different features of the products in these advertisements are presented, starting with the most important features and ending with the least important, thus creating an overall picture of the product. *Transitions*, on the other hand, mostly appear in advertisements that carry a lot of

text with long paragraphs where the transitions enable sentences to create an entity, and hence provide logic and flowing text. On the contrary, even if a body copy is logical and easy to read, that does not mean that it applies transitions. In those advertisements that only use very short phrases, sometimes only single words no transitions are used, but the body copies are still logical.

Regarding *types of body copy* in the U.S. version of Cosmopolitan, a *straightforward* body copy is mostly realistic and written in the words of an unacknowledged source. The advertisements that apply a straightforward body copy are those that present products that need explanations of ingredients in order to convey how the product works. Advertisements in the magazine that have a *narrative* body copy type apply the third person perspective, where the text is laid out as a story telling the reader how the product can help her, and exactly why the reader ought to by that specific product. Throughout the advertisements in the magazine, no *dialogue* body copy type was applied. However, an *explanation* type is found, which explain different product concepts, what the product's capability is, and how this capability is obtained. An example of this is an advertisement from the magazine that provides the reader with three different features that a moisturizer provides, in order to prevent premature skin aging. Finally, the *translation* type was not found anywhere in the advertisements.

Concerning *typography*, it is apparent that the *serif typeface* is found in advertisements that have no or little body copy, and in those that convey a luxurious and exclusive message. Conversely, the *sans serif typeface* appears in advertisements with both small and large amounts of text that have a clean and neat appearance, and contributes to that image by being easy to read, since the text do not have the little detail at the end of each stroke. In addition, there are some advertisements that use both serif- and sans serif typeface, but they are very few and do most often not display much text, hence readability is not affected.

The *line length* is considered in those advertisements that carry large masses of text, most often by making the line length shorter when the type font becomes smaller, and making several paragraphs with short lines, enabling the reader to easily find the next line row. For example, the headline might be in a large type font, and spread out from the advertisements left side to the right, while small type font is divided up into paragraphs, hence divided up into shorter lines. Furthermore, *all caps* is not used very frequently, but when found it is used sparsely and only on shorter lines of text, hence not affecting readability in a negative way. However, combinations of both capital letters and low letters were also found in the advertisements in the magazine. Either the headline is in capital letters, and the sentences in the body copy start with a capital letter and continue with low letters; or that all text, including the headline, starts with one capital letter and continues low letters. However, some advertisements also use only lower letters throughout the whole advertisement, but these do not include much text. *Italics* are also used, but very sparsely. It is mostly used in order to create a more elegant and exclusive touch to the advertisement. The advertisements that apply italics usually do not include much text; hence the overall impression of these advertisements is not negatively affected. However, there is an example in the magazine of an advertisement that at the same time uses italics and all caps, but then there is much space between the letters, which still makes the text readable. Finally, regarding *type design*, it is evident that most advertisements in the magazine have taken that in consideration, since most of them include standard letters with no extremely decorated or imaginary ones. However, there are some examples when handwriting is used, but then only in shorter sentences or words in advertisements that do not include much text, making these advertisements still carry an appealing type design.

Reversed letters are only found in shorter sentences or in the headline. However, if the advertisement has a lot of text, in which the text is usually not in reverse, the headline of that advertisement might be using letters in reverse. Whenever light-coloured letters are placed on a dark background in the magazine, a *contrast* between the background and foreground is created, hence highlighting the letters and increasing the readability of the text. This contrast is also created by applying dark-coloured letters to a light background, thereby maximizing the contrast between the text and the background. In fact, almost all advertisements in the magazine have maximized the colour contrast between the back- and foreground, by using a dark background and light-coloured letters, or the other way around. *Surprinting* is another technique that is applied in the advertisements, and consideration has been made to place the text on areas of the picture that do not interfere with the readability of the text. On the few occasions when the text is placed for example straight over a model's face, the text has been made in a totally different colour, and the size of, and distance between, the letters are increased.

The most commonly used *type of picture* is a *photograph*, either as they originally were taken or animated with the help of computer technology. Nevertheless, the advertisements that do not use photographs use data animations and drawings. Almost all pictures in the advertisements depict people, and a clear connection with the advertised product and the *type of people* depicted in the advertisements is detected. This is evident since the advertisements that show products for women portray women, and the advertisements for men's' products depict men. Furthermore, the most common type of people depicted in the advertisements are white women. There are only seven coloured women portrayed. Men are depicted in nineteen advertisements, though most commonly together with women. There is only one coloured man portrayed in the advertisements, and he is depicted together with white people. The people in the advertisements are also portrayed in three different ways. Firstly, there are advertisements that only show the head of the model; secondly, some apply full-length portraits, and finally, the advertisements that depict people from the waist and up. It is the usability of the product that decides which to apply, for example if the product is to be used on the face or hair, the head is depicted. There is freshness present in many of the advertisements in the magazine; hence *sex* used as a selling point only occurs in few advertisements in *Cosmopolitan, U.S.* However, when applied, the sex aspect is emphasized, making these advertisements very sexy, meaning that a lot of skin is revealed, and the body is often either wet, or the person in the picture is in the process of kissing a person of the opposite sex. Additionally, when sex is applied to an advertisement it is used for the right purposes, meaning that it acts in accordance with the nature of the advertisement.

Subunit 1:2 Marie Claire U.S.

When investigating the *display copy* of the advertisements in *Marie Claire, U.S.*, it is obvious that most advertisements have some sort of a headline, either direct or indirect. The few that do not have headlines are the advertisements that only provide a picture and the brand name or logo. Nevertheless, the remaining advertisements have either a direct or indirect headline. Out of the *direct headlines*, *assertion* headlines most often state either which benefits the product can bring to the customer or which features it includes. Further, the headlines considered as *command* headlines are formulated in a very polite manner, and are not at all trying to force the reader to try the product. Instead these headlines use a gentle tone, when trying to persuade, or in other words command, the reader to do something. Headlines in the magazine that are *how-to statements* are not that distinctive, meaning that they do not in a direct way state a reward to the consumer if he or she tries the product. Instead these headlines are more focused on providing short, simple, and catchy explanations on how to use

the product. *News announcements* are used in the advertisements either to introduce a totally new product, or a modification of an already existing one. The actual word 'new' is often mentioned in direct connection to the product name, and is not necessarily placed in the headline. Regarding *indirect headlines*, *puzzling* headlines found in the magazine's advertisements, most, often consist of puzzling statements and occasionally a question that force the reader to look more closely into the body copy in order to understand what the headline really meant. Finally, *association* headlines are mostly used in advertisements that only have a photograph and the brand name provided, and want to convey an exclusive and fashionable image.

Considering the advertisements' *body copies*, and if and how the *opening* of these consists of the *theme* of the advertisement, it is evident that the advertisements in the magazine that have a distinct *body copy* have a clear *theme*. In the advertisements this theme is connected to the rest of the *body copy*, and actually, mostly by using curiosity, forces the reader to continue into the body copy in order to find out what the lead really meant. Additionally, the theme is often constructed to arouse curiosity and interest. Considering the *closing* of the body copy, *call to action* refers to polite commands as for example, suggesting that the reader should 'call now'. *Facilitators*, on the other hand, are mainly provided by Internet addresses, but also by 800-numbers, which are placed either at the bottom of the page or vertically to the left or right side of the advertisements. Lastly, the closing *identification* is generally represented by the brand name or logo, but also by the actual advertised product. This identification is most often placed in the right lower corner, but at some occasions also in the upper left corner, in the middle of the page, or at the bottom centre.

When examining the *actual body of the body copy* it is evident that the advertisements that have a headline stated as a *claim* provide solid support on that claim. The same goes for the body copy detached to headlines that are stated as *benefits*, these provide explanations to how and why those certain benefits are derived. Nevertheless, there are many advertisements that have a body copy that is stated as a claim or a benefit, even if the headline is not considered to be of claim or benefit type. In addition, there are several advertisements that actually do not have a definite body copy, and simply provide a photograph and the brand name. Furthermore, the advertisements have body copies that *logically* give proof to what the product does, or explain why and how the product brings benefits to the consumer, by explaining the different features of the product starting with the most important, or provide different reasons to why the product is superior. *Transitions*, in contrast, mostly appear in advertisements that provide long blocks of text, and it is these that provide the reader with both a logical order and transitions in between paragraphs and sentences. However, even if the body copy of an advertisement is readable, it does not mean that it uses transitions. In advertisements that not have very extensive body copies, and only include short sentences or short paragraphs with different features or benefits mentioned, no transitions are used, but the body copies are still logical.

A realistic *straightforward type of body copy*, written as if is an anonymous source has said it, is found in the advertisements. In addition, when a *narrative* body copy is detected the information in the body copy is presented more as a story in the third person perspective. When the body copy is considered to be of *explanation* type, it most often elucidates how the product works and what the product can do. It could for example be that wrinkles will be reduced by a certain per cent, because of a new ingredient that has been added to the product. Finally, *dialogue* and *translation* are two types of body copy that are not used in the magazine.

When *typography* is concerned, the *serif typeface* is used in the advertisements that do not include much text, and want to deliver a more exclusive image, as for example jewellery advertisements, which are the advertisements that primary use serif typeface. The *sans serif typeface*, conversely, is found to, with the clean letters that not contain any serif on each stroke, make the text of the advertisements easy to read. This typeface appears in both short and long masses of text. Generally, these two typefaces are not used simultaneously in the same advertisement; instead it is one or the other that is applied.

The majority of the advertisements in the magazine take *line length* under consideration. When small letters are used, the line length is most often shortened, and vice versa. Additionally, if an advertisement contains a lot of text, it is divided into paragraphs. *All caps* is used in the advertisements, but whenever applied the size of the letters, or the space in-between the letters are increased, making all caps not affect the text readability. In addition to all caps, the most commonly found form is to mix capital letters with low letters. This is done either by using only capital letters in the headline and having the first letter in each sentence start with a capital letter, proceeding with low letters, or by also making the headline start with a capital letter and continue with low letters. *Italics* are used in order to give advertisements a more exclusive feeling, and only in those that contain little amount of text. When a spokesperson is used, his or her handwriting is, in some cases, used as the typeface. This gives the advertisement a more personal touch, but decreases readability. Concerning *type design* it can be stated that that is taken under consideration since the text in the advertisements is easy to read, and has not been changed very much. When the text has been altered it is only in the headline or in the leading paragraph, which does not interfere much with the readability of the advertisement.

To apply *reverse* letters is very common among the advertisements and is used whenever it is necessary to distinct the text from the background. However, it is only used on shorter phrases of text, and not in those that include a lot of text. Concerning the *contrast* between the background and foreground, the advertisements in the magazine have very strong contrast between the back- and foreground, meaning that the foreground really stand out from the background. On the few occasions when this is not the case; the background is matched with the foreground making it hard to read the text. *Surprinting* is very common among the advertisements, and when applied, the background does not interfere with the text, and on the few occasions when a text is placed over a persons face, the colour and size of the letters, combined with more space between the letters, still gives it high readability.

The *type of picture* most commonly used in the magazine is photographs, either presented as they originally were taken, or having being modified to include a product or a person. The few pictures that not include photographs use drawings instead. Moreover, the connection between advertised product and the person depicted in the advertisement in the magazine is clear since the advertisements that show products intended for women also portray women, and the products for men, depict men. The mostly portrayed type of people in the advertisements is white women. In fact, there are only fourteen who are coloured women. Most men found in the advertisements are white, with only one man being coloured, who, in addition, was portrayed together with white people. The men most often appear in advertisements that are related to products he might use, as for example cigarettes. Furthermore, people in the pictures are portrayed in different ways, namely full-length portraits, showing the body from the waist and up, and only depicting the head of the model. Which of these depends on the nature of the product being advertised. For instance the advertisements that only show the head, most often advertise products that are to be used on

the face or hair, while full-length portrait often display clothes. Whenever *sex* appeal is used in order to sell the product, the advertisement has either a humorous and happy touch to it, or a romantic, soft side. An example of a happy advertisement applying sex appeal is one for jewellery that depicts a smiling girl who is only wearing a pair of briefs, and is covering her breasts with a handbag, while she at the same time is showing off her bracelets. The romantic appeal is shown in advertisements that depict a man and a woman gently and very softly caresses each other. Moreover, when sex appeal is added to an advertisement in the magazine it complies with the message of the advertisement as well as the product. However, there are products that, due to the nature of the product, might seem sexy but do have to show skin in order to show off their products.

4.1.3 Colours in Advertising

Subunit 1:1 Cosmopolitan, U.S.

Colours in the advertisements are generally used to create contrast, since the advertisements either contain light backgrounds combined with darker coloured products, or the other way around. In addition, colour is also used to create a frame around a picture, but then only a very thin frame, which most often is white. The most commonly used colours, in order to build contrasts, are white, black, red, and blue. However, there are a few examples of advertisements in the magazine that not at all emphasize colour contrast. Instead, the colours in these advertisements are matched, rather than used to create contrast.

Regarding *symbolism*, the colour *red* is often added to portray passion, status, and power, but also often used as the colour of the product, since a lot of the advertisements in the magazine cover make up products, which very often consists of the colour red. There are only a few advertisements that use the colour red with no connection to the product. *Blue* is mainly used to symbolise pureness, loyalty, freshness, and calmness. However, the symbolism takes different directions when lighter or darker shades of blue are applied. The advertisements that include darker shades use it to simply create contrast, while the lighter shades, to a greater extent, carry symbolism. In addition, blue is also applied to symbolise water, and outdoor life. *Yellow* is not used very often, but when added to an advertisement, it is either the background colour, or used since the product itself has the colour yellow. In the magazine, yellow can be said to portray warmth. *Green* is also, in addition to yellow, a colour that is sparsely used. Whenever used it is most often in a light shade, where it in general symbolises freshness, purity, and a connection to nature. *Black* is applied either to create contrast, or to emphasize power or elegance. In addition, when the background is white, black is the dominating text colour applied, hence making the text easy to read. *White* is primary used to create contrast between the elements in the advertisements. For example, if the background is dark the text is most often white. Nonetheless, white is mainly used as background colour, creating neutral ground for the colour of the text, and the product itself. White, in combination with other light colours most often symbolise purity and freshness.

In addition to the basic colours, the advertisements also include colours such as pink, purple, brown, and orange. Pink and purple are found in both darker and lighter shades, where they, in the darker versions, symbolise passion or mystery, and in the lighter versions, very often in combination with white, indicate freshness and purity. Brown is most often used to enhance a feeling of being genuine and trustworthy, but also to resemble nature. In addition to the coloured advertisements, there are also some that consists solely of black-and-white. These mostly convey a message of being plain and genuine.

When considering the *range* of the colours in the advertisements, it is evident that even if an advertisement contains low intensity colours, it does not have to consist of few colours, and vice versa. Nevertheless, most of the advertisements in the magazine have a narrow range of colours, as most of the advertisements consist of basic colour with few nuances provided.

Subunit 1:2 Marie Claire, U.S.

The *colour contrast* in the magazine is either high, meaning that a feature, for example the product, is lifted forward by for instance making it in colour and the rest of the advertisement in black and white, or low, indicating the opposite. This contrast is in the advertisements created in a number of ways, as for example, using a white background, while showing a nail polish in its different vibrant colours. This lifts out the product and works as an attention-getting device.

In the advertisements in the American version of Marie Claire, colour *symbolism* work as means of creating a certain atmosphere and mood, but is also applied in order to convey certain messages. For example, *red* is in the magazine used in order to create a mysterious mood, show passion, or power. Furthermore, red is often applied since it is the actual colour of the product, and not as often in order to create contrast. *Blue*, on the other hand, is primarily used in order to convey purity, freshness, relief, calmness and simplicity. It is rarely applied as a background colour, and mainly occurs in a light blue version. *Yellow* symbolises glow in the magazine, and is used to draw attention to the advertisement. In addition, it is repeatedly used in combination with either dark colours or purely white backgrounds. In the advertisements, *green* is often applied to provide calmness, freshness, and a sense of nature, and is often used in combination with white in order to create a fresh appeal, or reflect the colours of nature. *Black*, in contrast, is often applied to create a powerful atmosphere, portray elegance, or simply provide a solid background for other opposite colours to be applied to, thereby creating contrast. In addition, it is the most frequently used text colour whenever a white, or very light background colour is used. The dominant colour throughout the advertisements is *white*, which used to portray purity, clarity, cleanness, and is often in combination with either strong colours such as dark pink, or black in order to create contrast, or with light colours such as light green or light purple, in order to create a soft and fresh appeal. Furthermore, if a background is dark, white is most often the text colour used, hence creating contrast.

In addition to the basic colours the advertisements also use colours such as orange, brown, pink, and purple. Orange is often used instead of yellow in order to create a stronger impression or simply to portray features that are orange by nature, as for example an orange. Pink and purple, on the other hand, are found as both dark strong colours and light, pure colours, meaning that they are used both to symbolise passion and mystery when blended with black, but also to stress purity and freshness when made light in combination with white. Brown is used to give an earthly feeling, or to portray trustworthiness and stability. Furthermore, some advertisements are purely black-and-white to provide a feeling of simplicity, or to enable the product to step forward by providing a simple background to a colourful product.

Most of the advertisements in the magazine have a narrow colour *range*, meaning that there are not many different colours used in each advertisement, the colours used are similar and primarily basic, and show no distinct differences in brightness.

4.2 CASE 2: PRINT ADVERTISING IN FRANCE

French advertisements generally require low levels of information contents, as advertisers in France tend to use emotional appeals with hidden and suggested meanings (Al-Olayan & Karande, 2000). Consequently, the advertisements are likely to be dramatic but with minimal copy. Additionally, French advertisements are likely to make explicit promises that are beyond what the product can realistically deliver. (De Mooij, 1994)

4.2.1 Advertising Message

Subunit 2:1 Cosmopolitan France

Concerning the different *dimensions of tone* possible for an advertisement to be characterised by, there are advertisements that have an *argumentative* tone, meaning that they address the reader in a direct way, when arguing in favour of the product by presenting new formulas and results from tests. *Narrative* tones are found in the advertisements that, both in writing and with the use of picture, display emotional stories about the product and the potential people in them. There are advertisements that hold a *competitive* tone where products are compared to other products by stressing their advantages, and calling them ‘superior’ and ‘the number-one product on the market’. The advertisements that have a *non-competitive* tone lack comparisons to other similar products and brands, in the advertisements. Furthermore, the advertisements that have a *hard-sell* dimension of tone present notable stress on the product- and brand name, while advertisements that apply a *soft-sell* tone, on the contrary, express emotions that are to be related to the products that are being advertised. When a *direct* tone is found in the advertisements, they present a lot of text about formulas and effects of the products, and, conversely, when an *indirect* tone is applied the advertisements in the magazine use pictures, and the setting of colours in those, in order to convey information.

Out of the different *message formats* an advertisement can be said to hold, a *straightforward* focus is found in advertisements that present factual information without any specific emotions as for example technical information, but also in advertisements that convey information in a non-factual way with some allude to emotions. The advertisements in the magazine that focus on telling the reader, both visually and in text, what the product can do is considered *demonstration* formats. Further, a *problem solution/problem avoidance* format is found both in those advertisements that mention the problem and provide solutions to it, as well as in advertisements that only provide the solution and never directly mentions any problem. In addition, among the advertisements in the French Cosmopolitan, there are those that compare the product to *competition* by referring to ‘other leading brands’, or state that the advertised product is ‘the number one product on the market’. The message format *spokespeople/endorsers* is recognised in advertisements that show people who have been part of testing the products, such as a number of women who have tried a new anti-wrinkle moisturizer, celebrities who are identified on a photograph and mentioned by name, scientists who have developed a specific formula, or people who represent the product. Additionally, even if a picture and product name are given in the advertisement, there is a small number of advertisements that can be considered *teasers*, as they seem to leave out exactly what the product is and what it can do.

Many of the advertisements in the magazine contain very little *message information*. In fact, some do not contain any information at all except for product- or brand name and, occasionally, an additional slogan. Information about the *price* of the product is only included in one advertisement, where it is emphasised and found in a white circle, together with the

product, in the left lower corner of the advertisement. The *quality* information found in the advertisements contains information about the most distinguishing features such as certain ingredients and functions. Information about the *performance* of the product, most often include what, and how well, a product can accomplish something, such as the extent to which a day cream can reduce wrinkles when using it, or how white one's teeth can become when using certain bleach. Conversely, there are advertisements in the magazine that only cover the 'what' aspect, as for example a skin care product that is told to be able to soften a person's skin, but how well it does it is not mentioned. In no advertisement in the French Cosmopolitan is there a complete list of the *components* of the advertised product. There are, though, a few advertisements that provide some information about ingredients and materials of the product, but then only one or two components are mentioned. Information on the *availability* of the product is moderately offered, by providing information of where the products are sold. The advertisements that contain *special offers* promise consumers free service or an additional product when buying two. Furthermore, *taste* information is in the advertisements provided by adding testimonials from people who have tried the product, and believe it to be of high or highest standard. Some of these taste advertisements even contain exact quotes from these people telling the reader of the advertisement how good a product is. Nowhere in the advertisements can information about *nutrition* be found. In addition, the *packaging* of the product is quite moderately provided in terms of which colours and, occasionally, in what shapes a product is to be found. Also, nowhere in any of the magazine's advertisements can information concerning *warranties* and *safety* of the products be found. The magazine contains advertisements that present *new ideas* in terms of new concepts and the advantages of those. The most common information is an *Internet address* where the reader can surf into a company or brand homepage for more information. These addresses are often placed at the bottom or in the margin of the advertisement, written in a small typeface. Nevertheless, those advertisements that do not have an Internet address included, do provide contact information in terms of phone numbers to customer service instead.

Subunit 2:2 Marie Claire, France

Regarding the *dimensions of tone* of the advertisements, it is evident that an argumentative tone is found among advertisements in the French version of Marie Claire that rationally describe and argue in favour of the advertised products. A *narrative* tone, on the other hand, is found in those advertisements that focus on emotions and the perceived feelings concerning specific products. Moreover, when an advertisement's tone is found *competitive*, competition is only mentioned briefly by stating that the advertised product is the 'number one on the market', or 'recommended by experts'. Conversely, the advertisements in the magazine that are found to carry a *non-competitive* tone, focus on advertising the product without mentioning any specific competitors. Further, the advertisements in the magazine that present text that stresses the product or the brand, and its specific features, carry a *hard-sell* tone. On the contrary, a *soft-sell* tone, is found in those that focus on providing a mood, or a specific emotion in connection with the product. Examples of such moods, or emotions are calmness, freshness, love, easy living, and status. The advertisements in the French Marie Claire that have a *direct* tone communicate information through text both in longer paragraphs, but also only in a few lines. On the contrary, an *indirect* approach is found in the advertisements that, rather than words, use pictures as means of communicating the message.

Considering the *message formats*, a straightforward approach is found in advertisements that provide the reader with direct information, presented in an objective manner, but also in those that provide information in a direct way, although more subjectively, and with the use of moderate emotions. Advertisements found to be *demonstrative* put lot of effort in explaining

what the product is to be used for, and exactly what it can do for the consumer. Examples of *spokespeople/endorsers* are: Liv Tyler, Milla Jovovich, and Christina Aguilera for Sketchers footwear. In fact, when it comes to the advertisement for Sketchers, Christina Aguilera is so highly emphasised that even her new album is placed in the right lower corner of the advertisement. In addition, persons who people in the target market can relate to are also found in the advertisements in the magazine. A *problem solution/problem avoidance* format is found in the form where both a problem and a solution is mentioned in the advertisement, but also where the reader only is provided with a solution, while the actual problem never is stated. The two remaining examples of message formats, namely *comparison* and *teasers* are not at all used in the French version of Marie Claire.

The *message information* concerning *price* is only found in very few advertisements, is when applied put in a very small type font at the bottom of the page. Information concerning *quality* focuses on providing and emphasising the features that are specific to the product. Further, *performance* information is found in advertisements where the main point is to explain what the product actually can do for the consumer. This is occasionally done by providing a percentage of how well the product can perform a certain task. Conversely, *components* information is used very sparsely in the advertisements and then no complete list of components is included. When *availability* information is found it refers to the actual stores the product is available in, or the fact that the product is only available in pharmacies. *Special offers* information appear in advertisements for eatable products, in the form of coupons, which are provided and in turn enable the reader to bring those to a store and get a small discount. An additional offering, found in the advertisements, is one that states that if the reader buys two products from that specific brand, he or she will receive a free package consisting of different products from the same brand. Considering *taste* and *nutrition*, no advertisements in the French version of Marie Claire were found to include any of those information categories. Conversely, *packaging* information found in the advertisements in the magazine, often reveal which colours or shapes a product is available in. On the contrary, *warranties* and *safety* information were not used anywhere in the advertisements. However, the French version of Marie Claire has advertisements that present *new ideas* and new concepts, as well as the benefits of these. Lastly, almost appearing in every advertisement, *Internet addresses* provide the reader with an opportunity to find out more about the product, brand, or company. However, in some cases the Internet address is vertically placed at one side of the advertisement, and is very difficult to distinguish. This is most common on advertisements that only consist of a photograph and the brand name. When Internet addresses are not included the advertisements are most often for detergents or food.

4.2.2 Advertising Contents

Subunit 2:1 Cosmopolitan, France

When looking at the *display copy* it is evident that some advertisements do not have any headline, not direct nor indirect. This mainly concerns advertisements where the only text is the product's name and no following body copy. However, among the rest of the advertisements that do carry a body copy, a *direct* headline that can be detected is the *assertion* headline. In the advertisements this headline stresses a problem or promises a rewarding result if using the product. In addition, only a few advertisements in the French Cosmopolitan use a headline that *commands* the reader to act in a certain way. The commands given are never to get the reader to buy, instead these headlines focus on getting the reader to try a certain product. Further, not one single headline is identified to have a *how-to* approach, and *news announcements* headlines are only used in a few advertisements. However, there are

more than these few advertisements that have news announcements mentioned in the body copy, but only these few have it already in the headline. Regarding *indirect* headlines, *puzzle* headlines are generally formulated as beginnings of sentences or questions, making it necessary for the readers to read the rest of the advertisement in order to fully comprehend the advertisement. Finally, *association* headlines are used in order to create an image of the product being, for instance, expensive and exclusive.

Since a large portion of all observed advertisements only have a picture and product name hence lacking headlines, they also lack a *body copy*. Also, many of those advertisements that do have a headline do not necessarily have a following body copy, resulting in an even smaller number of advertisements with body copy to observe. However, in the remaining advertisements it is possible to make out the design of the body copy and its separate parts. Advertisements in the magazine that have an *opening* that features the *theme* of the advertisement makes make the readers curious of the rest of the body copy. This is done by, for instance, addressing common problems such as dry skin and damaged hair, with which a person who reads the magazine easily can identify with. When *closing* an advertisement is concerned, a *call to action* is used by for example providing an address of where to find the product, occurs in very few advertisement throughout the magazine. Providing *facilitators* to ease further information gathering about the product and the purchase of that, such as Internet addresses and telephone numbers to stores and customer services offices, is also found in advertisements in the magazine. Finally, several advertisements in the magazine *identify* the product by putting name, logo and slogan in the lower right corner. What is more, although it cannot be referred to as a real closing, throughout the observation it became evident that even in the advertisements that do not have an actual body copy, the product name or logo, or an Internet address is often placed at the bottom right corner of the advertisement, resembling a closing.

When looking at the *actual body of the body copy* in the advertisements, it is evident that *claim* is found in advertisements that use the body copy in order to ascertain the reader of the product's special features, by providing supporting information to a headline of a similar nature. However, among the advertisements in the magazine there are examples of when a body copy provides support and proof of a claim, while the headline does not. Furthermore, when an advertisement in the magazine has a headline that mentions a benefit, the body copy explains how and why this certain benefit is derived. This is usually done in the advertisements by mentioning, for instance, with how many per cent stronger somebody's hair becomes when using a certain shampoo. Still, a great number of the body copies explain how and why a benefit is derived, but the headline in the advertisement is not stated as a benefit. The advertisements containing large parts of body copy are *logical* in a sense where all pieces of information help build an overall picture. Furthermore, the product arguments are presented starting with the most important and ending with the least. Clear *transitions* that keep paragraphs of text connected. Nevertheless, most advertisements in the magazine, even those who do carry body copy, only contain a small amount of text with few sentences; needing few or no transitions.

In the advertisements, different *types of body copy* are used. A *straightforward* type do in the advertisements present factual information based on facts from an unacknowledged source, and contain a lot of information about different formulas and components that are important for the understanding of how a product can help solve different problems. Moreover, a *narrative* type of body copy in terms of stories is detected among the advertisement. This type of body copy presents information in the first person perspective, and is commonly used

together with news information. The way of having a *dialogue* as a type of body copy is not used at all in any advertisement in the magazine. The advertisements that have an *explanatory* type of body copy present information that mainly explains concepts of the products, what they can do, and how they can do it. An example is the explanation of how an anti-wrinkle moisturiser works in three steps. The need to define pieces of information, *translation*, further than the mentioning of it, only occurs in very few advertisements in this magazine. The occasions where it is done, it is to further describe specific ingredients or formulas used in products.

When observing the use of *typography* in the advertisements, clear patterns can be detected. First, concerning type selection, the *serif typeface* is applied in advertisements that want to convey a message with little or no text, creating impact and image, while the *sans serif typeface* appears in advertisements that contain more text than just product or brand name, and slogan. The use of sans serif typeface in text makes it clean as the type is plain without the little detail in the end of each stroke. Additionally, the sans serif typeface is also the most used typeface when displaying an Internet address. Also, the size of the text seem to play a role in what type to use, as the sans serif type face is used more often when the size of the font is small. There are, however, exceptions to the general use of serif- and sans serif typeface in the advertisement. For instance, there are advertisements where an entire, text-dominated, advertisement is written in serif typeface. Moreover, the use of a combination of both serif- and sans serif typeface is also found in the advertisements. In such advertisements, the serif typeface is used in the headline and brand- or product name, while the sans serif typeface is used in presenting a text and Internet address.

The distribution of the text, in terms of the *length of the lines*, proved to be something that has been considered when making the advertisements. The length of the text lines is, for the most part, used in a way where lines with a larger font size are longer than those with a smaller font size. For example, headlines, which often are in a larger size than the rest of the text, may stretch across the entire page, or pages, on which the advertisement is displayed. Text with a smaller font, on the other hand, is narrowed into shorter lines making the reading of the text easy, with no chance of loosing track because of a too long line length. Additionally, if the advertisement contains a lot of text, it is divided into two or more paragraphs with short lines of text rather than having one paragraph with a long line of text. Further, *all caps* is mainly, in the advertisements in the magazine, applied when there is a limited amount of text, making the text stand out and easy to read. However, most of the advertisements in the magazine use all caps in parts of the advertisement, such as headline and product name, while the rest of it, body copy and Internet address for example, are not set in all caps. *Italic* text is only used in one advertisement throughout the magazine, and then in an advertisement only including one sentence, hence not negatively affecting readability. Additionally, most advertisements in the French version of Cosmopolitan use clear and easy to read *type designs*. The few advertisements that do not, contain type designs such as handwriting, letters that are rough around the edges and words with a symbol that is supposed to symbolise a letter.

A *reverse* technique is found among the advertisements in the magazine, where it is applied on short paragraphs of text, by using white or other light-coloured letters on a black or very dark background, making the text become highlighted, hence creating *contrast* between the colours. Putting dark text on light backgrounds in the advertisements, in addition to using light colours on dark background, also creates contrast. However, examples of failure in using the reverse technique, as well as in creating contrast, were also detected during observation. For instance, mistakes such as displaying a white text, that have a very small and narrow font,

on a black background proved to make the reading of the text difficult as the text blend into the black background rather than 'stand out'. Furthermore, the majority of the advertisements have text that is printed on a picture. However, the extent of *surprinting* varies from only a few words to whole sentences and paragraphs, where the most common is to print all text on the picture. In such advertisements, though, the text is printed on the picture in a way where it does not conceal any important part of the picture, and the colour of the text is in contrast to the colours of the picture making the text easy to read.

All advertisements except one contain some kind of *picture*, and the *type of picture* that is in majority is a photograph, while different kinds of drawings are used in the rest of the advertisements. Besides, some few advertisements actually contain both a photograph and some drawn features, where a photograph of a person is displayed on a drawn background. Further, there is a connection between the advertised product and the *type of people* portrayed in the advertisements, in a sense where advertisements for products directed towards women have women depicted in them, and advertisements for men's products portray men. In addition white women are the kind of people that are portrayed most frequently, while there are only three coloured women present in the photographs. Additionally, very few advertisements have men in their pictures, and when a man is depicted it is very often together with a woman. The pictures of people are of different natures. They are found in three different layouts, firstly, models only shown from the neck and up put focus on the hair or face, secondly, full-length portraits emphasise the clothes, and finally the advertisements that picture people with very little clothing from the waist up, creating a pure, uncovered, and sensual spirit. Although many of the photographs show lightly dressed people, most of them can be associated with purity and sensuality. Hence, applying *sex* to sell is used for the right purposes in the advertisements in the magazine, since the products that are advertised by applying sex appeal are those that have connections to sexy appeals. Whenever sex appeal is applied it is used to create an atmosphere of femininity and not in a dirty way. Finally, the majority of advertisements include a simultaneous depiction of a person and the product advertised.

Subunit 2:2 Marie Claire, France

Regarding *display copy*, a type of *direct headlines* used in the advertisements in the French version of Marie Claire is *assertion* headlines. In the advertisements these headlines state promises of some kind or claim, by mentioning a feature the product can do or provide the user with, that the product can do or achieve something. Conversely, *command* and *how-to statements* are not used anywhere in the magazine's advertisements. Further, *news announcements* headlines are only found in a few advertisements. In the French Marie Claire it is much more common to announce news information in the body copy, rather than express it already in the headline. When it comes to *indirect headlines*, *puzzling* headlines are found in the magazine, mainly in terms of questions and unfinished sentences that usually are used to lure the reader into the rest of the text. However, in the advertisements where the puzzling headline is the only text, a picture provides an answer to the statement. Conversely, *association headlines* are used in the advertisements that try to connect the product with a certain lifestyle or image. Finally, there are advertisements in the magazine that do not contain a headline at all. These are advertisements that only include brand or product name.

The *body copy* in several advertisements in Marie Claire, France, has an *opening* that carries the *theme* of the advertisement into the rest of the body copy. Most often this is done by providing a sentence that creates curiosity, as for example mentioning the results the product can bring, or simply state the different new components that now are included in the product.

However, the *closing* sentence of the advertisements' body copies rarely includes a *call to action*. When it occurs it is only in the form of providing information on where to find the product. *Facilitators*, on the other hand, are present in several advertisements, and are in the form of telephone numbers that, when used, provide information about where to find the product. However, one incentive offer was used in an advertisement, where the reader is offered a free package consisting of different products if buying two products. Almost all advertisements throughout the magazine use some kind of *identification* by placing the brand name at the bottom of the page, either in the right lower corner or in the middle. There are however, advertisements that have this identification placed in the upper right corner or in the middle of the advertisement. Slogans are only used on a few occasions and then only when the advertisement is directed towards providing an image or an emotion. Ultimately, there are advertisements that do not contain a body copy at all, since a picture, product name, and an occasional headline is the only elements present in the advertisements. Hence, no opening or closing can be identified in these advertisements.

There are body copies in the advertisements that, when considering the *actual body of the body copy*, provide support or proof to a *claim* that was stated in the headline. This is mostly done by enhancing the specific features of the product, and through explaining how the product actually achieves what the headline has promised. However, even though some advertisements display a body copy that explains how or why a certain *benefit* is to be obtained, none of these are directly connected to a benefit headline. Moreover, all advertisements that carry a body copy present the points and issues in a *logical* manner, meaning that the points start from the most important issue and end in the least important, or vice versa. Furthermore, the displayed issues in the advertisements also contribute to an overall picture of the product. *Transitions* are found in the advertisements in the French Marie Claire, and do mostly occur in advertisements that carry long masses of text. However, there are also examples where the body copy does not apply transitions, but still is easy to read and comprehend. On those occasions, the text is still readable since it only consists of single words or short sentences; thereby the text is not in need of transition words in order to become understandable.

Concerning the *types of body copy* used in the advertisements, a *straightforward* approach is frequently found in the advertisements. This type of body copy provides factual information that is displayed as if spoken from an anonymous source. Moreover, a *narrative* type of body copy is in the advertisements found to be presenting information as a story mostly told in the first person perspective. This type of body copy is, throughout the advertisements, found in advertisements for new products. When an *explanatory* body copy is applied in the advertisements in the magazine, it explains how a specific product helps a user, or offers the user certain features connected to the product. *Dialogue* and *translation* are types of body copies that are not used anywhere in the French version of Marie Claire. Lastly, the only advertisements that are excluded from these types of body copy are the advertisements that only display a photograph with the brand name included. The reason for not mentioning any specific body copy as used in them is the simple fact that they do not carry any body copy.

Regarding the *typography* in the magazine's advertisements the *serif typeface* is used when the advertisement conveys an exclusive message, and do not include much text, hence is easy to read. The *sans-serif typeface*, on the other hand, is found in advertisements that carry more and longer masses of text than what the advertisements that use the serif typeface do. When applied the letters appear to be clean and neat. In addition, some advertisements have blended

the sans serif- and serif typeface, but then only between the headline and the body copy, and not mixed inside the body copy or the headline.

The *line length* is, in most cases, taken under consideration, meaning that when an advertisement contains a lot of text it is divided up into paragraphs, or shorter line lengths. However, there are examples of advertisements that do not include much text, that have given text with larger type size shorter line lengths compared to text with smaller type size. Considering *all caps*, there are advertisements in Marie Claire, France, that apply all caps. However, when capital letters are used, it is either the headlines, or the actual product name that uses all caps, which often are letters that are set in larger type sizes, thereby not affecting readability. Furthermore, the advertisements that solely use capital letters also contain very little amount of text. The advertisements also show the usage of combinations of both capital and lower letters, which is the most commonly applied way to display letters in the advertisements. Either the headline is all caps, while the body copy continues on as an ordinary text starting each sentence with a capital letter continuing on with low letters, or the whole advertisement, including the headline, uses ordinary sentences that start with a capital letter and continues with low letters. *Italics* is only used in headlines, which most often are short, hence the text is, despite being set in italics, easy to read. The *type design* used in the advertisements in the magazine is clear and easy to read, since most advertisements use fonts and letters that are easy to distinguish and not altered in any way. Exceptions are the advertisements that use handwriting, which makes the text a bit harder to read.

Reversed letters are commonly used, and are mainly applied as white on a dark background. It is not applied on long text blocks, but rather in short sentences or paragraphs. It is used in order to maximize *contrast* between the background and the foreground, which is, throughout the advertisements, taken under consideration. When a light background is used, a darker colour is applied to the text and vice versa, making the text appear more clearly and hence easy to read. Additionally, *surprinting* is also used very frequently, and the text is, with some few exceptions, placed upon areas of the advertisement that do not interfere with the readability of the text.

The *type of picture* used in all advertisements in the French Marie Claire are photographs, or photographs that have been altered by using computer technology, except for four advertisements, which are simple sketches, a painting and a drawing. Further, the advertisements in the magazine show a clear connection between the depicted *types of people* and the advertised products. This is apparent since advertisements containing products directed towards women have women portrayed in them, and advertisements for men's products depict men. Moreover, the most commonly applied type of people is white women, while only five women are coloured of which two, when depicted, are accompanied by white women. The men depicted are all white, and appear together with women. The people in the photographs are depicted in three different ways, namely only show the head of the model, the body from the waist and up, and lastly full length portraits of the models. These different angles often depend on what product that is being advertised, for example, photographs that only show the head of a model, often advertise products that are to be used on the face or hair. In fact, only ten advertisements use *sex* as a selling point. Moreover, *sex* appeal is used in advertisements for products that, at times, do not seem to have anything to do with the sex aspect, as for example an advertisement that depict a white woman showing lots of skin, and only covering her breasts with her hands, appearing in an advertisement for the soap Lactacyd. In addition, advertisements that show a lot of skin, but must do so in order to be able to show the product, are not considered using sex appeal as a selling point.

4.2.3 Colours in Advertising

Subunit 2:1 Cosmopolitan, France

Colours in the advertisements are used to create *contrast*. First, combining two very different colours in terms of shade and intensiveness creates contrast. For example, when depicting a person in an advertisement, the background colour is often either white or black in order to create as much contrast between background and the person in the picture as possible. In addition, contrast appears when bright and intense colours are used in dark surroundings. The colours most used to create contrast are black, white, red, and yellow. However, some few advertisements have colours that are matched with each other and seem to blend rather than display contrast.

The use of colour *symbolism* in the advertisements further adds a dimension to colour usage. *Red*, for example, which is the third most common colour in advertisements in the magazine, is generally used to connect colour with product and reflects a sensual, romantic, and sometimes even sinful atmosphere. Only in a few advertisements is red used to simply create contrast with no connection to the product itself. Light and dark shades of *blue* occur quite equally often but seem to have different functions. While light blue resembles freshness and a light mood, dark blue reflects brand colours and is mainly used to create contrast on white backgrounds. *Yellow* is a quite rare colour in the advertisements in the French *Cosmopolitan*, conveying energetic feelings. Nevertheless, it is mainly used in an otherwise colourless environment to attract attention to a certain feature of an advertisement rather than conveying a certain mood or atmosphere. Just like yellow, *green* is a colour that is sparsely used in the advertisements. In the advertisements that do include green the colour is generally low in intensity and used as a fresh background colour. Only in one advertisement is green used to resemble nature and forest. The second most frequently occurring colour in the advertisements is *black*. First, black is one of the most applied colours to create contrast between different elements in the pictures. Second, black is used to emphasise elegance, mystery, and depth. Last, even if no part of the picture includes the colour, black is repeatedly the colour of the text on light backgrounds, resulting in a text that is easy to read. The most frequently used colour throughout all advertisements in the magazine is *white*, which is used to create contrast between the different elements of the picture, and appear as the colour of the text on a dark backgrounds, hence facilitating the reading of the text. Nevertheless, white is mainly used as a background colour with a neutral expression in combination with other light colours creating a sense of purity.

In addition to the basic colours discussed above, other colours also appearing in the advertisements are pink, purple, and gold. In the advertisements where pink is quite pale and scarcely used, it reflects a sense of purity, freshness, and romance, as well as being very 'girly'. Pink is rarely used to make an impact of contrast; instead it is often used with other light colours such as white and light blue to maintain a fresh impression. Dark purple reflects a more mysterious atmosphere, while a light pastel purple, just like pink and light blue, conveys freshness. Gold, even though not very frequently occurring, conveys a feeling of luxury.

Most of the advertisements in the French version of *Cosmopolitan* use a relatively narrow *range* of colours as mainly basic colours and few nuances are used. Very few advertisements have a wide colour range as they include many colours of which most of them are pastels and other nuances of basic colours.

Subunit 2:2 Marie Claire, France

Colour contrast in the advertisements in the French version of Marie Claire is emphasized, meaning that the background colour often stand in contrast with other elements of the advertisements. Conversely, there are examples of where a background is set in dark colours, and the product is depicted in either light or intense colours, as for example red, hence creating emphasis on the specific features in the advertisement. The colours that most frequently are used in order to create contrast are black, white, and red.

The colours in the advertisements also convey different meanings, implying colour *symbolism*. The colour *red*, for example, is most often used to symbolise emotions such as passion, excitement, and power. On some occasions, red is the actual colour of the product and is therefore also used to portray the product. Red is, only in a few advertisements, used to create contrast with no connection to the product. *Blue* is the third most common colour in the advertisements and primarily occurs in a light shade in skin care and make-up advertisements, where it symbolises calmness, purity, and freshness. In the few advertisements where dark blue is used, the colour is applied as a background colour, in combination with lighter colours, thereby facilitating contrast building. *Yellow* is used very sparsely and most often function as a highlighter, meaning that it is applied to advertisements in order to make products stand out from dark backgrounds. Additionally, it is used to make the advertisement radiant, or simply refer to sunlight. The seldom-used colour, *green*, most often refers to nature, and is in advertisements used as a background colour. The second most frequently used colour in the magazine's advertisements is *black*, which most often is used to create contrast between the different elements in the advertisements, as it often occurs as a background colour where a product is brought forward with a bright colour, as for example white. In addition, black symbolises darkness, power, elegance, and mystery in the advertisements in the magazine. Lastly, whenever a light background is used, black is the most frequently applied text colour, facilitating readability. The most commonly found colour in the advertisements is *white*. It is applied in order to create contrast between different elements in the advertisement, as for example white letters on a black background, which enhances the readability of the text. However, white is most commonly used as a background colour, enabling for the rest of the elements of the advertisements to step forward and draw attention to them. White often occurs together with light colours, where it symbolises freshness, purity, sanitary, cleanness, and simpleness.

In addition to the basic colours, the advertisements in the magazine also include orange, grey, gold, purple, and pink. Orange is used to emphasise happiness, but is mostly used as an attention-getting device, and not as a background colour. Grey is used on advertisements for products that are to be used by men, or in advertisements that carry a 'clean' and simple message. The advertisements that contain grey, mostly has a greyish tone that applies to all elements in the advertisement, making it feel toned down and reliable. Gold is mostly used in order to create luxury, and royalty. Purple is also used to create mystery and radiance, but also to make the appearance a bit exotic. Finally, light pink is often used in combination with white, where it symbolises happiness, freshness, 'girliness', and simplicity. Dark pink, on the other hand, is at times used as a background colour, but mostly it is added to features in the advertisements in order to symbolise exoticness and mystery.

When looking at the *range* of colours that the advertisements in the magazine include, it is evident that the majority mainly use basic colours with few nuances, indicating narrow colour ranges.

4.3 CASE 3: PRINT ADVERTISING IN TURKEY

Muslim countries tend to prefer an indirect approach when communicating the advertising message as they use emotional appeals more frequently than rational ones, resulting in a use of visual components rather than a lot of copy. Consequently, few words carry full meaning, where the advertisements do not include a great deal of information and explicit details. Ultimately, Muslim countries tend to avoid direct comparative advertising, as it is not desirable to compete at the cost of harming somebody else. (Al-Olayan & Karande, 2000)

4.3.1 Advertising Message

Subunit 3:1 Cosmopolitan, Turkey

In observing what *dimensions of tone* that are used in the advertisements throughout the magazine, an *argumentative* tone is found in those advertisements that in a direct rational way convey the message, by stating facts about what the product can do and how well it can do it. However, the argumentative advertisements in the Turkish Cosmopolitan, do not address a passive viewer, instead these advertisements address the reader personally, by using personal pronouns. A *narrative* tone is found in those advertisements that try to convince the customer to buy the product by giving it features that rather address a person on an emotional level, and put much emphasis on the picture used and less on the text. Those advertisements that compare the advertised product with competitive products carry a *competitive* tone. However, name of competitive brands are never included. A *non-competitive* tone is also found in the advertisements in the Turkish Cosmopolitan, where the products are presented and recommended without mentioning competition. Moreover, the advertisements that have a *hard-sell* tone, focus on what the product can do and be used for, where the product is available, and provide means to make a purchase favourable, as well as stressing the brand and product name. A *soft-sell* tone, on the other hand, is found in the advertisements that tend to focus on the emotions that the product can convey and create, by establishing an atmosphere around the product with the help of pictures and poetic wording. Further, a *direct* tone is evident in advertisements in which the text is the part of the advertisements that, more than the picture, provides the reader with information about the product. In contrast, an *indirect* advertisement in the magazine shows and stresses the features of the product by the use of pictures and colours. Hence, such advertisements have a tendency to need little text as emotions are conveyed through pictures and colours.

The *message formats* differ between the advertisements in the magazine. First, a *straightforward* presentation is found in advertisements that present pure factual information about the product. To apply an advertisement that *demonstrate* the functions of a product is very rarely used in the magazine, but when appearing it focuses on presenting and demonstrating the different functions of the products. The *comparative* message format is not found in any advertisements in the magazine. The *problem solution/problem avoidance* format is, for the most part, used in advertisements that address a common problem that readers can relate to, and then show how the product can help solve or avoid this problem. *Spokespeople/endorsers* are applied in order to help advertise a product. It is not only celebrities who are to be considered spokespeople/endorser, all people who are easy to recognize and relate to, and people who represent the product are also considered as that. Even though all advertisements do identify the name of brand that is being advertised, some of them can still be considered to be *teasers* since they do not provide enough information about the product for everybody to understand exactly what the product is or can be used for.

Advertisements with only a picture and a brand name, not product identification, are examples of such teasers.

Concerning *message information* present in the advertisements, it is clear that the advertisements containing *price* information are very few. The advertisements that include price are those for certain products available at department stores. Further, *quality* information contains information about features unique for the product such as formulas and effectiveness. Those advertisements that include *performance* information provide information concerning what the product can do, and how well it can do it. Moreover, *components* information only provides the ingredients that are wished to be stressed in order to promote the product are mentioned, and not a full list. *Availability* information found in the advertisements provides where the product can be found to purchase. Yet, none of these advertisements provide information about when the product is available for purchase. Information about *special offers* such as, buy two and get the third for free, special gift boxes for a reduced price, and a certain percentage off when using a particular bonus card is rarely provided among the advertisements in the Turkish Cosmopolitan. In addition, this information does not include any time limitations. *Taste* and *nutrition* information is not found anywhere in the magazine's advertisements, while *packaging* information is found in those advertisements that provide the different shapes and colours of a product. Further, information about *warranties* and *safety* are not used in any of the advertisements. When *new ideas* information is applied it is not the most emphasised information in the advertisement. Almost every advertisement in the magazine provide *Internet addresses* to which people can go and find more information about a certain brand or product line. An Internet address is often shown in advertisements with no other text than that of the product name. However, it is displayed in advertisements for most kinds of products. Last, noteworthy is that some advertisements also display different kinds of bonus cards in combination with a credit card that can be used to buy the product and collect bonus with.

Subunit 3:2 Marie Claire, Turkey

When observing the different *dimensions of tone* in the magazine it is evident that an *argumentative* tone is found in advertisements that provide a lot of specifying and describing text, and convey the message in a rational and direct manner by providing the reader with facts concerning the products abilities, and how well it can perform the certain tasks. However, the argumentative advertisements in the magazine use personal pronouns as means of addressing the reader, hence do not address a passive viewer. Conversely, a *narrative* tone is found in those advertisements that have elements that rather contribute to building a story around the product than having a factual focus. There are, in fact, a few advertisements that contain a whole 'life story' of a product, including who invented it, when and where, as well as the specific features of the product as it can be bought today. These 'life stories' are often written in a very poetic language. The advertisements in the magazine that have a *competitive* tone are not competitive in a direct manner where competitive products are mentioned by name. Instead, these competitive advertisements use an indirect way of competing, by stating that the products are 'the best', 'number one' and 'the only'. A *non-competitive* tone is found in the advertisements that neither mentions products' positions on the market compared to other similar products, nor mention other competing products by name. A *hard-sell* tone is apparent in advertisements that focus on functions, price, and especially the repeatedly mentioning of the name of the product. In addition, these hard-sell advertisements provide information on where the product is available for purchase, and means to make that purchase favourable. In contrast, a *soft-sell* tone is found in those advertisements that, through pictures and words, build an emotional atmosphere around a product, where the image a product can

bring to the customer is more stressed than the actual facts of the product. Moreover, a *direct* message tone is employed in the advertisements where words are the element of the advertisement that conveys the product information. On the contrary, the advertisements that deliver information by the use of pictures and colours, rather than words, have a more *indirect* tone.

As for the *message formats* used in the advertisements throughout the magazine there are two different variations of a *straightforward* message format detected in the Turkish Marie Claire. First, there are advertisements that only focus on providing factual and necessary information about the product, such as price information and information about bonus systems. Second, there are advertisements that contain a 'life story' about the product, which presents straightforward information concerning who invented the product, when and where, and the features included in it, but also allude to emotions. The advertisements that focus on the *demonstration* of the product, use pictures and words to tell, thereby also demonstrating, the reader what the product can help the consumer achieve. *Comparative* formats in the advertisements take an indirect form where no competitive products are mentioned by name. *Problem solution/problem avoidance* formats focus on using both descriptive language and visuals to tell the reader how the product can help the consumer solve or avoid a stated problem. *Spokespeople/endorsers* are sometimes mentioned by name and always depicted in a picture, in order to strengthen the image and trustworthiness of the products advertised. One recurrent spokesperson in advertisements is not a real person, but an animated, easy to recognize, individual. Even though advertisements considered as *teasers* sometimes depict the product in a picture and reveal the name of the product, these advertisements create curiosity about what the product really is and can do.

Concerning *message* information in the advertisements, providing the *price* of the product is very rare. However, one of the advertisements covers four pages of price information on products to buy and collect bonus points on. Information about bonuses and the credit cards to use when buying a product in order to collect bonus points is quite commonly put at the bottom of advertisements throughout the magazine. Moreover, *quality* information is in the advertisement found to include specific features such as functions, shape, and other elements of design, and is the third most commonly provided information in the advertisements. In addition, two of the advertisements also provide the reader with a small sample of the product. Further, *performance* information found in the advertisements includes the aspects of what the product can do, and how well it can do it. *Components* that make up the advertised product do not mention all the ingredients of the product, instead, only the ones that carry unique qualities are mentioned. Moreover, *availability* information mostly takes the form of telephone numbers to call for more information, or addresses to places around the country where the product is available for purchase. Further, information about *special offers*, both appear in advertisements that mention the actual offering that accompanies the product and the time limitation connected to it, but also in those that only provide information concerning the offering in connection to the product. Examples of such are reduced price during a limited time period and products for free when buying something. Neither *taste* nor *nutrition* information is given in any of the advertisements in the magazine. The advertisements in the magazine that provide the reader with *packaging* information, demonstrate the different shapes, sizes, and colours products are found in. Further, information concerning *warranty* and *safety* is not to be found in any of the advertisements in the magazine. Additionally, in those advertisements that *new ideas* are found, this information is not emphasised, nor discussing the advantages that that new idea bring. *Internet addresses* are found in the advertisements in the Turkish Marie Claire, which enable readers to find more information

concerning either the product or the brand. Finally, a large part of the advertisements do not contain any kind of information at all except for the product or brand name. Other advertisements contain a little more information, but still the information content can be very limited as many advertisements only include an Internet address or some other kind of contact information.

4.3.2 Advertising Contents

Subunit 3:1 Cosmopolitan, Turkey

When examining the *display copy*, the observations show that there are advertisements that do not have a headline. Among the remaining advertisements, the *direct headlines*, *assertions* often stress a common problem that the product can help solve. *Command* headlines found in the advertisements do not ask the reader to buy, but politely try to convince the reader to try or feel, the product. To provide a *how-to statement* about the use or function of the product that is being advertised in the headline does not occur at all in any of the magazine's advertisements. When *news-announcing* headlines occur in the magazine, they mostly declare that an already established brand has a new product on the market. As for the *indirect* headlines, headlines in the form of *puzzles* are stated as questions or incomplete sentences, and are applied in advertisements that want to attract the attention of the reader by making him or her curious about what is said in the body copy. Consequently, many of the advertisements with puzzling headlines have a lot of information presented in the body copy. Finally, headlines as *associations* are mainly used in advertisements with little or no body copy that want to convey an image of the product, rather than state what the product is and can do.

There are advertisements, primary image building advertisements, in the Turkish Cosmopolitan that lack a *body copy*, and only display a picture, an identification of the product, and an occasional headline. Even so, the advertisements containing a body copy have an *opening* that is considered to follow and support the *theme* of the text in the advertisements. Such an opening can be a statement about what the product can do, or simply be the first sentence that describes how a product works. Nevertheless, an opening that features the theme of the advertisement often creates curiosity, and makes the reader want to read the whole body copy. As for *closing* the body copy, the advertisements that apply a *call to action* provide an address on where to buy the product, or what credit cards that can help collect bonuses the last thing the reader sees before turning the page. The *facilitators* found in the magazine are Internet addresses and phone numbers to call for more information about the actual purchase of the product. *Identification* of the product by making the product name, logo, and slogan the last thing a person reads before turning the page is found in the advertisements in the magazine. Lastly, there are a number of advertisements without body copy that do close the advertisement in a manner that can be compared to identification. These advertisements provide product name, logo, or a picture of the product at the end, making it the last feature a person sees before turning the page.

Regarding the *actual body of the body copy*, when a headline in the advertisements is found to state a *claim*, the body copy in the same advertisement focus on providing proof and support to that claim. However, even though most do, not all advertisements with a claiming body copy, have a headline stated as a claim. Sometimes the headline can be of a totally different nature just to create curiosity. Accordingly, the advertisements that include *benefit* headlines provide body copies that explain in what way that benefit is derived. In addition, the advertisements in the magazine also have headlines stated as claims, while the actual body

copy is talks about how certain benefits are obtained. Moreover, the body copies in the magazine are *logical*, since the most important issues about the product are stressed in the beginning of the body copy, ending with the least important. Further, also enhancing the logic in the advertisements, *transitions* are used so that paragraphs are connected and the text do not jump from one context to another.

Concerning different *types of body copies*, *straightforward* body copies in the advertisements are written as if told by an anonymous source, and have a primary focus on bringing factual information about the products' specific features and ingredients to the reader. In contrast, *narrative* types of body copies are presented as short stories, written in first and third perspective, and address the reader personally, by telling the reader how her skin or hair can be better by using the product, instead of telling her that people who use the product will get better hair or skin. Nonetheless, *dialogues* between two people as the main focus of body copy was not found in any of the advertisements. The body copies in the advertisements that use *explanations* provide how the products' functions and features work. Further, none of the advertisements contain *translation* body copies that need technical information translated into understandable language.

When looking at how *typography* is used throughout the advertisements *serif typeface* is used in advertisements that include little text, hence increasing the text's readability. *Sans serif typeface* is used in contact information such as store addresses, telephone numbers, and Internet addresses. When used, the letters are neat and blocky, facilitating the reading of the advertisements. Also, advertisements with long body copy tend to be written in sans serif. In addition, a large amount of the advertisements include both typefaces. For example, the heading may be in one typeface while the body copy is in the other.

Most advertisements have considered *line length* since the text is displayed in quite short lines making the text is easy to read. However, in most advertisement the amount of text is quite limited, where only the length of the headline can be discussed. Even in such advertisements the line length seems somewhat thought through as the headline is rather distributed on two short lines than one long. This further eases the reading of the headline. The use of *all caps* throughout a whole advertisement occurs in advertisements with no other text than product name. Just the same, there is certain information that never includes capital letters in its display, as for example Internet addresses. However, capital letters are also used in combination with low letters, as in those advertisements that have body copies that begin a sentence with capital letters and continue the sentence in low letters. Also, there are advertisements that have some words such as heading and product name in all caps, while the rest of the text provide sentences that start with a capital letter and continue on with low letters. Furthermore, to print something in *italics* is done in advertisements that contain very little text. Considering type design, most advertisements apply letters that are easy to read. In the few advertisements that distinctive type designs are used it is in an attempt to imitate handwriting and give the advertisements a more personal touch.

There are advertisements that display text, to a varying extent, in the *reverse* form, where light or white text is printed on black, dark blue, grey, brown, or red backgrounds. This helps to draw attention to the text since a light text on a dark background becomes highlighted and tend to 'stand out'. Moreover, reverse letters are used in advertisements that only have small amounts of text. The reverse technique creates *contrast* between the elements of fore- and background, drawing attention to the text. In advertisements containing large parts of text, contrast is created by applying a dark or black text on a white or light coloured background.

Still, it can be noted that when contrast is created by using a dark text on a light background, many of the advertisements in the magazine apply a dark shade of grey as the text colour. Furthermore, the advertisements in the magazine contain elements of *surprinting*, where text, to some extent, is printed upon the pictures used in the advertisement. Still, the text is not disturbing the comprehension of the advertisement in any way, nor does it seem to cover any important parts of any of the elements of the advertisement. In addition, the text is placed upon areas where it is visible and set in a colour that make it stand out from the picture.

The pictures that are exhibited in the advertisements in the magazine are both designed and displayed very differently. Still, quite a few similar patterns in the use of pictures in the advertisements can be detected. Firstly, photographs are they most common *type of picture* that is applied in the advertisements. The very few exceptions are drawn or computer-made features. Moreover, out of the pictures with drawn features included, more than half also include a photograph, by inserting a photograph on a computer-made drawing for background. As for the *type of people* depicted in the pictures, there is a clear connection between the product and the person depicted. Whenever a Turkish brand or product is being advertised the person in the picture is of Turkish heritage, and when the advertised product is to be used by women there is a woman portrayed. The same applies to advertisements for men's products, in those a man is depicted. Further, most advertisements include people and women with light skin are the, by far, dominating type. In fact, only one picture include a woman with coloured skin, which also is the only picture depicting a coloured person. Additionally, all men in the advertisements are, just like the majority of the depicted women, light skinned. Furthermore, advertisements that depict men also depict women. In addition, the layout of the pictures varies depending on what type of product it is advertising. When full-length portraits are applied it is mostly for products that are to be used on the whole body, as for example clothes, while advertisements for products that are to be applied on the upper body show people from the waist and up or from the neck and up. Finally, when *sex appeal* is used in the advertisements it is used for the right purposes, since the products in such advertisements have a sexy nature from the beginning. What is more, sex as a selling point with dirty undertones is not included in the advertisements in the magazine, even though a large part of the pictures appear to be sexy with people in light clothing. Instead these pictures convey sensuality, innocence, and femininity or masculinity.

Subunit 3:2 Marie Claire, Turkey

Regarding the *direct headlines*, advertisements in the magazine apply *assertions* that either declares something specific about the products that are being advertised, or makes a promise to the reader of what the product can do for its consumers. *Command* headlines in the advertisements politely tell the reader to act in a certain way, as for instance to try the product that is being advertised. *How-to statements* are not used at all as headlines in any of the advertisements. When *news announcement* headlines are found in the advertisements they declare that an already established brand has introduced a new product. Further, considering *indirect headlines*, *puzzle* headlines range from incomplete sentences, questions directed to the reader, and sentences with hidden messages. All of these puzzling headlines do, for the most part, not contribute to an understanding of the message, hence, making it necessary to read the rest of the advertisement to understand the message properly. Lastly, some headlines are formulated to create *associations* to a specific product image or atmosphere. These headlines mainly occur in advertisements with a small amount of text, where they bring a sense of luxury around the product.

As for the *body copy* of the advertisements in the magazine, there are examples of those that totally lack a body copy. In those that do have a body copy, however, almost all have an *opening* that features the *theme* of the advertising message in a way where the opening awakes curiosity within the reader to keep on reading the advertisement. This applies to all kinds of advertisements in the magazine that carry text. In *closing* the body copy, some advertisements urge on a *call to action*, where quite detailed information in terms of addresses on where to find the products that are being advertised is provided. The advertisements put this kind of information somewhere in the end, but occasionally still wrap the advertisement up by providing other information. An example of such other information is *facilitators* in terms of Internet addresses or phone numbers to call in order to ease the collection of further information about the product, and how and where to buy it. Moreover, the advertisements in the Turkish Marie Claire include a closing that *identifies* the product by stating product name, logo, and slogan in the lower right corner of the page. However, even though there are a large amount of advertisements that provide an identification of the product in the lower right corner in both text and picture, many of them are not considered to be closings. This is simply because this identification is the only piece of information in the entire advertisement and is, hence not a body copy and can, therefore, not be considered to be closings.

When examining *the actual body of the body copy*, the observations show that advertisements that have headlines stated as *claims* have following body copies that include facts that give proof and support to the stated claim, thereby strengthening it. In addition, the advertisements include body copies that are supporting certain claims without having those mentioned anywhere in the headline. Moreover, the advertisements that have headlines that mention a product's *benefits* have body copies that explain how these benefits are obtained. Nevertheless, even in advertisements where the initial headline is not stated as a benefit, the body copy is formulated to declare the benefits of the product. Still, although both claim and benefit are identified in many of the advertisements, there are also advertisements that are of neither a claim nor beneficial nature. Such advertisements are those in where the body copy is focused to convey an emotional story around the product or simply describe the components of a particular product. The advertisements in the Turkish Marie Claire have body copies that are *logical* since they present the features of the product beginning with the most important and ending with the least important issue. The logic in text is derived from the use of *transitions* that combine the different paragraphs that facilitate the reading of the text and the understanding of the scope of the advertisement.

A *straightforward type of body copy* is employed in advertisements that contain a lot of factual text in terms of components and formulas that the products are made up of. In addition, the information in the body copy comes from an unacknowledged source. *Narrative* body copies are found to consist of short stories either told by a first person narrator, or written in the words of an unidentified third person. The latter kind of narrative body copies generally address the reader directly by answering a question that has been stated in the headline by telling the reader what the product can do for her or what it can be used for. Furthermore, no information formulated as *dialogues* are found in the Turkish issue of Marie Claire. The body copies of *explanation* type describe how the products work. Finally, advertisements that contain formulas, patented components or ingredients have body copies of a *translation* type where the information is defined and described.

The use of different elements of *typography* proved to be quite similar in a majority of the advertisements. The choice of typeface is, in fact, the element that varies the most in preference. First, the *serif typeface* is used in advertisements with a lot of text in a small font

size. However, in such advertisements the background is almost exclusively white or very light and the text is black or dark; making the reading of the text easy because of the contrast the colour create. Still, the serif typeface is, in contrast to the sans serif typeface, mostly used in advertisements with small amounts of text. The *sans serif typeface* is frequently used in headlines, Internet addresses, and texts that are printed on a dark background. Also, text with a very small font and text that includes a lot of explaining and describing is predominantly printed in sans serif typeface. Hence, the sans serif typeface is dominant in advertisements containing more text than just the product or brand name. Generally, the letters applied in sans serif typeface are neat and blocky. There are also advertisements where both typefaces are used. In such, the headline or product name may be written in serif type face to attract attention and create impact, while the sans serif type face is used in the more informative text that someone reads once interest is already created.

In general, the advertisements with body copy seem to have a thought-through system of how text lines and *line length* are to be designed and placed within the advertisements. For instance, body copies containing large amounts of text are normally divided into two or more paragraphs making the lines of text shorter and easy to read and follow, rather than letting each text line run across the whole page. Printing all text in the advertisements in *all caps* applies to advertisements that contain a limited amount of text as a whole. Additionally, all caps are used in the headline and product name, while the rest of the text is in small letters with capital letters only in the beginning of new sentences. In addition, and on the opposite of all caps, there are advertisements in the magazine that use low letters throughout an entire advertisement. *Italic* text is in the advertisements used to highlight short sentences or certain words in an otherwise non-italic text. Furthermore, the *type design* in the advertisements is well thought through, meaning that the letters are not altered very much, hence are easy to read.

A *reverse* technique, where white text is printed on a black or very dark background, creating a highlighting of the text is found in advertisements with a limited range of colours and little body copy. By reversing text in the advertisements, *contrast* is created, making the text stand out from other elements of the advertisement. Nevertheless, contrast is also created by using a very intense colour on a seemingly colourless background, but also by printing black or other dark text on a white or light background. This contrast between text and background facilitates the reading of the advertisement. Keeping text black on a white background is the primary way of creating contrast in the magazine. Further, *surprinting* is not a disturbing element in the advertisements since the text, firstly, can range from a few words to a few sentences, secondly, is only partly printed on the pictures, and thirdly never covers important parts of the pictures. Moreover, the text is always in a contrasting colour to the colour of the picture, further contributing to surprinting merely being a means to attract the attention of the reader. Additionally, the way surprinting is used can differ. For example, in advertisements for skin- and hair care the part of the surprinting touch upon the, in the body copy, addressed parts of the advertisement, that is hair and face, while in an advertisement for clothes the surprinting is placed at the bottom or in the margin of the picture, where it does not cover any part of the clothes shown in the picture.

When examining the use of *pictures* in the advertisements, the observations show that almost all advertisements contain some kind of picture, where photographs is the most common *type of picture* used. The advertisements that do not include a photograph have applied drawings. There are, though, pictures that contain a picture that is displayed on a one-coloured background that more resembles a drawing of some kind rather than a picture. When looking

at the *kind of people* in the pictures it is evident that the advertised products direct what types of people that are to be depicted in the advertisements. When Turkish products are advertised the people in the advertisements are of Turkish heritage, and when the advertised product is directed towards a female audience, women are portrayed in the pictures. This is also true for advertisements containing men's products, since a man then is depicted in the picture. The advertisements in the magazine mostly portray white women, since only two coloured women appear in them. When men are portrayed in the advertisements women are also depicted in the same advertisements. Also, when a person occurs in an advertisement, a picture of the product itself is put somewhere in the advertisement as well. The design and use of pictures can differ widely between advertisements depending on the characteristics of the products that are being advertised. If the product is to be applied in the face, the photograph show the face in close up from the neck and up, while if the product is to be used on the body, as for example clothes, full-figure portraits are applied. Finally, *sex appeal* is in the advertisements used for the right purposes since the products that are being advertised by using sex appeal often carry a sexy aura even if the sex would not have been included in the first place. The advertisements in the magazine that apply sex as a selling point do not have dirty or pornographic undertones, they are merely using sex to illustrate purity, innocence and strength.

4.3.3 Colours in Advertising

Subunit 3:1 Cosmopolitan, Turkey

The majority of the advertisements in the magazine are coloured in a way where the *colours* are used to create *contrast* between the elements of the advertisements. For example, white and black are often used together, in both background and text, as these colours contrast each other sharply. Indeed, to put dark colours against light colours is the dominant way of creating contrast. Next, elements in the advertisements that are to be stressed and attention drawing are put in very intense colours, such as red, yellow, or orange. However, there are advertisements that use colours in the opposite way. Indeed, some actually seem to use the colours to rather match each other and create a unity instead of using them to contrast each other. This mainly occurs in advertisements for perfumes that use light colours and clothing.

When studying the colours in the advertisements, certain ways of using colours as a means of *symbolism* was detected. First, *red* is mainly used to reflect attitude, power and sensuality. Moreover, red is also used to simply attract attention to an element in an advertisement without conveying a certain mood or feeling. Still, red is a colour that is sparsely used in the advertisements in those where it occurs. *Blue*, is used with a totally different symbolism than red. The symbolism additionally differs whether a light or a dark shade of blue is applied. For example, light blue is often the colour of the background in advertisements conveying a fresh and healthy atmosphere, while dark blue is almost exclusively used to highlight the presentation of a brand name *Yellow* is a colour that is both seldom and sparsely applied in the Turkish *Cosmopolitan*. When it is used it is merely to stand out and highlight a certain element of the advertisement that is to be stressed upon. *Green* is, just like yellow, rarely used. When it is, however, light green creates a calm and fresh atmosphere while dark green merely makes an impact and attracts attention to certain elements. *Black* generally symbolises depth, mystery, and power, but also elegance and style, depending on the nature of the product that is advertised. In addition, there are advertisements that only include black as the colour of the text, generally on a white background. Finally, *white* is not used as a colour that draws attention to it, except when used on text on a dark background. On the contrary, white is mainly either used to blend with the rest of the colours in the advertisement to create a natural, pure, and fresh atmosphere, or to create a contrast so that other elements of the

advertisement are emphasised by having the background or a frame around the picture in white.

Moreover, apart from the usual basic colours, colours like pink, purple, grey, gold, and orange are also applied to a noteworthy extent in the advertisements. First, pink is a colour that convey a pure and innocent image to the products. Light shades of purple also convey a fresh feeling. Still, when a dark shade of purple is used with other dark colours it gives the advertisements an aura of mystery. Grey is primary used with black and white in advertisements with low intensity, but also as a supplement for black as the colour of text in advertisements with light backgrounds. This makes a less harsh impression but does not make the reading of the text more difficult. Orange is used in the same way as yellow. Gold, however, has the purpose of conveying a sense of elegance and luxury.

Most colours used in the magazine are basic colours, making the *range* of colours quite narrow. Indeed, only fifteen advertisements have a wide range of colours as they contain a lot of different shades and pastels of the basic colours.

Subunit 3:2 Marie Claire, Turkey

The use of *colours* in the advertisements in the Turkish Marie Claire seems primary to be to create *contrast* between the different elements of the advertisement so that certain parts are highlighted and attract the readers' attention. This is done by using dark colours in combination with light colours, or to have an element of the advertisement in a very intensive colour, in an otherwise quite colourless environment. Nonetheless, the colours in some advertisements seem to be chosen to blend into each other so that background, picture, and text match rather than contrast each other.

Different colours also seem to carry certain *symbolism* when used in certain advertisements. First, *red* often symbolizes sensuality, mystery, and boldness, and is widely used together with other dark colours. Red is also associated with something being vivid and full of life. Otherwise, red is used to highlight certain words in a headline, as it is a quite intensive colour and, hence, create contrast to most other colours. Concerning *blue*, the colour is used very differently depending on if it is light or dark. For instance, light blue is used to symbolize freshness and a calm atmosphere, while dark blue is mostly used to attract attention to, and emphasize, certain elements of an advertisement. *Yellow* is not used very frequently in the advertisements, and mainly to highlight certain parts of a text by either making the background or text yellow. Yellow is, for the most part, brought into play in advertisements containing colours like red and green. How and when *green* is included in an advertisement resembles that of blue. For example, light shades of green are only used in fragments of an advertisement to symbolise nature's purity and natural freshness, while dark shades of it tend to have low intensity and is put as the background colour. Overall, green is a sparsely used colour in the observed advertisements. *Black* is primary used for two purposes. First, it is used to create a focus on specific parts of the advertisements. This is done by using black as the background colour where the rest of the elements of the advertisements are in lighter, contrasting colours, or vice versa. Secondly, black is used to make a text easy to read, which is done by either putting a black background behind a white text or, more commonly, put black text on a white or very light background. The latter approach is especially used in advertisements containing a lot of text. As for what the colour black symbolizes in different advertisements, elegance, exclusiveness, and revolt are common associations. *White* is not the most noticed colour. This is because this colour is used in a quite discreet way and with other light pastel colours so that a contrast between colours is not too harsh. Then, white symbolises

purity, neutrality, and freshness. Moreover, in black and white advertisements, white is often used to make up a frame around a dark picture, drawing the attention from the white to the black parts of the advertisement. Yet, white is used to create contrast that is supposed to draw attention to the white parts as well. This is exercised in advertisements with white text on a dark background.

In addition to the basic colours presented above, other colours that are found in the advertisements are pink, purple, gold, and grey. Pink is used to be a sign of vivacity, freshness, and purity. Purple is mainly observed to create a mysterious atmosphere. Gold is a colour that often seems to be used to convey a sense of exclusiveness and luxury. Finally, grey, mainly in a light, is used in combination with either black or white, or both.

Finally, the *range* of colours used shows to be very, or relatively, narrow in a striking majority of the advertisements observed as mainly basic colours with very few colour nuances are used. It is actually only very few advertisements that can be said to have a wide range of colours. These advertisements are mainly make-up and skin care advertisements.

5. DATA ANALYSIS

In this chapter the collected data from the six subunits within each of the three cases will first be compared against previous research in a within-case analysis, in which the analysis for each research question and case is first presented in a table followed by a discussion. Finally, the findings from the three cases will be compared to each other in a cross-case analysis.

According to Miles and Huberman (1994) pattern coding is grouping the summarized data segments into a smaller number of sets, themes, or constructs. For qualitative analysts this pattern coding has the important function of reducing a large amount of data into less and smaller analytic units (Jakobsson, 1994). These units are summarized in tables with each research question for each case in individual tables for the within-case analysis, and in tables for all three cases and each research question for the cross-case analysis.

5.1 WITHIN CASE ANALYSIS

This section includes within-case analyses for all cases starting with research question one in section 5.1.1, followed by research question two in section 5.1.2, and finally ending with a within-case analysis for research questions three in section 5.1.3.

5.1.1 Advertising Message

When the collected data about the advertising message within the cases was presented, patterns emerged. Tables 5.1 to 5.3 on the following pages summarize the collected data and display the patterns found within each case.

The patterns found in print advertising in the U.S. regarding the advertising message are displayed in Table 5.1 on the next page. This is followed by a discussion that explains the different patterns.

Table 5.1: Within-case Analysis of the Advertising Message, Case 1: U.S.

Theory	Subunit 1:1 Cosmopolitan	Subunit 1:2 Marie Claire
Appelbaum & Halliburton (1993)/ Dimensions of Tone		
Argumentative	+	+
Narrative	+	+
Competitive	-	-
Non-competitive	+	+
Hard-sell	+	+
Soft-sell	+	+
Direct	+	+
Indirect	+	+
Wells <i>et al.</i> (2000)/ Message Formats		
Straightforward	+	+
Demonstration	+/-	+/-
Comparison	X	+
Problem Solution/ Problem Avoidance	+	+/-
Spokespeople/Endorsers	+	+
Teasers	X	+
Abernethy & Franke (1996)/ Information Content		
Price	+	+
Quality	+	+
Performance	+/-	+/-
Components	-	-
Availability	+/-	+/-
Special Offers	X	X
Taste	X	X
Nutrition	X	X
Packaging	+	+
Warranties	X	+
Safety	X	X
New Ideas	+	+/-
Turley & Kelley (1997)/ Internet Address		
Internet Address	+	+

- + = findings coincide with theory
 - = findings do not coincide with theory
 +/- = findings partly coincide with theory
 X = not found in observations

In both subunits the argumentative tone is found to make direct and logical arguments to the reader, hence implying coherence between the case findings and Appelbaum and Halliburton's (1993) suggestions concerning the *argumentative* dimension of tone. Furthermore, the *narrative* tone in both subunits focuses on building an emotional relationship between consumer and product. Consequently, the use of a narrative dimension of tone is in accordance with Appelbaum and Halliburton's (1993) discussion.

The findings of the case indicate that the advertisements that carry *competitive* tones do not directly compare the product to that of competition, hence indicating that the findings are not in line with Appelbaum and Halliburton's (1993) discussion about the design of an advertisement carrying a competitive tone. The *non-competitive* advertisements in both subunits, on the other hand, focus on the product rather than competition. Consequently, the findings in the case are in accordance to what Appelbaum and Halliburton (1993) present about the non-competitive tone.

Further, since *hard-sell* advertisements in the case stress product name and features, the case findings are in accordance with what Appelbaum and Halliburton (1993) say about the hard-sell dimension of tone. Also, all the advertisements that are considered to have a *soft-sell* tone refer to moods and a certain atmosphere connected with the products, thereby contributing to an agreement with what Appelbaum and Halliburton (1993) say about that.

Direct tone advertisements in both subunits deliver their messages by the use of words, thus proving that the case findings are similar to what Appelbaum and Halliburton (1993) present about how a direct tone conveys the advertising message. Additionally, all advertisements within the case that are considered to be of an *indirect* tone convey message information through the use of images colours. This is also in accordance to Appelbaum and Halliburton's (1993) discussion about the indirect dimension of tone.

Wells *et al.* (2000) describe a *straightforward* message format to be of a informational, factual and, direct nature. All these features are also found in the straightforward message formats in the advertisements in both subunits within this first case. Hence, case findings and Wells *et al.*'s (2000) discussion is in harmony regarding this issue.

The *demonstration* message formats in both subunits have a strong focus on what the advertised product can do for the customer. However, to tell how the product is to be used is not something that is stressed in these advertisements, making the case findings only partly coincide with Wells *et al.*'s (2000) suggestions about what kind of information advertisements with demonstrative message format should contain.

Next, since the *comparison* message format is nowhere to be found in the advertisements in the first subunit, there are no findings from this part of the case to compare with existing theory. However, the second subunit includes advertisements with an indirect comparison message format, where comparison is made with competition by having the product recommended or compared to 'other leading brands'. Subsequently, the findings of the second subunit are in agreement with Wells *et al.*'s (2000) argument on the comparison message format.

Both subunits contain advertisements that have some form of *problem solution/problem avoidance* message format. While the advertisements in Cosmopolitan supply examples of both problem solutions, with clearly stated problems, and problem avoidance, Marie Claire only provide problem solutions in its advertisements without stating the problem. Thus, the case is to a large extent, but not fully, in accordance to Wells *et al.*'s (2000) suggestions of the nature of the problem solution/problem avoidance message format.

Celebrities and other people that someone looking at an advertisement can recognise, relate to, and connect with the product are widely used in both subunits. Hence, what Wells *et al.* (2000) say about using *spokespeople/endorsers* in advertisements fully applies to the case findings.

The first subunit within the case does not have any advertisements that have applied a *teaser* message format. Thereby there is no data available for comparison with Wells *et al.*'s (2000) discussion about teasers for the first subunit. The second subunit, on the other hand, has advertisements that create curiosity by not properly identifying the product, resulting in coherence between the subunit and the Wells *et al.*'s (2000) discussion about the last message format.

Even though few, both subunits in the case include advertisements that provide *price* information, making case findings harmonize with Abernethy and Franke's (1996) suggestions of what information an advertisement can include.

Furthermore, *quality* information about the products advertised is presented by mentioning the characteristics of the products that differentiate it from competitors in both subunits of the case, contributing to correspondence between case findings and information content suggestions made by Abernethy and Franke (1996). Yet, some advertisements in subunit one also offer free samples of a product. This is not mentioned in Abernethy and Franke's (1996) discussion, indicating a lack in theory.

The *performance*, in terms of what the product can do, is stated in advertisements throughout the case. Nevertheless, information on how well a product can do something is rarely mentioned. This leads to a situation where only few advertisements with information about performance can be said to fully coincide with Abernethy and Franke's (1996) discussion about performance. Hence, concurrence is only partial.

There are advertisements in the case that include information about the *components* of the product. However, since they merely provide certain ingredients and materials and not all, the case findings differ from the discussion about components by Abernethy and Franke (1996).

Additionally, even though advertisements in both subunits of the case provide information on where to buy the product, none of them have included information on when the product can be bought. Therefore, case findings and Abernethy and Franke's (1996) discussion about *availability* information in advertisements only coincide to a certain extent.

Information about *special offers*, *taste*, and *nutrition* is not found in any of the advertisements making case and theory impossible to compare.

Both subunits, hence the case, are in accordance with Abernethy and Franke's (1996) suggestion about what information an advertisement can provide and how it is provided in terms of *packaging*, by providing information about the different kinds of packages and colours a product is available in.

As the first subunit does not include information about *warranties* in any of its advertisements, there is no data to compare with theory. Nevertheless, the second subunit has one advertisement that does provide this information in terms of promising 100-mile power train coverage when buying a car. Consequently, the findings from the second subunit are in line with Abernethy and Franke's (1996) warranty information suggestions.

Nowhere in the case can information about *safety* be found. This results in a situation where a comparison between case and theory about how that kind of information is used becomes impossible.

While the advertisements containing *news information* in Cosmopolitan present both new concepts and benefits, the same advertisements in Marie Claire only present news without stressing the advantages that comes with it. Thus, only parts of the case findings can be said to be in accordance with what Abernethy and Franke (1996) suggest that a news informing advertisement should contain.

Finally, just as Turley and Kelley (1997) suggests, most advertisements in the case include an *Internet address* where more information about product and brand can be found.

In Table 5.2 below the emerged patterns concerning the advertising message in print advertising in France are displayed. This is followed by a discussion that explains the patterns further.

Table 5.2: Within-case Analysis of the Advertising Message, Case 2: France

Theory	Subunit 2.1: Cosmopolitan	Subunit 2.2: Marie Claire
Appelbaum & Halliburton (1993)/ Dimensions of Tone		
Argumentative	+	+
Narrative	+	+
Competitive	-	-
Non-competitive	+	+
Hard-sell	+	+
Soft-sell	+	+
Direct	+	+
Indirect	+	+
Wells <i>et al.</i> (2000)/ Message Formats		
Straightforward	+/-	+/-
Demonstration	+/-	+/-
Comparison	+	X
Problem Solution/ Problem Avoidance	+/-	+/-
Spokespeople/Endorsers	+	+
Teasers	+	X
Abernethy & Franke (1996)/ Information Content		
Price	+	+
Quality	+	+
Performance	+	+/-
Components	-	-
Availability	+/-	+/-
Special Offers	+	+
Taste	+	X
Nutrition	X	X
Packaging	+	+
Warranties	X	X
Safety	X	X
New Ideas	+	+
Turley & Kelley (1997) / Internet Address		
Internet Address	+	+

- + = findings coincide with theory
- = findings do not coincide with theory
- +/- = findings partly coincide with theory
- X = not found in observations

Throughout the case, advertisements with an *argumentative* tone, rather than a narrative, tend to make direct and factual arguments for the product, therefore agreeing with the discussion of the same in theory by Appelbaum and Halliburton (1993). Moreover, the advertisements in the case that are found to have a *narrative* tone also agree with Appelbaum and Halliburton's (1993) discussion, as they are dominated by a atmosphere of relationship building between product and consumer.

By not mentioning competition by name, but merely stating that the advertised product is superior or recommended by experts, makes case findings and Appelbaum and Halliburton's

(1993) differ concerning the *competitive* versus non-competitive dimensions of tone. The *non-competitive* tone in the advertisements, however, fully coincides with the above-mentioned discussion.

Since the advertisements with a *hard-sell* tone in both subunits focus on the product's features, functions, and name, it can be concluded that case findings and Appelbaum and Halliburton's (1993) discussion about this dimension of tone match. In addition, those advertisements within the case that hold a *soft-sell* tone do so in accordance with Appelbaum and Halliburton's (1993) discussion, stating that a mood or atmosphere is conveyed through an emotional story in advertisements with a soft-sell dimension of tone.

Appelbaum and Halliburton's (1993) implications on how a *direct* versus *indirect* tone is characterised apply to both subunits as the advertisements with a direct tone provide information about the product through words while the advertisements with an indirect tone convey the message through images and colours. Accordingly, case and theory are in agreement.

According to Wells *et al.* (2000) a *straightforward* message format is informational or factual without the use of emotions or gimmicks. This is also the way to describe a few of the advertisements that hold a straightforward format in both subunits. Nevertheless, since both subunits have advertisements with a straightforward format that present subjective information by applying to emotions within the reader, the case can be said to only partly concur with theory.

The case shows that information about what a product can do for a consumer is common while information about how the product is to be used is not provided. As result, the case differs somewhat from the way Wells *et al.* (2000) describe a *demonstration* message format.

The observations show that the first subunit, *Cosmopolitan*, contains advertisements that use an indirect *comparison* message format where the product is told to be 'better than other products', hence indicating a coherence with Wells *et al.*'s (2000) mentioning of comparison message formats. Since the second subunit, *Marie Claire*, does not contain any comparative advertisements, there is no data to compare with Wells *et al.*'s (2000) discussion.

The *problem solution/problem avoidance* message format in both subunits in the case is used in a way where a solution or way to avoid a problem is often offered without stating the real problem first. Thus, the case partly coincides with Wells *et al.*'s (2000) description of a problem solution/problem avoidance message format that both states a problem and provides a solution to it.

When *spokespeople/endorsers* are used in the advertisements in the case, it is mainly either celebrities or people that are easy to recognise and connect to the products that are advertised. Consequently, the use of spokespeople/endorsers is in line with Wells *et al.*'s (2000) suggestions about this message format.

Observations show that there are advertisements in the first subunit, *Cosmopolitan*, that create curiosity in a way where they, even though product name is mentioned, seem to leave out exact information about what the product is, indicating that the findings in this subunit concur with how Wells *et al.* (2000) describe a *teaser* message format to be. However, the teaser

message format cannot be found in any of the advertisements in Marie Claire, making data from the second subunit impossible to compare with theory.

A small amount of the advertisements in the case provide *price*, thereby concurring with Abernethy and Franke's (1996) suggestions of what information an advertisement can include.

The case shows that the advertisements that talk about specific features of a product refer to the *qualities* that help distinguish the product from other similar products. Thereby, the case proves to be in accordance with Abernethy and Franke's (1996) discussion quality information content.

Both subunits within the case have advertisements that both provide information about what a product can do and how well it can do it. Still, there are also advertisements in both magazines that only supply information about what a product can accomplish, leaving out the 'how well'-aspect. Thus, case findings can only be said to be somewhat in accordance with Abernethy and Franke's (1996) suggestions that *performance* information in an advertisement should include both the 'what'- and 'how well' aspect.

When giving information about the *components* of a product, none of the advertisements in the case provide a full list of ingredients or materials that the product consists of, as should be stated, according to Abernethy and Franke (1996). Thereby a difference and, hence, disharmony, between case and theory is detected.

Abernethy and Franke (1996) mention that information about the *availability* of a product should cover both where and when a product can be found. The case findings, however, show that only information about where the product can be found is provided in the advertisements. Accordingly, case findings only match Abernethy and Franke's (1996) suggestions to a certain extent.

In the case, a few advertisements offer a free product or service when buying a product during a certain period of time. Hence, the case findings about how special offers are conveyed are in line with Abernethy and Franke's (1996) suggestions *special offers* in advertisements.

By providing testimonials of a product's ability and superiority from potential customers in Cosmopolitan makes the first subunit in line with Abernethy and Franke's (1996) suggestions on what information about *taste* should include. Nevertheless, since the advertisements in Marie Claire do not provide any information about taste at all the advertisements, the second subunit cannot be compared with theory concerning taste information.

Nutritional information connected to the advertised products is not at all provided anywhere in the case. This results in a situation where there are no case findings to compare with Abernethy and Franke's (1996) discussion about nutrition information.

Since the advertisements in the case that provide information about the *packaging* of a product present in which colours, sizes, and shapes the product is available in, the case findings are compatible with Abernethy and Franke's (1996) propositions about packaging information.

Warranties and *safety* are two additional information categories that are non-existent throughout the case, and can therefore not contribute to describing the message of the advertisements. Also, since no such information is provided, comparisons between case and Abernethy and Franke’s (1996) discussion about warranties and safety cannot be conducted. The case is in full accordance to Abernethy and Franke’s (1996) suggestions about what information about *new ideas* an advertisement should contain, since both subunits present both new concepts and the benefits of those when presenting new information in the advertisements.

Turley and Kelley (1997) state that an *Internet address*, where the reader of an advertisement can find more information about the product, adds information to an advertisement. The case shows that its findings are in line with this theory.

Table 5.3 below depicts the different patterns that emerged during data presentation concerning the advertising message in print advertising in Turkey, which is further followed by a discussion about the different patterns.

Table 5.3: Within-case Analysis of the Advertising Message, Case 3: Turkey

Theory	Subunit 3:1 Cosmopolitan	Subunit 3:2 Marie Claire
Appelbaum & Halliburton (1993)/ Dimensions of Tone		
Argumentative	+/-	+/-
Narrative	+	+
Competitive	-	-
Non-competitive	+	+
Hard-sell	+	+
Soft-sell	+	+
Direct	+	+
Indirect	+	+
Wells <i>et al.</i> (2000)/ Message Formats		
Straightforward	+	+/-
Demonstration	+/-	+/-
Comparison	X	+
Problem Solution/ Problem Avoidance	+	+
Spokespeople/Endorsers	+	+
Teasers	+	+
Abernethy & Franke (1996)/ Information Content		
Price	+	+
Quality	+	+
Performance	+	+
Components	-	-
Availability	+/-	+/-
Special Offers	+	+/-
Taste	X	X
Nutrition	X	X
Packaging	+	+
Warranties	X	X
Safety	X	X
New Ideas	+/-	+/-
Turley & Kelley (1997)/ Internet Address		
Internet Address	+	+

- + = findings coincide with theory
- = findings do not coincide with theory
- +/- = findings partly coincide with theory
- X = not found in observations

Since all the advertisements with an *argumentative* tone have a focus on providing facts and explanations connected to the products, but still involve the reader by addressing him or her, the case can be said only to coincide to the extent of being very informative with Appelbaum and Halliburton's (1993) discussion about the argumentative dimension of tone. Still, the use of a *narrative* tone, prove support to what Appelbaum and Halliburton (1993) say about advertisements with a narrative tone, as the advertisements in the case with that tone all stress the features of the product that help build an emotional story around the product rather than stress its technical features.

While both subunits have advertisements that hold a *competitive* tone, none of these competitive advertisements mention competing product by name. Hence, Appelbaum and Halliburton's (1993) view of a competitive tone is not compatible with the competitive tone in the case. The use of a *non-competitive* tone, on the other hand, indicates a total coherence between theory and case. This is since the advertisements in the case with a non-competitive tone do not contain any mentioning of other products at all, as suggested by Appelbaum and Halliburton (1993).

The findings from observations indicate that the case is very much in line with what Appelbaum and Halliburton (1993) suggest about advertisements with a *hard-sell* tone. This is evident in the way the advertisements focus on emphasising product name and purchase conditions. Furthermore, by using poetic language and words that rather express emotion when referring to the product, the case findings about advertisements with a *soft-sell* tone are in accordance with Appelbaum and Halliburton's (1993) description of advertisements with that particular dimension of tone.

Appelbaum and Halliburton's (1993) discussion about how advertisements can carry *direct* and *indirect* dimensions of tone is applicable to the case since there are advertisements that convey main information either through words or the use of pictures and colours.

Wells *et al.* (2000) describe a *straightforward* message format to convey information on a factual basis without emotions. In both subunits, this is also the way advertisements that include a lot of facts are structured, thereby indicating coherence between case findings and Wells *et al.*'s (2000) discussion. However, in the second subunit there are advertisements that provide a great deal of information about the product and its origins, resembling a straightforward message format, but still conveying a lot of emotional appeals. As a consequence, the findings in the second subunit do not fully coincide with Wells *et al.*'s (2000) discussion, making the case findings only partially coincide with theory.

The case shows that advertisements that focus on providing a *demonstration* of the product seem to leave out the aspect on how to use the product, and only include information on what the product can do. Therefore, the case findings cannot be said to fully agree with Wells *et al.*'s (2000) suggestions about the design of a demonstrative message format.

In the first subunit, Cosmopolitan, no *comparative* message format is found, resulting in a situation where there are no empirical data to compare with theory. Nonetheless, since advertisements in Marie Claire are found to use an indirect comparison message format by focusing on comparing the product to other 'similar products', the findings from the second subunit indicate coherence with the case and Wells *et al.*'s (2000) proposal about the nature of a comparative message format.

Both subunits within the case show findings that are in total agreement with Wells *et al.*'s (2000) argument about the *problem solution/problem avoidance* message format. This is evident through the way all advertisements that carry such a message format first state a problem before information is given concerning how to solve or avoid it.

To help advertise the product many of the advertisements in the case depict celebrities and experts that are easy identifiable and respected. This indicate coincidence with the case's use of people and the message format that Wells *et al.* (2000) refer to as *spokespeople/endorsers*.

The last mentioned format, *teasers*, can, in both subunits of the case, be found to be used in line with Wells *et al.*'s (2000) discussion about this message format, since these advertisements create curiosity by not providing enough information about what the product is.

The *price* information given in the case is presented in line with Abernethy and Franke's (1993) suggestions, therefore making case findings and theory suggestions compatible.

The case further shows coherence with Abernethy and Franke's (1993) suggestions on how to present the *quality* of a product, since the features of a product in the advertisements are stressed to be what makes the product unique. Also, free samples of products are given in a few advertisements. Abernethy and Franke (1993) do not mention this kind of quality information.

When information is given about the *performance* of a product, both the aspect of what a product can do and how well it can do it almost always included According to Abernethy and Franke's (1993) both aspects should be provided in advertisements that include performance information. Hence, the case is in full agreement.

The way of presenting the *components* of a product in the case do not concur with Abernethy and Franke's (1996) discussion about how component information is to be presented, since only the ingredients and materials that contribute to the uniqueness of the product are mentioned.

Although information about where to find an advertised product is very detailed in both subunits, none of the advertisements state when the product is up for purchase. So, findings from the observations imply that the way *availability* information is given in the case only somewhat match Abernethy and Franke's (1996) argument on how to provide such information.

Abernethy and Franke (1996) describe information about *special offers* to include the time-limited and non-price deals that go with a purchase. This kind of information is only fully included in some advertisements in subunit two, leading to coherence with theory. However, since advertisements in both subunits mainly only provide information about the specific offer, leaving out information about the period of time the offer is valid, the majority of the case findings are not in line with Abernethy and Franke's (1996) advice.

The case findings are in total harmony with Abernethy and Franke's (1996) suggestions about *packaging* information content, since all advertisements in the case with such information provide examples of the sizes, shapes, and colours that a product is available in.

Moreover, there are information categories that cannot be found at all in any of the subunits. These are *taste*, *nutrition*, *warranties*, and *safety*. Thereby, since there is no indication from the case on how such information is presented, the case cannot be compared to Abernethy and Franke's (1996) concerning this.

In addition to a weak emphasis on *new ideas* in the advertisements throughout the case, none of those that do provide this kind of information mention the benefits that come with it. Accordingly, case findings have little coherence with Abernethy and Franke's (1996) advice on how to present new ideas information.

Finally, an *Internet address* is provided in both subunits and enables people to find out more about a product. This is in line with what Turley and Kelley (1997) believe is important to include in an advertisement.

Both subunits show findings of provided information that is not mentioned by Abernethy and Franke (1996) nor Turley and Kelley (1997), hence adding to theory. This information consists of providing the reader with examples of what credit cards to use when buying a product in order to get an as favourable purchase as possible.

5.1.2 Advertising Contents

Just as with the advertising message, patterns began to emerge when the data collected about advertising content was processed. The summarized data, hence the emerged patterns, is depicted in Tables 5.4 to 5.6 on the following pages.

The patterns found during data presentation concerning the advertising contents in U.S. print advertising are displayed in Table 5.4 on the next page. This is followed by a brief discussion about all the patterns.

Table 5.4: Within-case Analysis of the Advertising Contents, Case 1: U.S.

Theory	Subunit 1:1 Cosmopolitan	Subunit 1:2 Marie Claire
Wells et al. (2000) / Types of Headlines		
<i>Direct Headlines</i>		
Assertion	+	+
Command	+	+
How-to Statements	X	-
News Announcements	+	+
<i>Indirect Headlines</i>		
Puzzles	+	+
Associations	+	+
Moriarty (1991)/ Body Copy		
<i>Opening</i>		
Theme	+/-	+/-
<i>Closing</i>		
Call to Action	-	-
Facilitators	+	+
Identification	+/-	+/-
<i>Actual Body of the Body Copy</i>		
Claim	+	+
Benefit	+	+
Logic	+	+
Transitions	+	+
Wells et al. (2000) / Types of Body Copy		
Straightforward	+	+
Narrative	+	+
Dialogue	X	X
Explanation	+	+
Translation	X	X
Wells et al. (2000) / Typography		
Serif Typeface	+	+
Sans Serif Typeface	+/-	+/-
Moriarty (1991)/Typography		
Line Length	+	+
All Caps	+	+
Italics	+	+
Type Design	+	+
Reverse	+	+
Contrast	+	+
Surprinting	+	+
White (2000) / Pictures		
Type of Picture	+	+
De Mooij (1994) / Pictures		
Type of People	+	+
White (2000) / Pictures		
Sex	+	+

- + = findings coincide with theory
 - = findings do not coincide with theory
 +/- = findings partly coincide with theory
 X = not found in observations

Both subunits within the case use *assertion* headlines that mention what the product can do, or provide a promise that it can do it, as well as its benefits. Thereby, the case findings concur with Wells et al.'s (2000) discussion about assertion headlines.

Wells et al. (2000) describe *command* headlines as headlines that politely try to make the reader do something, which the case findings also show, making them in accordance with Wells et al.'s (2000) suggestions.

The first subunit, Cosmopolitan, do not use headlines with *how-to statements*, which in turn leads to a situation where there is no empirical data available for comparison. The second subunit, Marie Claire, however, applies headlines with how-to statements in terms of short, simple, and catchy explanations, but including them in a more indirect way, compared to the by Wells *et al.*'s (2000) discussed manner that implies that how-to statements present a reward to the consumer. Hence, this implies that the findings in subunit two do not concur with Wells *et al.*'s (2000) suggestions.

The findings of the case show that *news announcements* in headlines are used to present new products or modifications of existing ones, which complies with Wells *et al.*'s (2000) description of such headlines.

Wells *et al.*'s (2000) mention *puzzle* headlines as being questions or statements that lure the reader into the body copy. The case findings present that puzzle headlines are used in that manner, making the findings coincide with theory.

The findings from the subunits show that *association* headlines are used as means of conveying certain images and lifestyles hence are in accordance with Wells *et al.*'s (2000) discussion about association headlines.

Both subunits within the case provide body copy openings that include the *theme* of the of the advertisements and use curiosity in order to lure the reader into the rest of the body copy, but also body copy openings that do not present the theme. Hence, the case findings only partly concur with Moriarty's (1991) discussion concerning body copy openings, which implies that all openings should contain the theme.

The case findings indicate that *call to actions* are applied, but not in the by Moriarty (1991) suggested manner, since the call to actions rather consist of polite commands, than information on where or how to find the product, hence the case findings are not coinciding with theory.

Both subunits within the case apply *facilitators* in the form of 800-numbers implying that the case findings coincide with Moriarty's (1991) discussion concerning the use of facilitators in the body copy closing. In addition, the case also implies that Internet addresses are frequently applied as facilitators.

Both subunits provide *identification* in the form of the brand name or logo, but has occasionally placed the identification in the upper left- or right corner, or in the middle of the page, hence the case findings only partly concur with Moriarty's (1991) suggestions concerning identification and its placement, recommending identification to be placed at the bottom of the advertisement either in the right corner or in the centre. However, the case also shows that those advertisements that do not have an actual body copy still provide identification.

Both subunits within the case have body copies that provide proof to headlines that are stated as *claims*, which implies that the case findings are in line with Moriarty's (1991) discussion about body copies with claim headlines. Furthermore, the case demonstrates that even if a headline is not stated as a claim, the body copy can still provide support to a claim.

The case findings show that the advertisements that have headlines stated as *benefits*, have following body copies that explain how and why that benefit is derived. Hence these findings are in accordance with Moriarty's (1991) discussion concerning body copies with benefit headlines. In addition, the findings of the case also illustrate that even if a headline is not stated as a benefit, the body copy can still provide explanations to how and why a benefit is derived.

Moriarty (1991) mentions that the information in a body copy should be presented in a *logical* manner, and since the case shows that the body copies in the advertisements present issues starting with the most important and ending with the least important, the case findings concur with Moriarty's (1991) statement.

The findings of the case show that when *transitions* are used they most often occur in advertisements with long paragraphs providing logic and flow to the text. This coincides with what Moriarty (1991) says about transitions.

Wells *et al.* (2000) describe *straightforward* body copies to have factual information written in the words of an unacknowledged source. Since the case findings imply that straightforward body copies consist of that, these findings coincide with Wells *et al.*'s (2000) suggestions.

The case findings show that *narrative* body copies are presented in story-like manners, and are, in both subunits, displayed in third person perspective, making it in accordance with Wells *et al.*'s (2000) description of narrative body copies.

No headlines in the two subunits have any sort of *dialogue* in them; hence making a comparison with Wells *et al.*'s (2000) description of dialogue headlines is impossible.

Since both subunits within the case have *explanation* headlines that mention how the product is to be used, the case findings concur with Wells *et al.*'s (2000) description of headlines of an explanation type. In addition, the explanation headlines found in the case also cover the aspect of what a product can do.

Nowhere in the body copies of the case are there any technical information that need *translation*, hence a comparison with Wells *et al.*'s (2000) is impossible to make.

The findings in both subunits show that the *serif typeface* is applied in body copies that do not include much text, hence, these body copies are easy to read, making the case findings coincide with Wells *et al.*'s (2000) discussion concerning serif typeface. Moreover, the case findings indicate that serif typeface is applied to advertisements that convey luxurious and exclusive messages.

Wells *et al.* (2000) mention that *sans serif typeface* is clean and blocky, and that long masses of copy are usually not set in this typeface. The case findings present that the sans serif typeface applied is clean and blocky, but does appear in long masses of text. Hence, the case findings only partly coincide with Wells *et al.*'s (2000) discussion.

Both subunits within the case shorten the *length line* as the font becomes smaller, and vice versa, indicating that the case findings are in harmony with Moriarty's (1991) discussion concerning how line length is to be altered accordingly to the type size.

The case findings show that whenever *all caps* are applied it is only in shorter sentences or simply words, thereby not affecting readability in a negative way. This indicates an agreement between the findings of the case and Moriarty's (1991) explanation about the usage and readability of all caps. Additionally, the case shows that a mix of capital letters and low letters are the most commonly used approach throughout the advertisements.

Moriarty (1991) mention that it is not preferable to set a long text in *italics* since it then becomes difficult to read. The case findings show that whenever *italics* are used it is only in shorter sentences or words thereby corresponding with Moriarty's (1991) suggestions.

Both subunits show that the *type design* are not altered dramatically, and include standard letters, thus the case findings are in accordance with Moriarty's (1991) description that mentions that text that is changed, decreases readability.

Moriarty (1991) mentions that when letters in *reverse* are used sparsely, they do not become a problem. Since reversed letters only are used in shorter sentences or in headlines in the case, these findings harmonize with Moriarty's (1991) discussion.

Both subunits within the case have consistently adapted the background colour with the colour of the letters, hence indicating coherence with Moriarty's (1991) statement that the common rule is to maximize *contrast* between the back- and foreground.

The case finding show that whenever *surprinting* is applied, the text is either placed on areas of the picture that do not interfere with the text, or adapted in order to stand out from the picture. This makes the findings of the case correspond to Moriarty's (1991) discussion on surprinting.

White (2000) mentions that photographs are the most commonly applied *type of picture* in fashion advertisements, which makes the case findings in accordance with that since the advertisements almost exclusively apply photographs.

The case findings show that there is a connection between the *type of people* depicted in the advertisements, since advertisements for products directed towards women depict women, and the products designed for men, depict men. Thus, the case findings are in accordance with De Mooij's (1994) discussion concerning type of people. Moreover, the findings of the case also show that the people depicted in the advertisements are presented in a way that is connected to the product advertised. When the advertised product is to be applied in the face, only the face appears in the picture, while advertisements for clothes show full-length portraits.

Both subunits apply a straightforward *sex* appeal but for the right purpose, meaning that they use sex appeals in advertisements for products with an already sexy image; hence the case findings coincide with White's (2000) suggestions on how to apply sex in advertising.

In the process of presenting the empirical findings concerning the advertising contents in print advertisements in France similarities and differences began to show. These similarities and differences are, displayed in Table 5.5 on the next page, and are followed by a brief discussion.

Table 5.5: Within-case Analysis of the Advertising Contents, Case 2: France

Theory	Subunit 2:1 Cosmopolitan	Subunit 2:2 Marie Claire
Wells <i>et al.</i> (2000) / Types of Headlines		
<i>Direct Headlines</i>		
Assertion	+	+
Command	+	X
How-to Statements	X	X
News Announcements	+	+
<i>Indirect Headlines</i>		
Puzzles	+	+
Associations	+	+
Moriarty (1991) / Body Copy		
<i>Opening</i>		
Theme	+/-	+/-
<i>Closing</i>		
Call to Action	+	+
Facilitators	+	+
Identification	+	+/-
<i>Actual Body of the Body Copy</i>		
Claim	+	+
Benefit	+	X
Logic	+	+
Transitions	+	+
Wells <i>et al.</i> (2000) / Types of Body Copy		
Straightforward	+	+
Narrative	+	+
Dialogue	X	X
Explanation	+	+
Translation	+	X
Wells <i>et al.</i> (2000) / Typography		
Serif Typeface	+	+
Sans Serif Typeface	+/-	+/-
Moriarty (1991) / Typography		
Line Length	+	+
All Caps	+	+
Italics	+	+
Type Design	+	+
Reverse	+	+
Contrast	+/-	+
Surprinting	+	+/-
White (2000) / Pictures		
Type of Picture	+	+
De Mooij (1994) / Pictures		
Type of People	+	+
White (2000) / Pictures		
Sex	+	+/-

- + = findings coincide with theory
 - = findings do not coincide with theory
 +/- = findings partly coincide with theory
 X = not found in observations

The case findings show that *assertion* headlines promise the reader that the product will help solve certain problems and that the customer will be rewarded if trying the product. Thereby the findings are in line with Wells *et al.*'s (2000) discussion about headlines with an assertion nature.

The first subunit's, Cosmopolitan, findings show that *command* headlines are used in order to politely suggest some kind of action, hence are harmonizing with Wells *et al.*'s (2000) description of command headlines. Conversely, in the second subunit, Marie Claire, no

command headlines of any kind are found, making a comparison with Wells *et al.*'s (2000) suggestions impossible.

In none of the two subunits where any sort of *how-to statements* found in the headlines, making a comparison with Wells *et al.* (2000) impossible.

The case shows that when headlines with news announcements are applied it is to state that a product is totally new, or has a refined formula. Subsequently, the findings of the case correspond with Wells *et al.*'s (2000) presentation of news announcements headlines. Moreover, the case findings reveal that news announcements commonly appear in the body copy, even if the headline has not mentioned it as new.

Both subunits' findings show that *puzzling* headlines are applied as luring questions or unfinished sentences, thereby concurring with Wells *et al.*'s (2000) discussions concerning puzzle headlines.

Wells *et al.* (2000) describe *association* headlines as carrying lifestyle and image cues. Observations reveal that this is also the way of using association headlines in the case, thus the case findings coincide with Wells *et al.*'s (2000) suggestions.

Moriarty (1991) mentions that a body copy's opening should include the *theme* of the advertisement that lures the reader into the body copy. The case findings do, however, only partly concur with that, since not all openings in the advertisements include the theme of the advertisement.

The case findings show that when a *call to action* is included in the closing of the body copy it takes the form of addresses which provide information on where to find the product hence is fully in accordance with Moriarty's (1991) discussion concerning the closing of the body copy.

The case findings fully coincide with Moriarty's (1991) suggestions concerning *facilitators*, since both subunits provides telephone numbers, and the second subunit, Marie Claire, in addition to that also use incentive offers as a facilitator. Furthermore, the case also shows that Internet addresses are frequently used as facilitators.

Moriarty's (1991) discussion mentioning that *identification* is either the corporate or store signature, preferably placed in the right lower corner or in the centre at the bottom of the page, is only partly in accordance with the case findings, since subunit two, Marie Claire, also placed identification in the upper right corner. In addition, the case also shows that even if an advertisement does not include an actual body copy, identification is however applied.

The case findings show that whenever a *claim* is stated in the headline, the body copy provides proof to that claim, making the case in accordance with Moriarty's (1991) suggestions about body copies in connection with headlines that include claim statements. In addition, the case also shows that even if a headline is not stated as a claim, the body copy can still provide support to a claim.

The first subunit, Cosmopolitan, has advertisements that provide body copies that explain how and why a *benefit*, mentioned in the headline, is derived, hence are in full accordance with Moriarty's (1991) discussion. However, the second subunit, Marie Claire, do not at all

display any headlines including certain benefits, making it impossible to compare to theory. Moreover, the case also display that even if a headline is not stated as a benefit, the body copy might still provide explanations to why that certain benefit is derived.

The case findings show that the body copies in the advertisements are presented in a *logical* manner by presenting facts beginning with the most important issues, and build an overall picture of the advertisement, thereby concurring with Moriarty's (1991) suggestions.

The case findings concerning the use of *transitions* coincide with Moriarty's (1991) discussion about transitions, indicating that they are applied in order to make a text readable.

Wells *et al.* (2000) describe *straightforward* body copies as containing factual copy displayed as provided by an anonymous source. The case findings is in accordance with what Wells *et al.* (2000) mention since both subunits apply straightforward body copies that are factual and are written in the words of an unacknowledged source.

Both subunits within the case apply *narrative* body copies in the sense that they provide 'storylike' information in the first person perspective, hence implying coherence with Wells *et al.*'s (2000) description of narrative approach.

Nowhere in the case do any types of *dialogue* approaches appear, making a comparison with Wells *et al.*'s (2000) discussion not possible.

The subunits within the case apply body copies that use *explanation* by providing information that states how a product works, making the case findings harmonize with Wells *et al.*'s (2000) description of what explanation body copies include.

The first subunit, Cosmopolitan, include information that need to be *translated* in order to be understood, hence are in accordance with Wells *et al.*'s (2000) discussion about a translation approach. The second subunit, Marie Claire, however, does not show any usage of any sort of a translation approach, and is therefore not possible to compare with Wells *et al.*'s (2000) description concerning translation body copies.

Both subunits apply *serif typeface* when there is very little text, thus the text is easy to read, making the case findings in accordance with Wells *et al.*'s (2000) discussion about such a typeface. In addition, the case shows that serif typeface is applied to advertisements that convey messages that are exclusive, and try to create impact.

Wells *et al.* (2000) state that *sans serif typefaces* are neat and blocky, and are not used in long masses of text. The case findings also show that when sans serif typeface is applied the letters are presented as neat and blocky, but are also applied to advertisements with a lot of text, making the case findings only partly concur with Wells *et al.*'s (2000) suggestions.

Both subunits within the case have considered *line length* since the lines are shorter whenever the type font is smaller, and vice versa, thereby concurring with Moriarty's (1991) discussion including that a general rule of thumb is that the smaller a type face gets, the shorter should the line length be.

The case findings show that when *all caps* are applied, it is only on limited amounts of text; consequently the findings of the case are in accordance with Moriarty's (1991) discussion

concerning the use of all caps. Additionally, the case also shows that combinations of capital letters and low letters are the most common approach considering letter combinations.

Moriarty (1991) suggests that if *italics* are to be used, it should not be applied to long texts, which concur with the case findings since both subunits only apply italics on very short text.

The findings of the case show clear and easy to read *type design*, since most letters are not altered, indicating that the findings fully coincide with Moriarty's (1991) suggestions about type design usage.

Both subunits use letters in *reverse* only in short sentences or paragraphs, making the case findings in line with Moriarty's (1991) discussion that if applied sparsely reverse letters are not considered to disturb readability.

The first subunit, *Cosmopolitan*, maximizes the *contrast* between back- and foregrounds, but does also, occasionally, provide text and background that match and blend into each other. Thus the findings from the first subunit only partly coincide with Moriarty's (1991) discussion about colour contrast. The second subunit, *Marie Claire*, however continuously apply colour contrast between back- and foreground, therefore the case findings from the second subunit harmonize with Moriarty's (1991) statement that the general rule is to maximize colour contrast.

The first subunit, *Cosmopolitan*, show findings that coincide with Moriarty's (1991) suggestions concerning *surprinting*, since the findings from that subunit show that whenever surprinting is applied the text is set in a different colour than the background and on areas of the picture that do not interfere with the text. However, the second subunit, *Marie Claire*, on a few occasions, show that surprinting is not used in a satisfactory way, as text and background seem to blend, although mostly applying the suggestions Moriarty (1991) recommend. Consequently, the findings from subunit two, *Marie Claire*, only somewhat, concur with Moriarty's (1991) discussion.

The findings of the case present that photographs are the most widely used *type of picture*, making the findings fully in line with White's (2000) statement that fashion advertisements apply photographs.

De Mooij (1994) mentions that the advertised product directs what *type of people* an advertisement depicts. The case findings show that advertisements for women's products depict women, and advertisements for men's products depict men, hence there is coherence between the case findings and De Mooij's (1994) discussion. In addition, the case also shows that the people in the advertisements are portrayed differently depending on the characters of the advertised product. In fact, when the advertised product is to be used in the face or in the hair, the portrayed person is only showing the face, while advertisements for products that are to be used on the whole body, as for example clothes, are concerned a full-length portrait of the person is provided.

The first subunit, *Cosmopolitan*, show findings that indicate that sex appeal is used for the right purposes in the advertisements since the advertisements that apply it is for products that have a connection to sex in some way, thus the findings concerning the first subunit is in accordance with White (2000)'s discussion about when sex appeal is to be used in advertisements. However, the second subunit, *Marie Claire*, use sex appeals for the right

reasons, but also show findings where sex appeal is used in advertisements where it does not fit with the nature of the product. For this reason, the findings from subunit two only partly concur with White’s (2000) suggestions.

The emerged patterns regarding the advertising message in Turkish print advertising is depicted in Table 5.6 below. The pattern depiction is then followed by a discussion that explains the different patterns.

Table 5.6: Within-case Analysis of the Advertising Contents, Case 3: Turkey

Theory	Subunit 1: Cosmopolitan	Subunit 2: Marie Claire
Wells et al. (2000) / Types of Headlines		
<i>Direct Headlines</i>		
Assertion	+	+
Command	+	+
How-to Statements	X	X
News Announcements	+	+
<i>Indirect Headlines</i>		
Puzzles	+	+
Associations	+	+
Moriarty (1991) / Body Copy		
<i>Opening</i>		
Theme	+	+
<i>Closing</i>		
Call to Action	+	+
Facilitators	+	+
Identification	+	+
<i>Actual Body of the Body Copy</i>		
Claim	+	+
Benefit	+	+
Logic	+	+
Transitions	+	+
Wells et al. (2000) / Types of Body Copy		
Straightforward	+	+
Narrative	+	+
Dialogue	X	X
Explanation	+	+
Translation	X	+
Wells et al. (2000) / Typography		
Serif Typeface	+	+
Sans Serif Typeface	-	-
Moriarty (1991) / Typography		
Line Length	+	+
All Caps	+	+
Italics	+	+
Type Design	+	+
Reverse	+	+
Contrast	+	+
Surprinting	+	+
White (2000) / Pictures		
Type of Picture	+	+
De Mooij (1994) / Pictures		
Type of People	+	+
White (2000) / Pictures		
Sex	+	+

- + = findings coincide with theory
- = findings do not coincide with theory
- +/- = findings partly coincide with theory
- X = not found in observations

The case findings show that *assertion* headlines are used as means of getting the reader to try a product by presenting claims or promises, that stress problems the product can solve or the product's capacity, making the case fully coincide with Wells *et al.*'s (2000) suggestion of assertion headlines.

The findings from both subunits within the case show that *command* headlines are used by politely persuading the reader to act in a certain way, hence are in accordance with Wells *et al.*'s (2000) description of headlines stated as commands.

None of the advertisements within the case are found to have any headlines with *how-to statements*, resulting in no case findings to compare with theory.

Wells *et al.* (2000) mention that *news announcements* headlines state that new products have occurred, or that alterations have been made on already existing products. The case findings are in accordance with that, since news announcements in the two subunits declare that new products from already established brands have occurred.

The case shows that *puzzle* headlines are used in the form of luring questions or incomplete sentences, and is thereby in accordance with Wells *et al.*'s (2000) description of such headlines.

Both subunits' findings show that association headlines are used in order to convey certain images or atmospheres, making the findings of the case coincide with what Wells *et al.*' (2000) describe association headlines to be.

The case findings show that the opening line of the body copy include the *theme* of the advertisements and use curiosity in order to lure the reader into the rest of text, hence fully coincide with Moriarty's (1991) discussion concerning body copy openings.

Moriarty (1991) mentions a *call to action* as a wrap up that provides information on where, or when the product is available. Both subunits within the case apply call to actions, in the form of detailed addresses, making the case findings in line with that. Additionally, advertisements in both subunits of the case also offer the reader information about what credit cards that are the most favourable to use in terms of bonuses when buying a product.

Both subunits within the case apply telephone numbers as *facilitators*; hence the case findings are in accordance with Moriarty's (1991) discussion. Moreover, the case also shows that Internet addresses are used as facilitators.

Moriarty's (1991) suggestions concerning *identification* fully coincide with the case, since both subunits provide identify product name, logo or slogan in the lower right corner or centre. However, the findings of the case also show that those advertisements that do not have a body copy also apply identification.

Both subunits within the case illustrate that whenever a headline is stated as a *claim*, the following body copy provides proof to that claim, hence the case findings concur with Moriarty's (1991) discussion about explaining body copies as a result of a benefit headline. Additionally, the case also shows that even if the body copy provides proof to a claim, the headline is not necessarily stated as a claim.

Moriarty (1991) discusses benefit body copies as a result of *benefit* headlines, hence the case findings concur with that, since the findings of both subunits show that whenever a benefit is mentioned in the headline, the body copy provides explanations to how and why that benefit is derived. Additionally, the case also indicates that even if a headline is not stated as a benefit, the body copy might still provide explanations to that benefit.

Both subunits within the case have body copies that are *logically* presented where the most emphasised information is presented first, indicating coherence between the case findings and Moriarty's (1991) discussion about logical body copies.

The case findings show that *transitions* are used in order to facilitate reading, hence coherent with Moriarty's (1991) discussions about transitions use in text.

Wells *et al.* (2000) describe *straightforward* body copies as containing factual information presented by an anonymous source. Since the case findings present straightforward body copies that follow those guidelines, the case fully coincides with Wells *et al.*'s (2000) description.

The case findings show body copies that are presented as short stories either in first or third perspective, therefore the findings fully correspond to Wells *et al.*'s (2000) discussion covering a *narrative* approach.

A body copy consisting of a *dialogue* cannot be found anywhere in the case, thus no evaluation of whether or not gathered data coincides with Wells *et al.*'s (2000) descriptions about such body copies can be done.

Wells *et al.*' (2000) mentions that body copies including *explanations* describe how something works. The case findings as well show that body copies that explain something describe how it works, implying coherence between the findings of the case and Wells *et al.*'s (2000) discussion.

Translations are not found in the first subunit, Cosmopolitan, consequently making an assessment with Wells *et al.*'s (2000) suggestions, futile. However, the second subunit, Marie Claire, display body copies that provide information that defines and describes formulas and patents, making the findings from that subunit, in coherence with Wells *et al.*'s (2000) description, which states that translation is must be applied whenever technical information need explanation.

Both subunits show that *serif typeface* is applied in advertisements that contain small amounts of text, thereby making the typeface easy to read. Consequently, the case findings are in accordance with Wells *et al.*'s (2000) suggestions concerning serif typefaces.

Wells *et al.* (2000) mention that *sans serif typefaces* are not used in extensive body copies, while the case findings show that sans serif typefaces are used in longer paragraphs of text. This indicates that the case findings are not in accordance with Wells *et al.*'s (2000) discussion. In addition, the case show that there are advertisements that use both sans serif typeface and serif typeface and then most often in the form where the headline is in serif typeface while the rest of the letters use a sans serif typeface.

Both subunits within the case provide shorter *line length* when the type size is small, and make the length of the lines longer when the type size becomes larger, thus the case findings concur with Moriarty's (1991) discussion concerning line length.

The case findings show that when *all caps* are applied it is only in short sentences or words, making the findings in line with Moriarty's (1991) statement that all caps ought to be used sparsely. Furthermore, the case findings reveal that capital letters are also used in combination with low letters.

Italics are used very sparsely and in very small amounts of text in both subunits, meaning that the case findings concur with Moriarty's (1991) discussion on how to apply letters set in italics.

Both subunits within the case show findings that the *type designs* in the advertisements are not altered much, hence easy to read. Consequently, the case findings correspond with Moriarty's (1991) discussion that emphasises the importance of a simple type design.

The case findings show that whenever *reverse* is used it is only on small amounts of text, thus the findings of the case harmonize with Moriarty's (1991) discussion.

Moriarty (1991) mentions that the colour *contrast* between back- and foreground should be maximized. The case findings indicate that contrast is maximized by applying either a dark background with the text in light colours, or vice versa, thus the case findings are fully in accordance with Moriarty's (1991) suggestions.

The findings in both subunits show that when *surprinting* is used it never conflicts with any background details therefore the case findings match the discussion by Moriarty (1991) about how surprinting is to be used.

White (2000) mentions that the most commonly used *type of picture* in fashion advertisements are photographs, and since the case findings show that photographs are the most commonly found type of picture, these findings also harmonize with White's (2000) suggestions.

The case findings show that the *type of people* depicted in the advertisements have apparent connection to the nature of the advertised products, since local brands and products portray persons of Turkish heritage, and when the product is to be used by women, the person depicted is female, and men's products have males portrayed in those advertisements. As a result the findings of the case concur with De Mooij's (1994) suggestions concerning people portrayed in the advertisements. Moreover, the case also shows that the way a person is depicted depends of the characteristics of the product, since advertisements for products that are to be applied in the face, only show the face of the person, and products that are to be used on the whole body depict full-length portraits.

Both subunits' findings show that pure and innocent *sex appeals* are used for the right purposes, since the traits of the products it is applied to have a sexy nature in them. Thus, the case findings coincide with what White (2000) mentions concerning when to apply sex appeals in advertisements.

5.1.3 Colours in Advertising

Finally, when the collected data about colours within the cases was presented, patterns emerged. Tables 5.7 to 5.9 on the following pages summarize the collected data and display the patterns found within each case.

In Table 5.7 below the patterns found in print advertising in the U.S. concerning colours in advertising are exhibited. Further, the patterns are briefly explained in a following discussion.

Table 5.7: Within-case Analysis of the Colours in Advertising, Case 1: U.S.

Theory	Subunit 3:1 Cosmopolitan	Subunit 3:2 Marie Claire
Clarke & Honeycutt (2000) / Colour Contrast		
Contrast	+	+
Moriarty (1991) / Colour Symbolism		
Red	+	+
Blue	+	+
Yellow	+	+
Green	+	+
Black	+	+
White	+	+
Clarke & Honeycutt (2000) / Colour Preferences		
Range	-	-

+ = findings coincide with theory

- = findings do not coincide with theory

+/- = findings partly coincide with theory

Clarke and Honeycutt, (2000) explain that *contrast* is created in advertisements by applying intense and colourful colours to elements of black or white. Observations show that this is also the primary way of creating contrast in the case. Hence, the comparison between the case findings and Clarke and Honeycutt's (2000) discussion leads to coherence. In addition, the case also shows that advertisements in Cosmopolitan tend to create contrast in advertisements by using blue instead of white or black.

Advertisements in both subunits use *red* to express power, passion, and vivacity, which is in line with Moriarty's (1991) discussion about the symbolism of red in advertisements.

In the case, *blue* is generally applied in advertisements to express calmness and purity. Hence the symbolic use of the colour concurs with Moriarty's (1991) advice of how to use it in advertising. In addition, the case displays findings where a distinction between the use of lighter and darker shades of the colour is detected, where light blue often symbolises freshness.

The symbolic use of *yellow* is further also in line with Moriarty's (1991) discussion of yellow being a warm and attention-getting colour.

Since *green* is a colour that is sparsely used to convey a fresh feeling in connection with nature, it can be concluded that the symbolic use of the colour is in accordance to the discussion made by Moriarty (1991) that green is a quiet and close-to-nature colour.

Moriarty's (1991) discussion about the symbolic meanings of *black* is supported by the findings of the case, since black express power and elegance in the observed advertisements.

As *white* tend to express purity and cleanness in the observed advertisements, the use of the colour is coherent with Moriarty’s (1991) suggestive symbolic use of it.

During the observations it became evident that, apart from the colour symbolism mentioned by Moriarty (1991), other colours that also carry some kind colour symbolism are frequently applied in the advertisements in both subunits. In the case, pink and light purple generally symbolises a fresh and pure feeling of a product, while a dark shade of purple conveys mystery. Furthermore, brown conveys trust and stability, while orange makes a strong impression and is highly attention getting.

The case shows a generally narrow *range* in the use of colours in the advertisements. These findings contradict with Clarke and Honeycutt’s (2000) discussion in which it is stated that industrialised countries possess a wide range of colours.

The discussion about the patterns found during data presentation regarding colours in French print advertising is preceded by Table 5.8 below.

Table 5.8: Within-case Analysis of Colours in Advertising, Case 2: France

Theory	Subunit 2.1: Cosmopolitan	Subunit 2.2: Marie Claire
Clarke & Honeycutt (2000) / Colour Contrast		
Contrast	+	+
Moriarty (1991) / Colour Symbolism		
Red	+	+
Blue	+	+
Yellow	+	+
Green	+	+
Black	+	+
White	+	+
Clarke & Honeycutt (2000) / Colour Preferences		
Range	-	-

- + = findings coincide with theory
- = findings do not coincide with theory
- +/- = findings partly coincide with theory

In agreement to Clarke and Honeycutt’s (2000) suggestions on how to use colours to create *contrast* in an advertisement, the case finding show that in the advertisements observed contrast is created by applying contrasting and intense colour to a primary white or black background.

In the advertisements in both subunits *red* expresses romance, sensuality, passion, and power. Hence, the feelings that red is used to convey concurs Moriarty’s (1991) description about red colour symbolism. Moreover, red is occasionally used in advertisements to merely attract attention to specific elements with important text. In such cases, red carries no specific symbolism.

The primary use of *blue* in the advertisements is to convey a calm and light mood, making the case findings in line with Moriarty’s (1991) suggestions of blue in advertisements. Furthermore, a division between light and dark blue, as well as different symbolism of these is also found, where a light shade of blue conveys purity and freshness.

Even though scarce, the use of *yellow* in the advertisements as an attention-getting and vivid colour concurs with Moriarty's (1991) symbolic description of the colour being radiant and attention drawing.

In both subunits' advertisements, *green* is applied to symbolise nature and forest. Hence, a concurrence is found between the case and the symbolism suggestions by Moriarty (1991).

The findings of the case show support to Moriarty's (1991) suggestions of *black* symbolism, as black in the case is a colour that symbolises depth, darkness, elegance, and power.

White in the case primary conveys a neutral atmosphere and a sense of purity and freshness. This is also in coherence with Moriarty's (1991) colour symbolism discussion in which white is considered neutral and clean.

In addition to the colours that Moriarty (1991) mention, there are a number of colours frequently found in the advertisements in both subunits to which general symbolisms can be detached. Both subunits include advertisements where pink transmits a girly mood, freshness, and purity; purple has a way of being mysterious; and gold communicates luxury. Further, the second subunits also includes a lot of orange and grey in its advertisements, Then orange is a colour used to express happiness, while grey makes a reliable and toned down impression.

Both subunits show a use of colours in a quite narrow *range*, indicating disagreement with Clarke and Honeycutt's (2000) mentioning that industrialised countries generally apply a wide range of colours.

Finally, the emerged patterns in print advertising in Turkey on the subject of colours in advertising is displayed in Table 5.9 below and followed by a short discussion.

Table 5.9: Within-case Analysis of Colours in Advertising, Case 3: Turkey

Theory	Subunit 3:1 Cosmopolitan	Subunit 3:2 Marie Claire
Clarke & Honeycutt (2000) / Colour Contrast		
Contrast	+	+
Moriarty (1991) / Colour Symbolism		
Red	+	+
Blue	+	+
Yellow	+/-	+/-
Green	+	+
Black	+	+
White	+	+
Clarke & Honeycutt (2000) / Colour Preferences		
Range	-	-

+ = findings coincide with theory

- = findings do not coincide with theory

+/- = findings partly coincide with theory

The way in which *contrast* is created by the use of different colours in both subunits fully complies with Clarke and Honeycutt's (2000) suggestions about achieving attention-drawing contrast to an advertisement by applying intense colours on white or black features.

Moriarty (1991) state that *red* is a stimulating colour and in advertisements symbolises disobedience, power, and passion. Therefore, the case, in which red is found to symbolise

attitude, power, sensuality, and vivacity, confirm these statements. Also, red is used in advertisements in both subunits to, without expressing a particular feeling, simply highlight specific features.

In the discussion about colour symbolism, Moriarty (1991) declares that *blue* is a calm and tender colour. This is confirmed by the way blue is used, and the moods the colour conveys, in both subunits of the case. Still, in the advertisements blue is further divided into lighter and darker blue where the shades are used differently, as light blue tend to transmit freshness and dark blue is used to draw attention to certain parts of text.

Moriarty (1991) states that *yellow* is an attention-drawing colour that symbolises sunlight, vividness, and radiance. Throughout the advertisements in the case, yellow is applied to merely attract attention to, and highlight certain elements in the advertisements. Consequently, since yellow do not express emotions the case is not totally in line with Moriarty's (1991) discussion about yellow colour symbolism.

Just as Moriarty (1991) describes the symbolism of *green*, the advertisements in both subunits that have applied the colour use it to express calmness, and natural purity and freshness. Therefore, the case is in full accordance with Moriarty's (1991) implications.

By making *black* convey elegance, exclusiveness, and power, both subunits match Moriarty's (1991) examples of black symbolism. However, there are also advertisements in both subunits that have black express a more revolting feeling of a product.

White conveys a neutral atmosphere and brings a fresh and pure feeling to the product in the advertisements it is applied in. This is true for advertisements in both subunits, hence making case findings match with Moriarty's (1991) discussion about white in colour symbolism.

Ultimately, colours carrying symbolism, not mentioned by Moriarty (1991), are found in advertisements in both subunits. Here the case findings show that pink, mainly in a light shade, generally has a pure, innocent, and fresh impression; dark shades of purple are mysterious while light shades of purple are fresh and pure; and gold expresses exclusiveness and luxury. Subunit one, Cosmopolitan, also use a lot of orange to attract attention to certain elements within an advertisement.

By almost only applying few and mainly basic colours, hence indicating a narrow colour *range*, the case cannot be considered to be in harmony with Clarke and Honeycutt's (2000) statement that industrialised countries use a wide colour range.

5.2 CROSS-CASE ANALYSIS

This section of the thesis includes a cross-case analysis concerning all three research questions starting with research question one in section 5.2.1, followed by research question in section 5.2.2, and finally ending with research question three in section 5.2.3.

5.2.1 Advertising Message

This section of the cross-case analysis will reveal similarities and differences in the advertising message in advertising between the three cases of U.S., France and Turkey. In

Table 5.10 below the findings across each case in terms of the advertising message is briefly described.

Table 5.10: Cross-case analysis of the Advertising Message

	CASE 1: U.S.	CASE 2: FRANCE	CASE 3: TURKEY
Dimensions of Tone			
Argumentative	Direct and logical	Direct and factual	Facts and explanations Involve the reader
Narrative	Build an emotional relationship	Build an emotional relationship	Build an emotional story
Competitive	No direct comparison of products	No mentioning of competition by name	No mentioning of competition by name
Non-competitive	Product, not competition	No comparisons to competition	No mentioning of competing products at all
Hard-sell	Product name and features	Product name, features and functions	Product name and purchase conditions
Soft-sell	Moods and atmosphere	Moods and atmosphere through emotional story	Poetic and emotional
Direct	Words	Words	Words
Indirect	Images and colours	Images and colours	Images and colours
Message Formats			
Straightforward	Informational, factual, and direct	Informational and factual Subjective	Factual Emotional appeals
Demonstration	Include What Leave out How	Include What Leave out How	Include What Leave out How
Comparison	Indirect	Indirect	Indirect
Problem Solution/ Problem Avoidance	Problem not always stated Solution/avoidance provided	Problem not always stated Solution/avoidance provided	Problem stated Solution/avoidance provided
Spokespeople/Endorsers	Celebrities and people that are easy to recognise and relate to	Celebrities and people that are easy to recognise	Celebrities and experts
Teasers	No proper identification	No proper identification	No proper identification
Information Contents			
Price	Provided	Provided	Provided
Quality	Specific features that help distinguish Free samples	Specific features that help distinguish	Specific features that help distinguish Free samples
Performance	What is provided How well is rare	What and How well is provided	What and How well is provided
Components	Certain ingredients and materials	Certain ingredients and materials	Certain ingredients and materials
Available	Where is provided When is not	Where is provided When is not	Where is provided When is not
Special Offers	--	Declares What and When	Declares What but not When
Taste	--	Testimonials	--
Nutrition	--	--	--
Packaging	Packages and colours	Size, shape and colours	Size, shape and colours
Warranties	Provided	--	--
Safety	--	--	--
New Ideas	New concepts Advantages	New concepts Advantages	New concepts
Internet Addresses	Provided	Provided	Provided

The U.S. print advertisements with an *argumentative* dimension of tone present direct and logical arguments to the reader. Similarly, the French print advertisements with an argumentative tone supply the reader with direct and factual arguments for the products. Turkish argumentative advertisements also argue in favour of the product by providing facts and explanations, connected to the product, but differ from the other two cases by addressing, hence involving the reader.

Narrative print advertisements in the U.S. focus on building an emotional relationship between customer and product. Correspondingly, an atmosphere of relationship building between product and customer dominates print advertisements in France with a narrative tone. In addition, Turkish narrative advertisements have an obvious emphasis of the particular features of a product that can help build an emotional story around it.

Even though having a *competitive* tone, the first case shows findings that there is no direct comparison between the advertised products and those of competitors. In a similar manner, the advertisements in the second case that have a competitive tone do not mention competition by name, and only compete by stating that the particular product is superior and recommended by experts. Equally, advertisements with a competitive tone in the third case do not mention competition by name either.

Most of the advertisements in all three cases are of a *non-competitive* nature. U.S. print advertising shows that focus in such advertisements rather focus on the advertised product than competition. French advertisements make no comparison to competition, and Turkish advertisements do not mention other products at all.

When applying a *hard-sell tone*, U.S. print advertisement stresses product- name and features. Likewise, French print advertising also indicates an emphasis of name and features, but also the functions of the advertised products. Finally, Turkish advertisements with a hard-sell tone focus on an emphasis of product name and purchase conditions.

In the use of a *soft-sell* tone, U.S. advertisements primary refer to moods and a certain atmosphere connected to the product as a selling point. In the second case, a soft-sell tone is used to create certain moods and atmospheres through an emotional story about the product. In similar manner to the first and second case, Turkish print advertising exercise a soft-sell approach through the use of poetic language and words that express emotions connected to the product.

In a *direct* dimension of tone in all three cases, words are the means to deliver the message information to the reader. Furthermore, the *indirect* dimension of tone conveys message information through the use of images and colour in U.S. print advertising, as well as in French and Turkish print advertising.

In U.S. print advertising, a *straightforward* message format in an advertisement is direct, informational, and factual. In France, on the other hand, this message format, even though being informational and factual, can at time still be subjective by applying emotional appeals to the provided information. In addition, Turkish print advertisements can be both strictly straightforward where the information is conveyed on a factual basis, and less strict straightforward, where facts and information about the product is conveyed with a lot of emotional appeals.

When an advertisement have a *demonstration* tone, the first case have a strong focus on demonstrating what the product can to while information about how the product is to be used is not stressed. Correspondingly, both the second and third case also reveal findings of only providing information on what the product can do and not how it is to be used.

By applying a *comparison* message format to the advertisements, U.S. print advertising indicates an indirect approach of comparing the advertised products to competition by having

the product recommended and compared to ‘other leading brands’. Similarly, French advertisements with this message format compare the products indirectly by claiming it to be ‘better than other products’. Also Turkish advertisements use an indirect comparison message format, as they tend not to mention the name of competing products by comparing the product to ‘other similar products’. Additionally, all three cases provide findings where a comparable message format is not used at all throughout a whole magazine.

The advertisements in U.S. print advertising that carry *problem solution/problem avoidance* message formats always mention how a product can solve or avoid a problem. However, the problem that is to be solved or avoided is not stated as often. This is also true for French print advertising, where problem solution/problem avoidance message format advertisements tend to leave out a statement of the problem. Turkish advertisements, on the other hand, always tend to state a problem first and then provide means to solve or avoid it.

Spokespeople/endorsers in the first two cases are celebrities and people that someone looking at an advertisement can recognise and further relate to the product. Furthermore, Turkish print advertising tends to use celebrities that are easy to identify and experts that are reliable and respected in its advertisements with a *spokespeople/endorsers* message format.

As for the last message format, *teasers*, the findings from the U.S. advertisements show that there are magazines that do not have one single advertisement that can be considered teasers. Still, the advertisements that do carry a teaser message format do not properly identify the product, hence creating curiosity about it. Similarly, French advertising shows evidence that teaser message formats mention the product’s name but leave out information about what the product really is. Furthermore, this case also shows that some magazines do not contain any advertisement that carries a teaser format. Further, the third case, revealing message formats in Turkish print advertising, demonstrate that teaser message formats create curiosity by not providing enough information about the product to tell what it really is.

All three cases include advertisements that provide *price* information. However, it is quite rare across all cases.

In providing information about the *quality* of an advertised product, U.S. print advertising mentions the characteristics of a product that will differentiate it from competitors. Furthermore, samples of product are given in a few advertisements. Likewise, French advertisements present quality information by stressing the specific features that help to distinguish the product from other similar products. Also Turkish print advertisements emphasise the features of the product that makes it unique when providing quality information. In addition, some Turkish advertisements include free samples of products to further show the specific qualities.

When presenting the *performance* of a product in an advertisement, U.S. case stresses information about what the product can do, but rarely describes how well it can do it. The French case emphasises performance information in the aspect of what a product can do in the same way, but also provides information about how well it can perform something. Ultimately, the Turkish case provides similar information to the French case by offering information about both what a product can do and how it can do it.

U.S. advertisements that offer information about the *components* of an advertised product merely mention a few ingredients and materials and not all. This also applies to the way

components information is given in French print advertising, as no full list of ingredients and materials are found in any of the advertisements. In a similar manner, Turkish advertisements only mention the ingredients and materials that contribute to making the product unique.

In presenting information in advertisements about the *availability* of a product, U.S. and French print advertising only supply the reader with information on where the product is available, whereas information about when that product can be found is not included. Correspondingly, Turkish advertisements offer very detailed information about where a product can be bought but do not state when it is available for purchase.

None of the U.S. advertisements grant the reader with a *special offer* in connection to a purchase of a product. Some French advertisements, on the other hand, promise free products of services when buying a product during a certain period of time, while Turkish print advertising present the specific offers but does not mention the time aspect.

The U.S. advertisements do not contain any kind of *taste* information. This is also partly true in French print advertising, as findings show that taste information is not provided at all throughout a whole magazine, but found in another. There, the advertisements provide testimonials from potential customers of a product's ability and superiority. Equal to the U.S. case findings, Turkish print advertising does not provide taste information either.

Findings from all three cases indicate that information about a product's *nutritional* contents is not included at all in print advertisements.

Information about a product's *packaging* in the first case contains facts about the colours the product is available in, and in what different packages it can be found. Also French print advertising provide this kind of information by telling the reader of an advertisement in what colours, sizes, and shapes a product can be found. Packaging information such as colours, sizes, and shapes are, furthermore, offered in Turkish print advertising as well.

While one U.S. advertisement promises certain mile coverage when buying a car, none of the other cases offer any kind of *warranty* information in their advertisements.

Furthermore, *safety* information is not at all presented in any of the advertisements across all three cases.

New ideas information in U.S. advertisements is presented in two ways. Sometimes it is only a new concept of a product that is announced, and sometimes this announcement is followed by an explanation of the advantages that this new concept can bring. French print advertising provides both new concepts and the benefits of these whenever any kind of new ideas information is supplied in an advertisement. Conversely, when new ideas information is included in Turkish advertisements, it is only the concept that is presented, leaving out the benefits.

In all three cases, an *Internet address* is included in an advertisement enabling people to surf in to an Internet site and find out more about the advertised product, service, or brand.

5.2.2 Advertising Contents

In this section of the analysis, similarities and differences in advertising contents across the studied cases will be revealed and discussed. First, the emerged patterns from the within-case analysis in all three cases are displayed in Table 5.11 below and on the next page.

Table 5.11: Cross-case Analysis of Advertising Contents

	CASE 1: U.S.	CASE 2: FRANCE	CASE 3: TURKEY
Types of Headlines			
Assertion	Capacity, promises, benefits	Capacity, promises, problem,	Capacity, promises, problems
Command	Politely persuade	Politely suggest	Politely persuade
How-to Statements	In-direct, short, simple, and catchy explanations	--	--
News Announcements	New or modifications	New or redefined formulas Appear in body copy	New
Puzzles	Luring questions or statements	Luring questions or unfinished sentences	Luring questions or incomplete sentences
Associations	Convey images and lifestyles	Convey images and lifestyles	Convey images or atmospheres
Body Copy			
Theme	Lure with curiosity	Occasionally with curiosity	Lure with curiosity
Call to Action	Polite commands	Addresses	Addresses Credit card = bonus card
Facilitators	800-numbers Internet Addresses	Telephone numbers Incentive Offer Internet Addresses	Telephone numbers Internet Addresses
Identification	Brand name or logo No body copy, still identification	Corporate or store signature No body copy, still identification	Product name, logo or slogan No body copy, still identification
Claim	Provide proof Proof in body copy does not indicate claim headline	Provide proof Proof in body copy does not indicate claim headlines	Provide proof Proof in body copy does not indicate claim headlines
Benefit	Explain how and why Explanation body copy does not indicate benefit headline	Explain how and why Explanation body copy does not indicate benefit headline	Explain how and why Explanation body copy does not indicate benefit headline
Logic	From most to least important	From most to least important	From most to least important
Transitions	Included	Included	Included
Types of Body Copy			
Straightforward	Factual information Unacknowledged source	Factual information Unacknowledged source	Factual information Anonymous source
Narrative	Story Third person	Story First person	Short stories First and third person
Dialogue	--	--	--
Explanation	How; What	How	How
Translation	--	Partly used	Partly used
Typography			
Serif Typeface	Small amounts of text Easy to read Luxurious and exclusive	Small amounts of text Easy to read Exclusive and create impact	Small amounts of text Easy to read
Sans Serif Typeface	Clean and blocky Short and long masses of text	Neat and blocky Short and long masses of text	Neat and blocky Long paragraphs Mixed with serif typeface
Line Length	Considered	Considered	Considered
All Caps	Short sentences and words Mixed with low letters	Limited amounts of text Mixed with low letters	Short sentences or words Mixed with low letters
Italics	Short sentences	Short text	Very little text
Type Design	Considered	Considered	Considered
Reverse	Short sentences Headlines	Short sentences Short paragraphs	Small amounts of text
Contrast	Maximized	Maximized and occasionally matched colours	Maximized
Surprinting	Do not interfere	Do not interfere, or occasionally interfere	Do not interfere

Pictures			
Type of Picture	Photographs	Photographs	Photographs
Type of People	Connection between product and people Present people based on the nature of the product	Connection between product and people Present people based on the nature of the product	Connection between product and people Present people based on the product
Sex	Right purpose	Right purpose	Right purpose

U.S. print advertisements use *assertion* headlines that mention products' capacities, provide promises that ascertain the readers that the product can do it, and benefits connected to the product. French and Turkish advertisements do both also mention the capacity of the product and give promises; however, these advertisements also state problems the product can help avoid.

U.S. advertisements that apply *command* headlines, direct them in a manner so that they polite try to persuade the reader to try the product, while the French advertisements more give suggestions in a polite manner. Moreover, French advertisements, as the American ones, use command headlines when politely trying to convince the reader to try the product.

U.S. advertisements provide *how-to statements* that are indirect, short, simple, and catchy, however, case findings also show that only one American magazine applies such headlines. Additionally, none of the other cases use how-to statements in their advertisements.

In the U.S. and French case, *news announcement* headlines are used in order to declare either new products or altered products. However, the French advertisements also show that news announcements commonly appear in the body copy, even if not mentioned as new in the headline. In the Turkish case however, only totally new products from already established brands are referred to as new.

All three cases use luring questions in their *puzzling* headlines, but U.S. advertisements also use luring statements, while French and Turkish advertisements, in contrast to the U.S., apply unfinished sentences.

U.S., French, and Turkish advertisements all apply *association* headlines as means of conveying images. However, these headlines in U.S. and French advertisements also convey lifestyles, while Turkish advertisements, in addition to images, also convey atmospheres.

In U.S. advertisements an opening that features the rest of the advertisement and uses curiosity to make the reader interested in the rest of the body copy occasionally occurs. French print advertising always has an opening that features the *theme*, but only at times applies a curiosity aspect. Turkish print advertising, on the other hand, always include the theme in the opening, and, in accordance with U.S. advertisements, always applies curiosity in order to lure the reader into the rest of the body copy.

U.S. print advertising use *call to actions* that consist of polite commands, while French and Turkish print advertising apply addresses as their call to actions. In addition, the Turkish print advertising also include information on how to buy the product by telling the reader which credit cards that can be used as bonus cards when purchasing the product.

Regarding *facilitators*, all cases provide telephone numbers to simplify the reader's purchase. Additionally, the cases also provide the reader with Internet addresses that enable information gathering.

In the U.S. advertisements, brand name or logo is provided as *identification*, either placed in the upper left- or right corner, or in the right corner or middle at the bottom of the advertisements. French advertisements, on the other hand, provide corporate or store signatures in the lower and upper right corner, or in the middle at the bottom, of the advertisements. In the Turkish advertisements identification takes the form of product name, logo, or slogan, which is placed either at the bottom, in the middle, of the advertisement or in the lower right corner. Moreover, all cases also show that even if no distinct body copy is provided in the advertisement, identification is still included.

All three cases show that when a headline presents a *claim*, the following body copy presents proof to that claim. In addition, the cases also reveal that even if a body copy provides proof to certain claims, these claims do not necessarily have to have been mentioned in the headline.

While the U.S. advertisements always provide body copies including how and why explanations to *benefits* mentioned in the headlines, French advertisements, conversely, do not always have benefit-mentioning headlines, but when these occur, the body copies always provide explanations of how and why the benefits are obtained. The Turkish advertisements coincide with U.S., in the sense that whenever a headline includes benefits the following body copy gives explanations to how and why that benefit is derived. Moreover, all cases show that body copies that provide information concerning how and why benefits are derived, do not have to be preceded by benefit-mentioning headlines.

All cases have *logic* body copies that start by presenting the most important feature of the product and end with the least important one.

Transitions are included in all three cases, and when applied they facilitate the reading of the text.

The three cases show that *straightforward* body copies present factual information written in the words of an unacknowledged source.

Narrative body copies in U.S. advertisements are stories that are told by a third person narrator, while those in French advertisements are stories written in a first person perspective. Conversely, Turkish advertisements apply stories with both first and third person perspectives.

Body copies presenting *dialogues* between two persons are not found in any of the three cases observed.

U.S., French, and Turkish print advertising have body copies that *explain* how a product works, but U.S. advertisements also describe what products can do.

Translation of technical terms is not applied in U.S. advertisements, and only partly in French and Turkish print advertising where formulas and patents need further explanation.

Serif typeface is in print advertising in U.S., France, and Turkey applied to small amounts of text, hence is easy to read. In addition, in U.S. and French advertisements serif typeface is also used to convey luxurious and exclusive messages. French advertisements also apply it in order to create impact.

U.S. and French advertisements apply *sans serif* letters that are clean and blocky in both short and long paragraphs of text, while Turkish advertisements apply neat and blocky serif typeface letters in long paragraphs, and also, in the same advertisement, mix serif typefaces with sans serif typefaces.

All three cases take *line length* under consideration, since the lengths of the lines are directed by the size of the letters.

Print advertising in the U.S., France, and Turkey only use *all caps* on limited amounts of text. Additionally, all cases also use it in combination with small letters by printing the first letters in the sentences in capital letters and the rest in low letters, or setting the headline in all caps, and the rest as low letter sentences that start with a capital letter.

In all three cases *italics* is only used in small amounts of text, hence not affecting the readability of the advertisements' information.

Type design in print advertising in the U.S., France, and Turkey is taken under consideration, since very altered letters do not appear in the advertisements.

The *reverse* technique is applied in short masses of copy, even sometimes only on words, in U.S., French, and Turkish print advertising.

U.S. advertisements consistently adapt the colours of the back-and foreground in order to create as much *contrast* as possible between those two elements. French advertisements, on the contrary, do maximise colour contrast between back- and foreground but also show examples of when the colours instead match each other, and thereby blend together. Advertisements in Turkish magazines, just like U.S. magazines, adjust back- and foreground colour so that maximum contrast is created.

Surprinting is in U.S. print advertising applied in a satisfactory way, meaning that the text is placed on areas of the picture that do not interfere with the text. Conversely, French print advertising also place text on places of the picture that enables the text to stand out from the picture, but also occasionally show examples of when the text and background melt together. In accordance with U.S. advertisements, Turkish advertisements do, in the same manner as U.S. advertisements, apply surprinting in an adequate way.

The *type of picture* found in U.S., French, and Turkish print advertising is photographs.

All three cases show that there is a clear connection between the advertised products and the *people* depicted in the advertisements. This is evident since advertisements for women's products portray women, while the advertisements for men's products depict males in all three cases. In addition, Turkish print advertising uses people of Turkish heritage when local brands and products are concerned. Moreover, U.S., French, and Turkish advertisements also show a connection between how the people are presented and the nature of the product. This is apparent since advertisements for products that are to be applied in the face portray persons from the neck and up, and those products that are to be used on the body are shown in full-length portraits in all three cases.

Sex appeal in U.S. advertisements have a straightforward nature and is used for the right purposes, since those products that are being advertised in that manner, are products that

already before having been applied with a sexy image, have a somewhat sexy appearance. French advertisements, however, use sex appeal in an adequate way, but do, occasionally, also apply it to products that not at all can be connected to sex, as for example soap advertisements. Sex appeal usage in Turkish advertisements harmonise with that of U.S. advertisements but use a more soft approach, where purity and innocence are stressed.

5.2.3 Colours in Advertising

This section of the cross-case analysis will reveal similarities and differences in the use of colours in advertising between the three cases of U.S., France and Turkey. Emerged patterns are displayed in Table 5.12 below.

Table 5.12: Cross-case Analysis, of Colours in Advertising

	CASE 1: U.S.	CASE 2: FRANCE	CASE 3: TURKEY
Colours			
Contrast	Intense colours on elements in black and white.	Elements in intense colour to white and black backgrounds	Intense colours on black and white backgrounds
Red	Power, passion, and vivacity	Passion, power, romance, and sensuality. Attention-getting	Power, sensuality, and attitude. Attention-drawing
Blue	Calmness and purity Light and dark	Calmness, purity and light mood Light and dark	Calm and healthy atmosphere Light and dark
Yellow	Warm Attention-getting	Vivid and energetic Attention-getting	Attention-drawing
Green	Freshness and nature	Nature and forest	Nature and freshness
Black	Power and elegance	Power, elegance, deep and dark	Power, elegance and revolt
White	Purity and cleanness	Purity, cleanness, freshness and neutrality	Neutral, purity, and discrete
Range	Narrow	Narrow	Narrow

Magazines in the U.S. create *contrast* in their advertisements by applying intense colours to elements of black and white. In a similar manner, contrast is created in advertisements in French magazines by applying elements in intense colours to white and black backgrounds. This is also the way contrast is created between the elements in the observed advertisements in the Turkish magazines. However, findings further show that only U.S. advertisements use blue in a similar contrast creating way as black and white.

U.S. print advertisements have a clear symbolic use of *red* being a colour to express power, passion, and vivacity. Also, in French advertisements, red is a symbol for passion and power, as well as romance and sensuality. Finally, in Turkish advertisements red has comparable symbolism to that of U.S. and France by conveying power, sensuality, and attitude. Despite these similar findings, French and Turkish advertisements also show a further, non-symbolic, use of red by applying it in a merely attention-drawing manner.

In all three cases *blue* is quite similarly used. First, blue is a colour that is primary applied to transmit a calmness and purity in U.S. advertisements. Second, French symbolism of blue is also related to calmness and purity, as well as a light mood. Last, Turkish advertisements use a parallel symbolism of blue by having it express a calm and healthy atmosphere. Additionally, all three cases also present evidence of a difference in application and symbolic use between different shades of blue, where light blue tends to convey freshness in advertisements. Still, only the cases of France and Turkey show a non-symbolic use of dark blue as attention drawing to certain parts in an advertisement.

The U.S. case provides findings of *yellow* being both warm and attention getting in the observed advertisements. In a somewhat coinciding manner, yellow is attention-drawing but rather vivid and energetic colour in French advertisements. In addition, Turkish use of yellow in advertisement is merely attention drawing.

While all three cases show symbolism of *green* being a colour of nature, green in North American and Turkish advertisements express freshness in connection to nature, while French advertisements refer to forest.

Advertisements in the U.S. magazines reveal application of *black* to symbolise power and elegance. French advertisements also convey power and elegance through the way black is used. However, a deep and dark tone is also conveyed in the French advertisements. In agreement, black symbolises elegance and power in Turkish print advertising as well. Still, Turkish advertising also proves to resemble revolt.

Furthermore, a generally similar symbolic use of *white* can be detected between the cases. First, U.S. print advertisements have white to convey purity and cleanness. French advertisements add to that a symbolism of freshness and neutrality, and Turkish print advertisements further stress the discrete role the colour has in advertising.

Apart from the colours mentioned in theory, all three cases reveal a use of additional colours and the symbolism of these. Pink is in U.S. print advertising used to express purity and freshness. In addition to freshness and purity, French advertising also conveys a 'girly' impression through the use of pink in advertisements. In line with the way U.S. and French advertising apply pink in the advertisements; Turkish advertisements include the colour to express a fresh, pure, and innocent atmosphere. Additionally, purple is a colour that in the case of U.S. print advertising is used in different ways depending if it is light or dark. For example, light purple symbolises purity and freshness, while a dark shade of the same colour is mysterious. In the case of France purple also conveys a mysterious feeling of a product. In line with the use and symbolism of purple in the U.S. case, the Turkish case divides purple into dark and light, where dark purple symbolises mystery and light purple freshness and purity. Only in U.S. advertisements is brown used to a considerable extent, where it symbolises trust and stability. Orange, on the other hand, carries a function of being merely attention drawing in both U.S. and Turkey, while it in French advertisements symbolises happiness. Finally, gold carries a similar symbolism in all three cases, namely that of luxury. In the Turkish advertisements the use of gold is further often in an expensive and elegant context.

In the first case a narrow *range* of colours used is indicated, as the advertisements include mainly basic colours with few different shades of each colour. The second case also present findings of a low number, of primary basic, colours, thereby a narrow range of colours used. Last, and with similar findings, the third case reveals a use of a narrow colour range in the majority of the advertisements.

6 CONCLUSIONS AND IMPLICATIONS

In this last chapter the answers to the research questions, stated in chapter one, will be provided by drawing conclusions based on theory and analysed data. Finally, implications for management, theory and future research will be provided.

6.1 CONCLUSIONS

In this part of the thesis answers to the research questions will be given by examining and making sense of the similar and different patterns that emerged during the within- and cross-case analyses in chapter five. The conclusions drawn from the examining and making sense of the analyses are merely valid for the three cases and the subunits within these.

6.1.1 How can the standardisation/adaptation of the message in international print advertising be described?

International print advertising tend to have a conformed way of applying different tones of the advertising message by having argumentative advertisements that are direct and factual; narrative that build emotional relationships; competitive without mentioning the name of competition; non-competitive that make no comparisons to competition; hard sell by focusing on product name and features; soft-sell with an emphasis on moods and emotions; direct by conveying message through words; and indirect where images and colour convey the advertising message. Thereby, international print advertising seems to have an overall standardisation concerning the tone of the advertising message.

The message formats demonstration, comparison, spokespeople/endorsers, and teasers seem to be used in a way that indicates standardisation in international print advertising. This is evident in the way that the message carrying these formats describe what a product can do but leave out how well it can do it, how it stands against competition, the use of people to promote it, and the way properly identification about the product is being left out in the advertisements. However, the findings from this study further implies that adaptation between countries also exist in the way advertisements are presented and structured, as straightforward formats, at times, tend to be more subjective and include emotions, and the extent to which problems are stated varies in problem solution/problem avoidance formats.

As for the information provided in international print advertising, information about price, components, availability, packaging, and Internet addresses seems provided in a more or less similar manner, indicating standardisation. Yet another standardisation is visible in the way nutritional- and safety information tend not to be offered at all. Nevertheless, clear evidence of adaptation in international print advertising is also found, where free samples are occasionally added to quality information. Moreover, information about the performance of a product is not always fully provided and thus also implies adaptation. Particularly regarding information that presents special offers, there appears to be an obvious indication of full adaptation, in view of the fact that no case findings could be found to match the others. Concerning taste and warranty information, there seems to be a certain extent of adaptation of both in international print advertising, given that such information is only provided in one of the observed cases and not in the others. The offering of new ideas in international print advertising gives the impression to be generally standardized, but with a slight adaptation, seeing that the benefits of an announced new idea is not always provided.

After having discussed the first research question by studying Table 5.10 about the advertising message, some more specific conclusions about the advertising message have been drawn, and are displayed below:

- Messages with straightforward formats in international print advertising are adapted to include emotional appeals.
- Descriptive product information in terms of what distinguishes it is standardized in international print advertising.
- Descriptive product information in terms of what the product looks like is standardized in international print advertising.
- Descriptive product information in terms of what the product can do is standardized in international print advertising.

6.1.2 How can the standardisation/adaptation of the contents in international print advertising be described?

As both assertion- and command headlines tend to include the same information throughout the cases observed, the design of these seems to be standardized in international print advertising. Additionally, the same way of luring readers into a body copy and conveying image and atmosphere in headlines throughout the study implies a standardisation of puzzling and associating headlines in international print advertising. On the contrary, the way of providing new information and functional explanations in headlines are adapted to what the news is about and that how-to statements are only found in one case.

Furthermore, there seems to be convincing proof of standardisation concerning the different elements of design in the body copy in international print advertising, as theme, facilitators, identification, claim, benefit, logic, and transitions are each designed in similar ways. The only element of body copy design that seems to be adapted across countries is a call to action closing as different countries tend to provide different kinds of this closing.

Regarding different types of body copy, those containing factual information from an unacknowledged source, and those resembling stories tend to be applied in similar ways, thus indicating standardisation of straight forward and narrative body copies in international print advertising. In addition, since body copies including dialogues are not applied in international print advertisements, there seem to be standardisation toward not applying it. Nonetheless, there are examples of when the application of body copies in international print advertising is seemingly adapted. Findings show proof to that as, even though all explaining body copies describe how a product works, some advertisements imply adaptation by also stating what the product can do. Adaptation is also indicated concerning translating body copies, given that the empirical findings prove that such body copies are not used in all countries of the study.

Although the actual design of the letters used in the texts in advertisements in international print advertising show signs of being adapted, most of the elements concerning the typography actually remain distinctively standardized as, line length, italics, type design, and all caps are used very similarly throughout the advertisements. This also applies to the way text is presented in terms of reverse techniques, contrast building, and surprinting.

Regarding pictures in international print advertising, a clear standardisation pattern is detected between the type of picture and the advertised product, where the product's nature directs what kind of people are depicted and how they are depicted. The only aspect that can be directed towards adaptation is the extent to which sex appeal is used to portray dirty undertones or innocence.

After having discussed the second research question, the following specific conclusions can be drawn:

- When an adapted approach in the usage of typeface is applied, the use of surprinting in advertisements is standardized.
- When an adapted approach in the usage of typeface is applied, the use of contrast in advertisements is standardized.
- The characteristics of a product direct the layout of the picture in the advertisement.
- The characteristics of a product direct the type of people depicted in the advertisement.

6.1.3 How can the standardisation/adaptation of colour in international print advertising be described?

The colour usage in order to create contrast in advertisements in international print advertising point to that colourful colours are applied to white and black backgrounds, indicating that the way contrast is created tend to be standardized. Additionally, the way in which colours are used to convey symbolic emotions seem to be highly standardized in international print advertising, as red is a symbol for power and passion, blue is a calm colour, yellow is attention-getting, green resembles nature, black is elegant, and white is pure. However, there are signs of a few small adaptations in the use of colour in advertising. This mainly applies to red and yellow where red, in addition to its symbolic passionate nature, is merely used to attract attention, and where yellow tend to symbolise different moods and feelings in different countries.

In addition, there also seems to be a general standardized symbolic use of non-basic colours such as pink and purple, and also the way of making distinction between light and dark shades of different colours, as they tend to carry different symbolism. Additionally, international print advertising tends to utilize narrow ranges of colour, indicating that the amount of colours applied in an advertisement seems to be standardized.

Ultimately, the discussion about the third research question has resulted in the following specific conclusions.

- Colours in international print advertising are used to create contrast between the elements of the advertisements.
- Colours in international print advertising are used to convey moods and emotions.
- The lighter the shade of blue, the fresher the conveyed appeal of the advertisement.

- The darker the shade of blue, the lesser symbolic value in the use of the colour.

6.2 IMPLICATIONS

The conclusions drawn in the earlier section of this chapter form a base to some implications on where and how this study can be useful. Thereby, implication directed towards management, theory, and further research are provided below.

6.2.1 Implications for Management

The following implications, to take under consideration when designing an international print advertisement, are the shortcomings of theory and are particularly directed towards advertising managers who want to advertise internationally in women's lifestyle magazines, especially within the countries U.S., France, and Turkey.

Advertising Message

- Quality information
 - Free samples of products

Advertising Contents

- Facilitators
 - Internet Addresses
- Identification
 - Advertisements without actual body copy can still provide identification
- Claim
 - A body copy can provide support to a claim, even if that claim is not mentioned in the headline
- Benefit
 - A body copy can provide explanations to how and why a benefit derived even if the headline is not stated as a benefit
- Explanation Body Copies
 - Can, in addition how the product is to be used, also cover the aspect of what a product can do.
- Type of People
 - How a person is depicted in a print advertisement depends on the characteristics of the product, that is, the parts of the body where the product is to be used is showed in the picture
- News Announcements
 - Might occur in the body even if the headline had not mentioned any news

Colours in Advertising

- Basic Colours
 - Can be divided into different shades of colour, where the light versions most often symbolise light moods and freshness, and the darker are applied as background colours enabling contrast building.
- Symbolism
 - Colours do not always carry symbolism, sometimes they are only used to attract attention

6.2.2 Implications for Theory

Previous research in the area of international advertising provided theories and a base to build a conceptual framework on for this study. This thesis has explored how print advertising is standardized/adapted in international markets by describing the message, contents, and colours within print advertising in the U.S., France, and Turkey. Ultimately, by drawing conclusions based on analyses of empirical data and previous research, a process of further explaining the phenomenon has begun.

Much research has been conducted on international print advertising in many different aspects. A more specific contribution to theory that this thesis has generated is a list of the shortcomings in theory that were found during the process of this research, including issues to be aware of and have in mind when developing or altering an international print advertisement, as presented in section 6.2.1.

6.2.3 Implications for Further Research

The research in this thesis has provided deeper insight of the extensiveness of standardisation/adaptation in international print advertising, and in view of the fact that this phenomenon of needing either to adapt or standardize print advertisements in order to keep up with the escalating globalisation of today's business world, this study makes way for some further interesting research opportunities.

Some suggestions could be to:

- Test the qualitative conclusions on a much larger random sample.
- Conduct the same study on men's lifestyle magazine.
- Conduct the same study but with a more narrow and deeper focus. This could for instance be people depicted in lifestyle magazines.
- Conduct the same study on only one magazine with a larger sample of countries.
- Conduct the same study on magazines with different target markets.
- Conduct the same study on advertisements for specific products.
- Test whether the findings of this study are applicable on outdoor print advertising.
- Test if the qualitative conclusions of this study are in accordance with what the advertisers have intended with the advertisements. This can for example be done by conducting interviews.

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Magazine Observations

The observations were conducted between December 7 and December 20 in the following Women's Life Style Magazines:

Cosmopolitan, U.S., November Issue 2003

Marie Claire, U.S., November Issue 2003

Cosmopolitan, French, December Issue 2003

Marie Claire, French, November Issue 2003

Cosmopolitan, Turkish, December Issue 2003

Marie Claire, Turkish, December Issue 2003

CHECKLISTA FÖR OBSERVATION – SVENSK VERSION

FORSKNINGSFRÅGA 1:

Hur kan standardiseringen/adapteringen av meddelandet i internationell annonsering i tryck beskrivas?

- **Karaktärsdimensioner**
 - Argumentativ kontra Berättande
 - Konkurrerande kontra Icke konkurrerande
 - Påtryckande försäljningsmetod kontra Mjuk försäljningsmetod
 - Direkt kontra Indirekt

- **Format på meddelande**
 - Rakt på sak
 - Demonstration
 - Jämförande
 - Problemlösning/problemundvikande
 - Språkrör/Bekräftare
 - Annonsgåtor

- **Information i meddelande**
 - Pris
 - Egenskaper
 - Utförande
 - Komponenter
 - Tillgänglighet
 - Speciella erbjudanden
 - Vitsord
 - Näringsinnehåll
 - Paketering
 - Garantier
 - Säkerhet
 - Nya idéer
 - Internetadress

FORSKNINGSFRÅGA 2:

Hur kan standardiseringen/adapteringen av innehållet i internationell annonsering i tryck beskrivas?

- **Framhävande Annonstext**
 - Direkta Rubriker*
 - Påstående
 - Befallning
 - Uttalande om Hur
 - Nyhetsmeddelande

 - Indirekta Rubriker*
 - Förbryllning
 - Association

 - **Huvudsaklig annonstext**
 - Början*
 - Tema

 - Avslutning*
 - Bjuda till agerande
-

- Underlättare
- Identifikation

Den egentliga delen av den huvudsakliga annonstexten

- Påstående
- Fördel
- Logik
- Övergångar

Typer av huvudsaklig annonstext

- Rak på sak
- Berättande
- Dialog
- Förklaring
- Översättning

- **Typografi**

- Serif typsnitt
- Sans serif typsnitt
- Radlängd
- Bara stora bokstäver
- Kursiva bokstäver
- Kontrast
- Text på bild
- Design på typsnitt

- **Bilder**

- Typ av bild
- Typ av människor
- Sex

FORSKNINGSFRÅGA 3: Hur kan standardiseringen/adapteringen av färger i internationell annonsering i tryck beskrivas?

- **Färger**

- Kontrast

Symbolik

- Röd
- Blå
- Gul
- Grön
- Svart
- Vit

- **Preferenser**

- Vidd
-

CHECKLIST FOR OBSERVATION – ENGLISH VERSION

RESEARCH QUESTION 1: **How can the standardisation/adaptation of the message in international print advertising be described?**

- **Dimensions of Tone**
 - Argumentative versus Narrative
 - Competitive versus Non-competitive
 - Hard-sell versus Soft-sell
 - Direct versus Indirect

- **Message Formats**
 - Straightforward
 - Demonstration
 - Comparison
 - Problem Solution/Problem Avoidance
 - Spokespeople/Endorsers
 - Teasers

- **Message Information**
 - Price
 - Quality
 - Performance
 - Components
 - Availability
 - Special Offers
 - Taste
 - Nutrition
 - Packaging
 - Warranties
 - Safety
 - New Ideas
 - Internet Addresses

RESEARCH QUESTION 2: **How can the standardisation/adaptation of the contents in international print advertising be described?**

- **Display Copy**
 - Direct Headlines*
 - Assertion
 - Command
 - How-to Statements
 - News Announcements

 - In-direct Headlines*
 - Puzzle
 - Association

 - **Body Copy**
 - Opening*
 - Theme

 - Closing*
 - Call to Action
-

- Facilitators
- Identification

Actual Body of the Body Copy

- Claim
- Benefit
- Logic
- Transitions

Types of Body Copy

- Straightforward
- Narrative
- Dialogue
- Explanation
- Translation

- **Typography**

- Serif Type Face
- Sans Serif Type Face
- Line Length
- All Caps
- Italics
- Type Design
- Reverse
- Contrast
- Surprinting

- **Pictures**

- Type of Picture
- Type of People
- Sex

RESEARCH QUESTION 3:

How can the standardisation/adaptation of colours in international print advertising be described?

- **Colour**

- Contrast

Symbolism

- Red
- Blue
- Yellow
- Green
- Black
- White

- **Preferences**

- Range
-

DIVISION OF THE ADVERTISEMENTS

CASE 1: PRINT ADVERTISING IN THE UNITED STATES

In total, 192 U.S. advertisements were observed and are issued between the two magazines, Cosmopolitan and Marie Claire, as follows:

Subunit 1:1 Cosmopolitan, U.S.

The total number of advertisements that were observed in the U.S. version of Cosmopolitan was 100. Out of these, advertisements for skin care, make-up and perfume were the most common. A detailed division of the advertisements according to what kind of products are advertised is presented below.

Skin Care	13
Make-up	11
Perfume	11
Hygiene	10
Food	10
Jewellery	7
Health	7
Technology	5
Alcohol	5
Clothes & Accessories	5
Hair Care	4
Tobacco	3
Cars	3
TV/Radio Shows	1
Lenses	1
Pets	1
Underwear	1
Books	1
Banks	1

Subunit 1:2 Marie Claire, U.S.

From the U.S. version of Marie Claire a total of 92 advertisements were observed, where advertisements for make-up, skin care, jewellery, and clothes & accessories were the most frequently found. A detailed breakdown of the advertisements is displayed below.

Make-up	13
Skin Care	12
Jewellery	12
Clothes & Accessories	12
Health	9
Perfume	6
Hair Care	6
Technology	5
Alcohol	3
Food	3

Interior/Furnishing	2
Underwear	2
Tobacco	1
Cars	1
Hygiene	1
Social Responsibility	1
Department Stores	1
Cleaning	1

CASE 2: PRINT ADVERTISING IN FRANCE

The number of French advertisements that were observed was a total of 229. The distribution of these advertisements between the two magazines, Cosmopolitan and Marie Claire, is presented as follows:

Subunit 2:1 Cosmopolitan, France

The observations in the French issue of Cosmopolitan included 83 advertisements. Out of these, advertisements for perfume are clearly dominant. The number of advertisements of different natures is displayed in detail below.

Perfume	18
Make-up	8
Clothes & Accessories	8
Jewellery	6
Underwear	6
Hair Care	6
Alcohol	5
Technology	5
Health	4
Skin Care	4
Department Stores	3
Cars	3
Food	2
Office	2
Interior/Furnishing	1
Hygiene	1
Lottery	1

Subunit 2:2 Marie Claire, France

As for the French issue of Marie Claire, 146 advertisements were observed. Out of these advertisements, those for clothes & accessories, skin care, as well as perfume, were the most common ones. The division of advertisements is presented below.

Clothes & Accessories	26
Skin Care	23
Perfume	20
Make-up	9
Jewellery	8

Hair Care	8
Food	8
Technology	7
Cars	6
Health	5
Interior/Furnishing	5
Underwear	4
Cleaning	3
Education	3
Hygiene	3
TV/Radio Shows	2
Travel	2
Pets	1
Magazines	1

CASE 3: PRINT ADVERTISING IN TURKEY

The total sum of observed advertisements in the Turkish issues of the magazines, Cosmopolitan and Marie Claire, is 257. The extent to which the advertisements are spread between the magazines is as follows:

Subunit 3:1 Cosmopolitan, Turkey

The observations of the Turkish Cosmopolitan included 135 advertisements, where those for clothes & accessories and perfume were the most frequently found. A more detailed distribution of what kind of products that were advertised is offered below.

Clothes & Accessories	26
Perfume	25
Jewellery	18
Skin Care	11
Technology	9
Make-up	7
Hair Care	6
Interior/Furnishing	5
Department Stores	5
Underwear	4
Alcohol	4
Hygiene	4
Banks	3
Health	2
TV/Radio Shows	2
Cars	1
Food	1
Education	1
Magazines	1

Subunit 3:2 Marie Claire, Turkey

From the Turkish issue of Marie Claire, 125 advertisements were observed. In this magazine, advertisements for perfume were the most dominant. Below, a more detailed division of the advertisements, according to what kind of products is advertised, is presented.

Perfume	31
Clothes & Accessories	25
Jewellery	16
Skin Care	10
Department Stores	6
Underwear	5
Make-up	4
TV/Radio Shows	4
Technology	4
Banks	4
Hair Care	4
Interior/Furnishing	3
Health	3
Hygiene	2
Food	2
Travel	1
Alcohol	1
