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*Discourse and Language in Marketing Communication, with
Specific Regard to the Fear of Social Exclusion*

A Single Case Study on Apple Inc.

by

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Abstract

Title: Discourse and Language in Marketing Communication, with Specific Regard to the Fear of Social Exclusion – A Single Case Study on Apple Inc.

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Keywords: Fear in Advertising, Social Exclusion, Critical Discourse Analysis, Means of Persuasion, Marketing Communication, Apple.

Thesis Purpose: The purpose of this study is to analyse the communication of Apple to illustrate how social exclusion is used to produce fear, and how it has played the role as a means of persuasion in a constructed reality. In the present investigation process the researchers have taken a critical stance. The authors aim at unveiling the structure of implicit means of persuasion in various Apple's campaigns over a 20-year time period.

Theoretical Perspective: Much of the theories regarding fear appeals in advertising have been based on the field of social marketing, for specific social causes; that is, smoking, driving. Although, it is the researchers' intention to use those theories as a basis for the empirical material collection as well as the analysis of fear of social exclusion as a means of persuasion in the marketing communication of Apple.

Methodology: The researchers took a social constructivist ontological position and a critical realist epistemological stance. The study is based on a qualitative strategy and inductive approach. The authors used a descriptive single-case study on Apple. Additionally, we defined a timeframe to analyse the data collected in order to conduct a retrospective case study (1993 - 2013).

Empirical Material: Data were exclusively collected on the digital media platform *YouTube*, where the virtual observation took place. They were structured by using Fairclough critical discourse analysis framework, and interpreted using the conceptual framework of Civic Fear by Aristotle.

Findings: Three phases constituting the construction of an advertisement appealing to fear were identified, namely construction, framing and alleviation. These are based on the framework of Aristotle used throughout the investigation process for the selection as well as interpretation of the discourses. The findings have shown that, by deconstructing each advertisement and taking into consideration the context, it was possible to identify how the advertiser made implicit use of social exclusion to produce fear. Although, this was found on an implicit level, hidden by an explicit use of humour or positive emotional condition. It is the authors merit to not only uncover such means of persuasion based on a hidden ideology of fear, but also to explain the construction of the advertisement and the process followed in the creation of fear of social exclusion.

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Alan Ryan

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1 Introduction

1.1 Background

“Human beings are more afraid of being outcasts than even of dying.”

(Erich Fromm, 1976, p.86)

The purpose of this paper is to analyse how brands use the fear of social exclusion as a means of persuasion. The presented quote by Fromm (1976) highlights the importance of belonging for individuals and the related fear of marginalization.

Inclusion within a group guarantees not only survival, but protection, support, accessibility to resources and the chance to procreate (Buss, 1991; Zhou et al., 2012). On the other hand, rejection plays an extremely important role in society, whereby when rejected, a feeling of anxiety is instantly created (Bernstein et al., 2010). The fear that comes from the possibility of being marginalised represents the heart of the presented thesis. This fear is looked upon from a perspective of persuasion.

Several studies have investigated the use of fear in communication using various methods of discourse analysis. Fear as a means of persuasion, has been studied and used effectively in the political realm, as depicted by the Aristotle *Civic Fear* framework (Pfau, 2007). Such model explains how a possible pain or agitation can derive from the construction of a discourse conveying destructive or painful threats.

More recent studies highlight that the threat mainly addressed in fear appeals has been the fear of death and its use in the field of social marketing (Noonan et al., 2013; Pfau, 2007). The researchers discovered that the use of fear appeal in commercial marketing has received little attention. Therefore, the authors will embark into the investigation process focused on analysing commercial marketing communication and how fear of social exclusion is exploited as a means of persuasion.

1.2 Research problem

There are several instances, especially in the field of social marketing, on how the fear of death and the appeal to mortality have been used to discourage the audience to engage with what is socially considered a *bad behaviour* (Yu et al., 2015): that is, smoking, fast driving, consumption of alcohol.

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In social marketing, the very explicit use of fear has been at play. However, the literature focusing on fear in the field of commercial marketing is limited. Moreover, a more subtle appeal to the fear of social exclusion in marketing communication has received very little attention.

Customers interact with corporations is through their communication, and by deriving different meanings from the messages to which they are exposed. As Cook (1992, p.224) states “ads may not always be obliged to refer to a product, but they are still obliged to refer, however obliquely, to a change of behaviour”. In the globalized world we live, in which everything and everybody is increasingly connected, the authors believe a major focus on the topic of social exclusion or marginalization in marketing communication cannot be ignored, especially when taking into consideration today’s society in which *togetherness* and *connectivity* take such priority.

It has been the authors’ commitment and the following merit, that they contributed to the existing knowledge both by bringing development to the theoretical field as well as addressing managerial implications upon two areas of study that are, fear of social exclusion and its use of persuasion in commercial marketing.

1.3 Research aim and objectives

In the context of negative emotional appeal, the authors deemed it important to understand the duality there is in the use of fear, in that it is not only a technique to discourage a certain behaviour, but from another perspective, can be considered to encourage behaviour. By uncovering the content of every advertisement, the authors aim at unveiling how the message was constructed, how the advertiser made use of fear appeal and the typology of alleviation proposed to the audience. By highlighting the risks associated with using fear appeals, another research aim can thus be considered raising the audience’s critical-thinking and self-emancipation toward sources of power and ideologies conveyed through discourses.

The authors will take a critical stance toward the investigation process. It is important to emphasise that the word *critical* does not stand for *negative*, but instead means challenging the status quo and what is taken for granted (Van Dijk, 1985).

Concisely, the study aims at taking into consideration the concept of fear of social exclusion and broaden the knowledge of its use in the field of commercial marketing.

1.4 Research question and purpose

The authors are committed to addressing the following research question:

How do brands present social exclusion as something to fear, as a means of persuasion in their communication strategies?

Through communication, reality can be constructed and deconstructed without the need to replicate the world simply as it is (Kahneman, 2011). Companies worldwide use specific tools in their media advertisements to persuade their audience in changing attitudes, values and beliefs and manipulate their mind in believing that what is found in certain advertisements is true (Kaur, Arumugan & Yunus, 2013).

The authors will investigate upon the structure of the messages by breaking them down in distinguished parts and the way in which the advertisers constructed both the explicit and the implicit meaning. It is the intention of the researchers to go beyond the advertisements explicit means of persuasion. The socio-cultural and historical context that are being used to convince the audience are taken into consideration as well as the consequences of the advertisement on a social level.

1.5 Outline of the thesis

This investigation process is divided into four main sections. The first stage is introducing the topic of research. The second stage is to present different perspectives on fear as a means of persuasion. It will then focus the attention on the specific fear of social exclusion as a means of persuasion.

Chapter three describes the research design the authors deemed to be the most appropriate to address the research question. We will introduce the single case study design, the empirical data collection and its criteria of selection. The critical discourse analysis framework (Fairclough, 1992b) will be presented as a means of structuring the data analysis. The chapter will close exposing reflections upon limitation of the chosen design and its ethical implications.

The fourth chapter will present both the data collect and their analysis in connection with the theoretical concepts previously exposed in the literary review. A clear discussion upon the research findings will follow to guide the reader in understanding the correlations found between previous theory and the new knowledge acquired.

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The final stage will be that of bringing all together and draw an overall conclusion upon the appeal of fear of social exclusion in marketing communication, together with exposing the main contribution of our work and in what way could affect both the theoretical and the managerial field.

2 Literature review

The following chapter will serve as a means of illustrating the researchers' knowledge over the topic of study as well as the gap in knowledge the research intends to fulfil. We will start broadly by illustrating concepts and origins of discourse practice, marketing communication and emotional appeal. A paragraph upon fear appeals and the related arguments to it will be presented and discussed. Then we will illustrate the concept of social exclusion and how it is related to the individual, the society and the market. Such fear of social exclusion will be extremely relevant throughout the research process.

2.1 Discourse practice

2.1.1 Means of communication

Sutiu (2014) talks about communication as a dynamic process of interaction, which takes place between individuals. This process is one which is mediated by words, gestures signs or pictures. In this view of communication as a dynamic process, humans are constantly deriving different meanings from the messages to which they are exposed to in communication. The latter, is described by Meyer (1982) as an important characteristic of humans, and recourse to action is something which is deeply ingrained within the general framework of human action.

One of the components of communication is words. Sutiu (2014) states that all people have beliefs and the wish to persuade. In order to achieve this goal, they appeal to words.

Persuasion is described by Sutiu (2014) as a very particular type of communication, with the objective of influencing, changing attitudes and beliefs, and mobilising others into one action or another. According to Sutiu (2014), it is not only through words that people can influence other humans. Words alone do not have the power to change perceptions, attitudes and beliefs. The process of persuasion takes place by using words in the creation of a world of cognitive objects for the one who is to be persuaded. As Kahneman (2011, p.138) states, "the world in our heads is not a precise replica of reality". Again, this reflects the idea that messages can be constructed, deconstructed, interpreted and reinterpreted. Along with words and the creation of a cognitive world through words in relation to persuasion, Sutiu (2014) also talks about how the rational and objective dimensions are exceeded. Subjective elements are necessary too. In persuasion, it is important that the communicator uses subjective elements such as his reputation, his charisma, tone of voice as a means of appealing to the person who is to be persuaded.

In the process of persuasion, the communicator presents his/her goals to the audience and brings strong arguments in his favour, along with the best means to achieve these goals. These goals can be positive or negative, in favour of the communicator or not. In a broad perspective, persuasion uses either logical or emotional means, or a combination of the two, to accomplish the desired objective.

2.1.2 The art of rhetoric

In line with communication and persuasion, rhetoric is highlighted as a deliberate form of persuasion (Burke, 1969). In fact, to date, one of the most relevant techniques to study discourse and language still trace back to Aristotle's framework of rhetoric. The 2000-year-old Greek *art of public speaking* is still of common use today, especially among modern advertisers, to persuade an audience to believe one *truth* over another (Thomas, 2007). From a communication perspective, rhetoric is viewed by Kennedy (2007) as a faculty in discovering the available means of persuasion in a given context. Context plays an important role in what was stated earlier about the nature of messages and the dynamic states of their meanings. Burke (1969) emphasises this point of view, as humans constantly reconstruct meaning from contexts. Crotty (1998) talks about language as the means by which we construct meaning. Such was previously asserted by Edelman (1971), whom identified rhetoric as *cause* more than an *effect* of the reality constructed through language.

Burke (1969), establishes rhetoric in terms of how it informs our way of thinking and communicating with an audience. It helps a communicator inform an audience and make them understand the speaker's message, trust the source and desire a certain outcome (Greyser, 2009). In this way, rhetoric, as a means of persuasion, can be characterised by three distinct but not exclusive attributes. The first of these characteristics is *ethos*. That is in relation to the credibility of the source. The second is *logos*, which concerns the reason or logic behind the argument. The third and final pillar is *pathos*, which concerns the emotional dimension of the argument (Aho, 1985; Haskins, 2004; Hyde, 2004; Wisse, 1989). This final pillar of persuasive discourse will, indeed, represent a focal element of our study on Apple's marketing communication, as it brings the listeners to believe in the presented ideology while appealing to their emotional and psychological beliefs (Eldin, 2014). Holt and McPherson (2010) highlight that when the three dimensions are brought together, they reveal the attributes of a convincing argument. Rhetoric is seen as part of everyday interaction and communication and is "the core form of communication that coordinates social action" (Sillince and Suddaby, 2008, p. 6).

2.1.3 Emotional appeal in marketing communication

Malanga (2008) characterises marketing communication as a set of techniques for collective action, in that this set is used to promote the profit of a commercial activity. Jones (1990), on the other hand, has a slightly different approach, and argues that marketing communication works persuasively as a means of delivering a clear and concise message, designed to change beliefs. Jorge (2008) states that the major role of effective marketing communications, and more specifically, advertising is to a symbolic meaning to consumer goods as part of their social and cultural lives. This is where the surrounding context has a huge role in marketing communications. In taking these perspectives into account, it can be said that marketing communication is a form of persuasion. Giving symbolic meaning to consumer goods, as stated by Jorge (2008), emphasised by Burke (1969) that wherever there is meaning, there is persuasion.

Kotler, Armstrong, Saunders and Wong (1999) claim that an advertiser has to turn a big idea that will capture the target market's attention and their interest. Smith (2011), states that this is done by the identification of discourses that have a persuasive power and that create some sort of response within the audience. The latter is indeed concerned with giving meaning to objects. From these perspectives on marketing communications, it is evident that the message sent to the audience is one that communicates the idea in such a way that will resonate with that audience. In this way, the advertiser *encodes* the *big idea* of the advertisement in such a way that the audience can attach meaning. Hall (1980), highlights the importance of encoding, stating that without meaning for the individual, there is no consumption. If the meaning is not communicated in such a way that the audience can understand, it has no effect. In this regard, it is clear that the communicator takes into consideration the surrounding context when constructing a message to their audience.

Heath et al. (2006) argue that it in order for communications to build a relationship with the consumer, it is not the rational message of the argument that is important, but the emotional creativity of the message. Heath et al. (2006) goes on to state that the message may fade through the perception of the consumer, whereas the more subtle emotional patterns are more enduring. This is not to understate the importance of how the receiver decodes the message, but suggests that for a consistent relationship to be established, it is far more effective for a communicator to create an emotional appeal.

In relation to using emotion as persuasion, Lindstrom (2003) explains how the brain forms mental shortcuts that link aspects of the physical world to certain states of emotion. Lindstrom (2003) points toward companies that have created such shortcuts in the minds of consumers, whereby there is a direct link to what the company is selling and an emotional condition will be gained through the purchase or use of a certain product.

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Heath (2006) highlights the benefits of bringing aspects of emotion to a marketing communications perspective. The authors bring the work of Paul Watzlawick et al. (1967) on interpersonal communication to the marketing sphere. Watzlawick et al. (1967) establish five dimensions for interpersonal communication. Heath et al. (2006) points out that three of these dimensions are applicable to marketing communications and advertising. The first axiom is that “one cannot not communicate” (p.51). This is to say that there is always an exchange taking place regardless of whether two people are saying nothing. This is done through body language and through the fact alone that the two are remaining silent. This is in agreement with rhetoric that persuasion is using all means available as a means of influence (Kennedy, 2007).

The second dimension is a development of the first, whereby every communication has a relationship aspect as well as a content aspect, and the latter contextualises the former, and in this way, is a metacommunication (Watzlawick et al., 1967). The communication in this regard is described as the message itself whereas the rest of the communication, or metacommunication relates to everything else that surrounds how the message was delivered. This has a number of inferences for marketing communications, including the tone used or how the message is presented. Watzlawick et al. (1967) find that it is not what is said that builds relationships between people, but how it is said, and the same must be said between market communications and the people that the communication is attempting to persuade.

In the third dimension, the authors separate communication into two separate types. They classify *communication* as the rational message that is easily analysed and understood but lacks in emotional tangibility. The *metacommunication* is different in that it appeals to the emotions of a person. As stated earlier, this *metacommunication* is the shortcut between the physical world and emotional states (Lindstrom, 2003). It is understood to be a very subtle form of communication and difficult to identify in a discourse.

The connection of metacommunication leads to a lasting connection with a company or communicator. It is not what is said that builds relationships but how it is said. In terms of marketing communications Heath et al. (2006) highlight again that it is not the rational message that endures with the audience but rather the subtle patterns evoked by emotional marketing communication.

2.2 Fear appeal in marketing communication

2.2.1 Origin of fear as a means of persuasion

Since the time of the philosophers Plato and Aristotle, there has been conversation surrounding the use of fear as a means of persuasion. Between these two philosophers, there was a divide in opinion as to whether the use of emotion, fear in particular, is to be condemned or not. Fear, as a means of persuasion, has always been looked at in the political realm. To this day, Pfau (2007) states that political theorists have shown scepticism regarding the relationship between fear and a healthy political system. Pfau (2007) looks at terrorism as a means of pursuing a variety of agendas that benefit the communicator. The fact that fear has been spoken about so much in politics is testament to its effectiveness as a means of persuasion. Its efficacy can again be shown in the words of Cicero, (Kapust, 2007) who stated that so many men decide to solve their problems through some inward emotion, rather than through reality, or authority, or any legal standard. In this way, Cicero stipulates, and it remains true to this day, that people make decisions based on emotions rather than through a rational approach of looking at the facts (Kapust, 2007).

Much of the literature focusing on using fear as a means of persuasion is in relation to the ethical implications of its use. This was a source of dispute even among the philosophers Plato and Aristotle. According to Pfau (2007), Plato was of the stance that emotional and fear appeals had the effect of *corrupting* good citizens and believed that it was morally wrong to instil into people a feeling of uneasiness as a means of achieving an ulterior objective. However, Aristotle was of the opinion that emotional responses are part of intelligent behaviour related to a reasoned persuasion. In this regard, Aristotle considered people more emotionally intelligent than Plato gave people credit for.

As part of fear as a means of persuasion, Aristotle designed what was known as his *Civic Fear* framework (Pfau, 2007). This framework was developed in the context of when Greece was under the threat of civil war. On the basis of such framework we can find Aristotle's definition of fear, (Pfau, 2007) which he describes as a pain or agitation that derives from the imagination of future upcoming destructive or painful evil. As part of his *Civic Fear* framework, Aristotle highlights a number of guidelines. This framework will be discussed further in the theoretical framework. These guidelines can be seen adapted to a context of marketing related communication.

2.2.2 What is a fear appeal?

De Villiers (2008), states that the primary emotions that any human experiences can be classified into two categories. These are positive and negative. De Villiers (2008) argues that positive emotions are mostly produced in the left hemisphere, while negative emotions are mainly produced on the right

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part of the brain. It is for this reason that people can experience positive and negative emotions simultaneously, or why people can have *mixed feelings* under certain circumstances. An important aspect to pay attention to is that all emotions on the right side of the brain are learned or culturally determined (De Villiers, 2008).

Also, Spence et al. (1972), describe fear as an emotion which is learned, referring to fear as a concept which is *conditionable*. With this in mind, Spence et al. (1972) describe children avoiding situations that they saw their parents attempt to avoid. As fear is something which is *conditionable*, and something which is shared, Spence et al. (1972) argue that fear is something which can also be constructed. In fact, if the communicator is aware of the source of fear for a particular individual or audience, then it can construct a message accordingly. Additionally, in order to communicate an emotion, it is necessary for the communicator to understand the way in which people learn behaviours.

In relation to emotion used in advertising, Huang (1997) argues that all humans have a set of primary and secondary emotions. Primary emotions can be referred to as *basic* and are shared by all humans, irrespective of cultural background. In relation to what was said by Spence (1972), Huang (1997) argues that these are the emotions that cannot be conditioned and are described as instinctual biological reactions. Alden and Hoyer (1993) state that the social emotions, such as humour and fear, are developed through socialisation and are what Spence refers to as *conditionable*. In this regard, these secondary emotions are far more culturally bound. Context also has a far bigger role to play when conveying a message, than the role context has to appeal to those basic emotions.

Weinrich (2011) argues that, from the consumer's point of view, for a product to be even worth considering, people must perceive that they have a problem and that the product will in some way be the solution to that problem. Fear appeals are described as working in a similar way. In this regard, Doug Walton provides a definition of fear appeals as: "a kind of argument used to threaten a targeted audience with a fearful outcome in order to get the audience to adopt a recommended response" (Pfau, 2007, p. 231).

From a marketing perspective, Williams (2012) identifies a fear appeals as messages whereby the line of persuasion is through arousing fear in the individual. This is done by describing a threat that is personally relevant to that individual. This was also the case in the *Civic Fear* framework proposed by Aristotle, whereby the source of anxiety was described as something which was close to the audience (Pfau, 2007).

Stefan (2012) specifies another distinction, in that there are two different types of fear appeals. These are anticipatory and inhibitory. *Anticipatory* messages are elicited by exposing the audience to horrible images and messages, such as those that appear on the front of cigarette packets. *Inhibitory* messages are those that describe what is likely to happen if the audience chooses to ignore the course of action depicted by the advertisement. This threat is then followed by a description of a course of action as a means of deterring the threat. Because this course of action is depicted by the communicator, Williams (2012) describes this as a means by which the communicator can maintain or obtain control over the situation.

Jacoby et al. (1974) identify perceived risk as the consequence if the audience does not adhere to the behaviour depicted as a solution in the fear appeal. Perceived risk to the audience comes in the form of social, psychological, financial, performance and physical risk. This is central to the consumer's reaction. Taylor (1974) stipulates that once the perceived risk of the consumer can be identified, it is possible for the communicator to construct a message which shows this perceived risk as a reality, and offers a solution or behaviour that can relieve such a discomfort. With the perceived risk in mind, it is possible for the communicator to determine the purchasing behaviour of the consumer. It is important to note that the difference between risk and fear in this assignment, is that risk is the problem presented to the audience, whereas fear is the emotional state endured by the audience as a result of being presented with a risk.

The person's belief that the behaviour depicted in the advertisement will alleviate this emotion of fear is the perceived self-efficacy derived from the message. As argued by Williams (2012), fear appeals work well when customers are made afraid and are then shown how to reduce this fear by doing what is recommended by the communicator. The argument remains that a fear appeals should contain threat and efficacy information that are sufficient to both evoke an anxiety within the consumer and to inform the consumer about how he or she can adapt their behaviour as a means of alleviating this tension; that is conveying a message of self-efficacy.

2.2.3 Limitations of fear appeals in communication

Thayer's work (1978) suggests that fear arousal is viewed as being composed of four dimensions. These four dimensions are high activation (*tension*), general activation (*energy*), general deactivation (*calmness*) and deactivation (*sleep*). Such, is indeed similar to the Curve-Linear model of fear as a means of persuasion (Janis, 1967), which suggests that fear can persuade up to a certain threshold. However, anything beyond this threshold results in counterproductive results, again highlighting the importance of a message containing self-efficacy. As part of Thayer's model (1978, 1986, 1996) general activation produces positive feelings while high levels of tension can produce negative

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feelings in the mind of the consumer. These negative feelings can result in disgust on behalf of the customer or else avoidance of the message itself. Mukherjee and Dubé (2012) highlight the example of an advertisement for sunscreen using an image of a woman with skin damage and skin cancer as a result of sitting out in the sun too long. If people were to see this sort of advertisement in a newspaper, they would turn over the page, and avoid the advertisement instead of assessing what the message means. Therefore, the audience's attention is lost and so is the message of the advertisement, as well as its persuasiveness.

De Villiers (2008) highlights that fear arousal is a very effective method of persuasion, but that some variables may have moderating effects. Communicator credibility and also the characteristics of the audience are two of the main factors that can have a massive influence on how the message is perceived. There are similarities to rhetoric as a means of persuasion, and the use of a fear appeal in this regard. The expectancy-valence model by Maddux et al. (1982), talks about the effectiveness of fear-arousing communications and bases the audience's perception upon four pillars. These pillars are the *perceived severity* of the threat for the consumer, the *perceived probability* of the occurrence of the depicted consequences of not engaging in the described action, the *perceived efficacy* of the advocated response, and the *perceived self-efficacy* to perform the response. These are all related to the behaviour on the side of the consumer that also reflect Doug Walton's definition of fear appeals previously presented.

However, Mukherjee and Dubé (2012) highlight that a mix of emotions can be effective in fear appeals. As explained previously, the authors demonstrate through their example of a horrific sunscreen advertisement, that too much fear will cause avoidance on behalf of the consumer. However, humour is something which is used every day as a means of coping with stressful situations (Mukherjee and Dubé, 2012). In this regard, humour can be used to reduce those defensive responses associated with fear appeals and help in persuading the audience. Through this perspective, as fear is aroused, the authors determine that the less serious nature of humour could be something which would provide the audience with a margin of safety. It is within this margin of safety that the audience could acknowledge and break down the threatening nature of the message and take into account their own perceived severity of the threat (Maddux et al. 1982). However, the disadvantage highlighted by Mukherjee and Dubé (2012) is that the fear appeals may lose some of its persuasiveness when used alongside humour.

From the examples outlined above, it is clear that there are benefits and disadvantages of mixing emotion in communication. Those benefits being higher self-efficacy on behalf of the audience and not terrifying the audience by crossing the threshold of using too much fear. Instead, presenting the

source of fear as contingent, making it possible for individuals to overcome the source of agony displayed (Pfau, 2007).

2.2.4 Ethical implications of using fear appeals

Much of the literature demonstrates the ethical ambiguity that is involved with using fear appeals. As already explained, the use of fear appeals was something which separated even the schools of philosophy of Aristotle and Plato. Ray and Wilkie (1970) argue against the use of fear in many circumstances. The reason for this is that they believe, fear produces some effects which are facilitating and some which are inhibiting to audience acceptance of the recommendations. In this regard, fear is perceived by Ray and Wilkie (1970) as a means to an end where the consequences of using such a technique are not worth it, indifferently from the final objective the communicator wants to achieve. Similarly, Evans (1970), argues that fear appeals are very effective in the creation of anxiety. However, this does not justify the means, as Evans is sceptical as to whether this creation of anxiety fully results in the modification of behaviours or attitudes. In a similar context, in relation to the use of fear appeals, Menasco and Barron (1982), Maibach and Parrott (1995), ask, not whether or not fear appeals should be used but whether or not they are more likely to be successful than using alternative appeals, where there is no use of anxiety.

Hastings et al. (2004) argue that the literature fails in specifying how exactly stimulus materials arouse fear, and that there is also a lack of evidence about what exactly are high, moderate and low levels of fear appeals. Moreover, these authors doubt the efficacy of many tests done about this subject to demonstrate or investigate fear, as they have been done in the laboratory under controlled conditions. However, the long term effects of instilling anxiety into the audience have yet to be proven and cannot be shown in such circumstances as the ones tested in these experiments. Hackley and Kitchen (1999) argue that any communication that sets out with the objective of causing anxiety has ethical implications.

According to Hastings et al., (2004) regardless of the perception that we have nowadays of the post-modern consumer capable of negotiating their way through marketing communications, it is still possible that these marketing communications could have a detrimental effect on the individual or on the society in which this communication takes place. Spence (1972), in agreement with this argument ascertains that anxiety is a human facet, the cause of which is complex and its effects can be unfavourable towards both the individual and to that society. For these reasons, the ethical reasons for using fear appeals within marketing are ambiguous.

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In the literature, there is a perspective that sees using fear appeals as an ethical practice, if it is seen as benefitting society. In this regard, Pfau (2007) consider it a valuable tool for drawing public attention to social issue. For example, if anti-smoking campaigns can convince a smoker to quit smoking, then whether or not that smoker was convinced to quit in what is deemed to be an ethical way, is not important. Yu et al. (2015) highlight that this is based upon utilitarian reasoning, an ethical view whereby the best moral action is that which maximises utility (Bales, 1971). The use of persuasion techniques which instil fear if such message strategies may have negative consequences, such as the creation of fear, stigmas, or triggering what can be observed as contradictory reactions. The example of stigmas given by Yu et al. (2015) is that, with fear appeals, the person depicted as having a *bad behaviour* is seen in a negative light from all non-smokers even though the campaign was launched with smokers in mind, by using fear to deter those people from smoking. The example of contradictory reactions pointed out by Cheng (2012) is in Earle's (2000) description of a fear appeals whereby a cocaine addict was reminded of his enjoyment from the drug from an anti-drug campaign, and began to use cocaine again.

2.2.5 The use of fear appeals in social marketing

Much of the literature upon fear appeals in marketing communication is based on the context of social marketing and social causes as opposed to commercial marketing. Social marketing is a concept that originated with Kotler and Levy (1969) and Kotler and Zaltman (1971). Kotler (1969) argued that as a society moves from a stage where basic needs such as shortages of food, clothing or shelter are no longer problems that society will move towards solving other societal problems that had previously been put aside.

Kotler (1971) argued that marketing, an activity which had been described as an art, could be used not only for selling cigarettes, soap or steel but could be transferred to the selling of social causes. Kotler (1971) argues that the application of marketing to social causes should be seen as a natural and promising development. More recently, social marketing was defined as the development and integration of marketing concepts with other approaches to influence behaviours that benefit individuals and communities for the greater social good (ESMA, 2013). Marketing was able to become more socially relevant by proposing the application of traditionally commercial marketing concepts to cities, locations, health related and other causes, as well as people (Dibb, 2014). In this regard, much of the literature surrounding social marketing is dominated by *upstream marketing*, whereby the aim of the communication is for a change from the norm to take place.

An example of this marketing toward change is anti-smoking campaigns. Very often the anxiety used in social marketing, to change behaviour, is the fear of death (Noonan et al., 2013). Dibb (2014)

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points out that the main difference between commercial marketing and social marketing is that social marketing is in the pursuit of social gains rather than monetary gains. Also, Cronin and McCarthy (2011) suggest that it is important for social marketing to be anchored within a community. It is typical that these campaigns aim at altering the behaviour of individuals by promoting healthier solutions or stressing the danger of the current lifestyle conducted. The only way to do this, as argued by Cronin and McCarthy (2011) is through influencing the subculture that the target individual is a part of. In this regard, social marketing is not just targeting the individual, but the group that that person sees themselves as a part of.

Kotler (1971), does not perceive social marketing and commercial marketing as activities which are mutually exclusive, and recognises social marketing as a bridging mechanism between the behavioural scientist's knowledge of human behaviour, with the socially useful implementation of what that knowledge allows. Again, more recently, Andreasen (2002) draws a parallel between both commercial marketing and social marketing in that all marketing communications are concerned with influencing the behaviour of the target audience, whether it is for monetary gain, or for the benefit of society.

As highlighted by Stefan (2012), social marketing, is sometimes wrongly perceived as a field which is specifically used to influence only people with *bad behaviours*. However, this is the premise upon which much of social marketing is based. This perception of social marketing focusing on those only with *bad behaviours* derives from the description of Donovan and Henley (2003), whereby the behaviour that the communicator desires from the audience is a change in negative behaviour. From a social marketing perspective, for those messages classified as positive, where the goal is to drive induction, positive messages should be used. However, when the goal of the message is to drive reduction, as is the case in much of social marketing campaigns, or as described previously as the *upstream* conflicts, a message focusing on negative emotions is more appropriate. Donovan and Henley (2003) highlights that the goal in negative advertisements, which are a major part of social marketing, is for the audience to avoid a negative experience.

In relation to social marketing, and for it to be recognized as a field in itself and not just a branch of commercial marketing, Dibb (2014) highlights that this field needs to come up with its own concepts and techniques that did not derive from traditional commercial marketing.

2.2.6 Framing of fear appeals

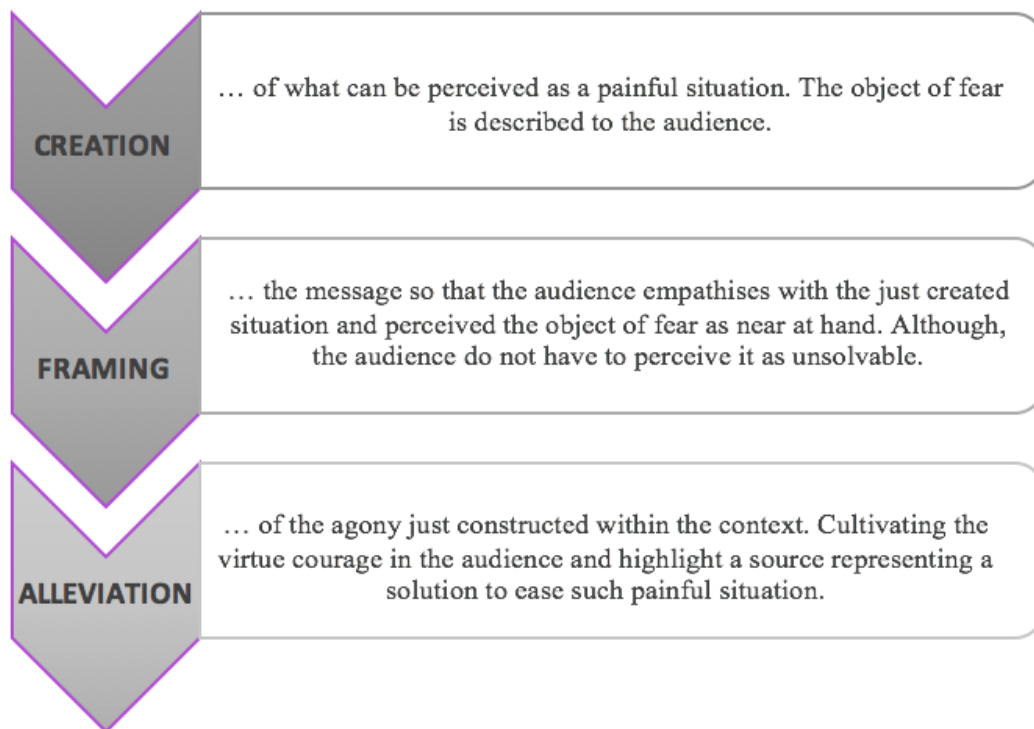
In order to construct a fear appeal message, Aristotle composed the criteria based upon his *Civic Fear* framework.

The first of these stages is where there is a description of a destructive evil, and the presentation of the object of fear to the audience. In this regard, in order to feel fear in an Aristotelean sense, one must believe that a destruction or painful event or object is likely to affect oneself (Pfau, 2007).

The next step is the depiction of the object of fear, not only as destructive, but also near the audience. In fact, the evil must be highlighted as something which is about to happen, for that fear which is far off, or does not have potential to happen, is not feared. Pfau (2007) points towards death as an example. All people know that they will at some point going to die. However, because it is not near at hand, people do not take their death into consideration when making purchase decisions, unless death is anticipated as something which is near at hand or about to occur.

The third step in Aristotle's *Civic Fear* framework is that the speaker or the communicator highlights to the audience that there is some way of alleviating, or avoiding the cause of agony. It is important in this step that the speaker avoids overwhelming the audience with *things that are beyond human strength* or generating some sort of animal like *sense of fear* as that will result in the audience deeming the agony as something unavoidable. Kapust (2007) states that the prospect of some future evil was a very persuasive tool, especially when planting in one's audience a stimulus for action, or informing the audience of how to alleviate that stress. In the context of the *Civic Fear* framework one must instil into the audience the courage as a means of facing this fear (Pfau, 2007) and making the message contingent. This is while the solution or source of alleviation is possible to be found in the message itself.

A visual representation of the Aristotle *Civic Fear* framework presented above has been processed by the researchers. After several considerations upon the three distinguished phases, we deemed essential to name them, without compromising the meaning of the phases:



*Figure 1: Construction of a Message Appealing to Fear (Own illustration)
Based on Aristotle Civic Fear framework (Pfau, 2007).*

2.3 Social exclusion theory

2.3.1 Origin of concept

Sen (2000), points out that the origins of social exclusion date back to Aristotle. The Greek philosopher accounted an impoverished life as one denied of the freedom to choose whether to engage in one activity or another (Aristotle and Ross, 2000). The initial meaning referred to a social context in which one cannot take part, and as such being social, was relevant to the context of policy making. Accordingly, Lenoir (1974), was among the pioneers of the term social exclusion as the term is used today. He refers to *Les exclus* as the social issues of those in the French population that were handicapped, suicidal, delinquents, living in poverty and whose rights were limited or not recognized at all.

Such concept is specifically related to the individual's failure of integrating into the society within which they live, resulting in one being an outcast or emarginated. Burchardt et al. (1999, p.229) illustrate the concept as one "is socially excluded if he or she does not participate in key activities of

the society in which he or she lives”. However, social exclusion is not merely confined to income inequalities, but also stretches to lack of education, belonging to an ethnic minority, supporting a political party, unemployment, the capacity to purchasing and shopping, integration with family and friends and equality before the law (Burchardt et al., 2002; Silver, 1994). In this regard, the Social Exclusion Unit, in 2004 clarified the concept of social exclusion by stating: “Social exclusion is about more than income poverty. It is a short-hand term for what can happen when people or areas face a combination of linked problems, such as unemployment, discrimination, poor skills, low incomes, poor housing, high crime and family breakdown. These problems are linked and mutually reinforcing” (Social Exclusion Unit, 2004).

On an individual level, Adam Smith once argued for social exclusion, in terms of capability deprivation, as the possibility to show up in public without feeling ashamed (Sen, 2000). This refers back to the Aristotelian concept of participating in the social life. Burchardt et al. (2002), argue for two main conditions for which an individual is excluded on a social level: the individual cannot participate to an activity for reasons beyond her/his control, but at the same time would like to participate.

2.3.2 The role of social exclusion in persuasion

Social connections and social relationships are at the core of human beings. Human beings rely on groups, not only for survival reasons, but also because they provide support, protection, and accessibility to resources as well as the possibility of reproduction (Buss, 1991; Zhou et al., 2012).

Baumeister and Leary (1995) highlights that belongingness to a group has strong emotional rewards. On the other hand, the authors claim that a lack of human attachment is linked to many ill effects on health and well-being (physical and psychological effects). Instances of discomforts and reactions are presented by different authors: increased aggression (Leary, Twenge and Quinlivan, 2006), lowered intelligent thought (Baumeister et al., 2002), increased desire of money (Zhou, Vohs and Baumeister, 2009) and defective self-regulation (Baumeister, DeWall, Ciaracco and Twenge, 2005). The importance of being socially included is therefore, according to Baumeister (1995), more important than the social status. The author also states that the need of belonging takes precedence over self-actualization in Maslow’s hierarchy of needs (Maslow, 1968). It is from this point of view that Baumeister and Leary (1995) establish that there is a fundamental need to form relationships and a need for belongingness to one’s society.

Choi et al. (2007) argue that, and in agreement with Cochrane and Quester (2005), humans use their status of self-esteem as well as their cultural worldview as a means of navigating their way through

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purchasing decisions. In fact, social exclusion ignites ones' concerns over one's self esteem and its resulting emotions can equate to I am undesirable, I am unlovable (Monroe, Slavich, Torres and Gotlib, 2007).

From the perspective that social exclusion and the loss of self esteem have a major factor in the decision making for people, Bernstein et al. (2010) highlight that people have a very strong innate emotional reaction to being socially excluded. Baumeister (1995), claims that the need to be socially excluded is something which is a part of all cultures. However, naturally there is a variance in strength and intensity, along with cultural and individual interpretations of how to address the need. It is interesting to note that Cicero (Kapust, 2007) stated that many people make decisions that are not based on logic or law, but based on emotion. From this perspective, it is possible to see how marketers could exploit such behaviour and build a message around the perceived risk of social exclusion.

Another aspect Bernstein et al. (2010) point out regarding social exclusion, is that rejection plays such a role in social survival that when rejected by groups that are seemingly unimportant to our social lives, an anxiety is created. The individual wants to alleviate this anxiety and seeks and means necessary to gain social approval within the context in which such anxiety was generated (Williams and Zadro, 2005).

Moreover, in relation to social exclusion, Tanaka (2015) outlines that there is a difference in how certain people react to negative evaluation by others. The difference between people is based on their level of social anxiety. Those with high levels of anxiety perceive the likelihood of negative evaluation by their peers, in other words social exclusion, as something which is close by. In fact, Buckner et al. (2009) states that in the absence of a social exclusion threat, those socially anxious people pay attention to potentially threatening stimuli in order to anticipate where social exclusion may take place. These people also place a priority upon reconnecting with people after social exclusion has taken place.

2.3.3 Social exclusion in marketing

From the audience perspective, Cochrane and Quester (2005) claim that by understanding how emotion is processed and how to evoke it, as well as its role in certain contexts, advertisers can take these two variables into account, exploit their potential effectiveness and construct their messages while bearing in mind what are the audience's fears and act upon them.

Such use of power or hegemony of corporates over audiences, is actually not singular in discourses. Companies, in fact, make use of means of communication to convey messages of ideologies that

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helps influencing standards and norms, to function as hidden structures of beliefs and values of a specific culture (Gramsci, 1971; Marx, 1970). Accordingly, Fairclough (1992a), believes hegemony through discourse is a powerful tool of persuasion that institutions such as media and business use. However, in order to engage the audience and persuade their mind, a logical argument alone is not enough. As exposed earlier, rhetoric highlights the importance of ethos, the credibility of the source. Hegemonic institutions, manage to convey a persuasive message not only by relying on their authority but also their credibility.

Simons (2001) presents the two main level of persuasion as response shaping and response changing, which we can use to clarify the presented concept. The first leads to the formation of new attitudes, beliefs and values whereas the second persuades the audience to switch party. Such strategy could also be associated with what is known as coercive persuasion, based on logical arguments mixed with fear and threats, in which the recipient is presented with only one single choice to take (Eldin, 2014).

To date, an industry in which the ideology of social exclusion is common, is that of luxury goods. The social component is at the very core of this industry (Jackson, 2004). Luxury items are commonly known to identify social superiority, communicating exclusivity and most importantly to create a virtual and perceivable distance (Jiang et al., 2014) as a form of social segregation. Thus, through marketing communication and advertising in the construction of ideological views on society and ways of thinking (Foucault, Sheridan and Foucault 1972), the fear of social exclusion could be perceived by the audience that have been exposed to luxury advertisements. This contributes to a basis of luxury branding whereby there is a separation between the haves (included) and have-nots (excluded) (Ward and Farmaki, 2006).

However, this is only one applicable instance of social exclusion used in discourse practice, which served to prove how exposure to a certain advertising could recall mental association with social exclusion and its related basic fear. As mentioned above, once the advertisers are aware of how emotions are processed and how to manipulate them through discourse (Cochrane and Quester, 2005), it is possible for hegemonic groups, such as corporations, to maintain their dominance through the construction of emotion-evoking ideological consensus (Moller Bjerrisgaard and Kjeldgaard, 2011) regardless of the industry in which they operate.

2.4 Literature summary

Different authors have shown how the use of emotional appeals can be both engaging and effective in a rhetorical context. Pathos, which deals with emotional appeals in discourse and advertisements, has been of great use in the field of marketing so far. Lindstrom (2003) recently highlighted the importance for the audience to create a link between an emotional state and the product displayed to obtain that constructed condition.

Negative emotional appeals, that is fear appeals, are a common way of persuasion used in the field of social marketing. The latter, as opposed to commercial marketing, does not have monetary gain as primary objective, but rather persuade the audience to avoid certain behaviours, which are considered socially unhealthy and self-damaging. Such, is obtained by constructing a message, appealing to fear, in a way that the audience is brought to self-reflect and consider to avoiding the displayed behaviour.

From a commercial marketing perspective, communication, is rarely constructed based on a negative fear appeals as companies tend to refer to a more positive and friendly engagement with the audience in order to attract them. The researchers aim to investigate the use of negative appeal, more specifically fear of social exclusion in traditional marketing communication. We are going to make use of both the conceptual framework of Civic Fear (Pfau, 2007) as well as the analytical framework of critical discourse analysis to uncover the hidden fear appeals in the advertisements later selected.

We exposed earlier how individuals' innate fear of social exclusion influence their decision making process and represents a relevant part of their everyday lives. Such emotional appeals could be constructed whereby the advertiser convey a reality to which the audience can or cannot participate, appealing to the reasons why it should (Burchardt et al., 2002) and thus making marginalization and exclusion as inevitable for the audience if action is not taken as a means of deterring the constructed threat.

3 Methodology

In this chapter, a detailed description and argument for the methodological research approach applied in this thesis will be presented. In order to explore the research question:

How do brands present social exclusion as something to fear, as a means of persuasion in their communication strategies?

the researchers have elaborated their methodological logic, following a framework of reasoning called research onion (Saunders, Lewis, and Thornhill, 2009). Such approach helps the researchers and the reader to easily pave the way to the most appropriate research design.

3.1 Research philosophy

3.1.1 Ontological position of social constructionism

The starting point for many philosophers is ontology, that is the assumption about the nature of reality (Easterby-Smith, Thorpe and Jackson, 2012). Opposed to the objectivist stance, in which reality does not depend on the social actors involved in it, the researchers took the ontological position of subjectivism which affirms that “social phenomena are created from the perceptions and consequent actions of those social actors concerned with their existence” (Saunders, Lewis, and Thornhill, 2009, p.110). Based on such ontological hypothesis, the research question will be investigated as a result of social perceptions in which reality is subjectively created in people’s mind (Flowers, 2009) where people make sense of their own interpretation and meaning of certain events or environments by attaching different myths and meanings to it (Saunders, Lewis, and Thornhill, 2009).

As the researchers mainly dealt with language and fear appeal within the context of a brand and its communication, such philosophical assumption of social constructionist fits Alvesson and Sköldbberg’s (2009) view of institutions, as being represented and intentionally planned upon language, symbols and artefacts enacted and socially created by human roles. Some postmodernists and postconstructionalists also believe individuals are the mere result of language (Alvesson and Sköldbberg, 2009).

Such ontological stance of social constructivism would therefore allow the researchers to analyse not only the marketing communication as such, but also the perception the audience might have while exposing oneself to the basic human emotion of fear. A specific attention is given to the fear of social

exclusion perceived in a defined historical context making reality a construction of individual's beliefs and knowledge (Bryman and Bell, 2011).

3.1.2 Epistemological stance of critical realism

Regarding epistemological considerations, concerning the way people perceive information and how the creation of knowledge is made possible, a core issue is to be contemplated. The core issue is “whether or not the social world can and should be studied according to the same principles and procedures as the natural sciences” (Bryman and Bell, 2011, p.15) and therefore considering reality as driven by immutable natural laws (Dieronitou, 2014). The objective of positivism is indeed that of drawing a law-like generalization as physics and natural sciences do (Remenyi et al., 1998). As our investigation process involved the analysis of visual and spoken material, we considered such as not given, designated by a predetermined law but socially created, to the extent that all human beings are social constructionists (Alvesson and Sköldböck, 2009), which further justified our ontological position previously explained.

The study of a written, spoken or visual text requires objective interpretation. It would be inadequate to study such objects based only on the interpretivist assumption, as they are also the product of historical, social and political processes (Dieronitou, 2014). In fact, several researchers agree that going beyond the mere meaning of the object of study (marketing communication in this case), could allow a more complete viewpoint on what is indeed a socially constructed reality (Gillian, 2007; Krippendorf, 2004; Neuendorf, 2002).

Taking into consideration several factors, the researchers deemed critical realism to be the most appropriate position of knowledge production for our investigation upon the phenomenon of fear of social exclusion in marketing communication. Although the position of pure realism considers reality as independent of the mind (Saunders, Lewis, and Thornhill, 2009), critical realism acknowledges that knowledge is mediated by social processes as well (Parker, 2002) or as Bhaskar (1989, p.2) claims: “we will only be able to understand the social world if we identify the structures at work that generate those events and discourse”. A core view of critical realism is that the knowledge of reality is a result of both social conditioning and the social actors involved in the process of knowledge (Ackroyd and Fleetwood, 2000; Dobson, 2002).

Critical realists believe subjective sensations often lead individuals to deception (Saunders, Lewis, and Thornhill, 2009). The idea is that such reality generating mechanisms are not in favour of the ordinary receiver. Such epistemological approach, as well as the method of data analysis to be

presented later, can help transforming the status quo and emancipating individuals from the effects of such discourses (Bryman and Bell, 2011; Easterby-Smith, Thorpe and Jackson, 2012).

3.2 Research strategy

3.2.1 Qualitative research strategy

Given the research question the researchers investigated upon, that is the phenomenon of fear of social exclusion and its likely presence in a brand's communication strategy, having adopted a qualitative method "concerned with words rather than numbers" (Bryman and Bell, 2011, p.386) was best suited for the research problem, as opposed to a quantitative one, the main goal of which is to collect numerical data, describe trends and find relationships between variables (Creswell, 2005). A qualitative method allowed us to explore in-depth the visual imagery and language used in the advertising of Apple throughout a defined timespan.

Qualitative methods have a free structured approach as for instance, hermeneutics concerning the study and interpretation of textual and spoken material further considering the context and culture within which such material was generated (Gadamer, 1989). Therefore, we considered a qualitative method to be the most suitable to the research process we conducted.

3.2.2 Inductive research approach

The researchers will now specify their approach to the theory throughout the investigation process. In the deductive approach, theories and hypotheses are developed and a research strategy is designed to later test them (Saunders, Lewis, and Thornhill, 2009) whereas an inductive approach concerns the exploration of a certain phenomenon, to make sense of it and to later formulate a theory (Saunders, Lewis, and Thornhill, 2009). The latter was considered more appropriate to our research process, as there was a chance of freely exploring the phenomenon and "relying on themes emerging from the data acquired during the investigation process" (Bryman and Bell, 2011, p.14) to eventually theorize the findings. Thus, an inductive approach allowed us to reveal and build theory ourselves given the unexplored phenomenon of fear of social exclusion in marketing communication.

3.3 Research design

3.3.1 Single case study design

When engaging in a case study design, the research process has to be defined within a single or multiple case considering which one would bring a better understanding of the phenomenon being studied (Baxter and Jack, 2008). As explained above, case studies help bringing light to abstract concepts, and provoking new ideas on a phenomenon few researchers have considered previously (Siggelkow, 2007; Saunders, Lewis, and Thornhill, 2009). In the chapter upon literature review, it has been exposed how unexplored the case under investigation is.

Case studies aim to “investigate a contemporary phenomenon in depth and within its real-life context, especially when boundaries between the phenomenon and context are not clearly evident” (Yin, 2009, p.18). This fits our inductive research approach as case studies are claimed to be most effective for generating hypotheses and to explore a defined reality (Flyvbjerg, 2011; Eisenhardt, 1989; Hartley, 2004). Case studies, in this specific context, descriptive case studies, do not usually contribute to scientific development although they are considered precursors to further research explanations (Saunders, Lewis, and Thornhill, 2009).

An additional relevant factor in case studies is the focus on the relation to environment, that is the context surrounding the object of study. Fostering the attention and sensitivity to the context allowed the researchers to have a broad perspective on both the causes and outcomes of the studied phenomenon. (Flyvbjerg, 2011; Yin, 2003). The method of data analysis explained later on will clarify how the researchers interpreted the context surrounding the discourse’s structure.

Despite the fact that the phenomenon of fear appeal has only been studied in such detail in the field of social marketing, the researchers investigated upon the unexplored fear of social exclusion used in commercial marketing. We started by examining its possible existence in-depth on a single case study as it was believed to be more appropriate to confirm or refute such unexplored reality. As mentioned earlier, our goal was to aim at an in-depth qualitative study rather than aiming at a law-like generalization process. Moreover, the constructionist approach chosen by the researchers, is regarded by Easterby-Smith et al. (2012) as more appropriate to single case studies.

Yin (2003) provides a description of a holistic single case study as having a unique or extreme nature, which in this research study is mainly reflected on the uniqueness of the phenomenon.

In this regard, the researchers found Apple to be a unique as well as convenient case for our research process since we detected different forms of social exclusion used in some of its campaigns.

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Therefore, the selection of such a case was based on judgemental sampling, referring to the subjective judgment of the researchers (Malhotra, 2010).

Despite Apple being a private company, there are several online sources which guarantee complete access and availability to past and current official advertising campaigns. Easterby-Smith et al. (2012) justify the decision of employing a single case study about a company that for instance have a significantly higher performance than its competitors. A particular focus on Apple was given not only because is the most valuable company with the most valuable brand in the world (Pwc, 2015; Interbrand, 2015), but also because of the several awards won over 40 years of advertising (Mogg, 2015; Parkhurst, 2015; Ziegler, 2014). In conjunction with this, for 7 years in a row, it has won the award for marketing excellence according to the survey agency CMO (2016) which distinguished Apple for its marketing and communication abilities. Moreover, a largely spread and well known company as Apple, oftentimes guarantees a broad availability of material to analyse.

3.3.2 Descriptive case study design

As mentioned earlier, such approach of communication analysis upon fear has not been studied before, thus an exploratory study would have allowed the researchers to bring light and insights about the phenomenon while examining what was happening (Robson, 2002). Although, as the phenomenon taken into consideration is mainly concerned with visual and spoken material, a descriptive study was considered more suited as it allowed the researchers to portray an in-depth description of a specific situation or phenomenon (Yin, 2003; Robson, 2002) or a series of advertising campaigns in our case.

Thus, the descriptive study helped to generate answers to what and how, whereas referring to the context gave us insights on why a certain phenomenon might have occurred during a specific historical time (Saunders, Lewis, and Thornhill, 2009).

3.3.3 Retrospective study design

The time horizon or temporal orientation is another fundamental element that needed to be defined in our research process. Two main types are to be distinguished: cross-sectional and longitudinal study. The first can be defined as one snapshot taken at a particular time, whereas the second one consist of a series of snapshots over time (Saunders, Lewis, and Thornhill, 2009). Considering the more flexibility the longitudinal study can provide, the researchers decided to opt for such temporal orientation that allowed us to select distinct Apple advertising campaigns over a defined time span. Additionally, longitudinal case studies can be oriented either toward the past or the future. The

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empirical material needed to answer the research question can be found in the past advertising campaigns of Apple.

This is the case of a retrospective case study in which the researchers commit themselves to trace backward in the past rather than focusing on future longitudinal studies (Koch, 2016). Considering that Apple released its first campaign in 1976 (Parkhurst, 2015; EveryAppleAd, 2013c), the researchers had 40 years of empirical material that could be carefully selected with the additional possibility to detect changes and development in the company's communication strategies over this time frame (Saunders, Lewis, and Thornhill, 2009). The development factor was a fundamental reason why the researchers adopted a longitudinal design, allowing them to detect "concrete and interrelated events that occur at such a time", that eventually constitute the case study when seen as a whole (Flyvbjerg, 2011, p.301).

3.4 Data collection method

3.4.1 Empirical material needed

Advertising could take different forms depending on the media used: above-the-line advertisement dealing with a broad and largely untargeted audience through, for instance, television; below-the-line advertisement, targeting specific group of individuals, uses tools as direct telemarketing or leaflets; through-the-line advertisement which defines a new tool for marketing products or services mainly through social media (Revenue Builder, 2016). The researchers decided to focus on the campaigns Apple released on television, now available on YouTube, as being amongst the most rewarded in the company's history (Parkhurst, 2015).

Recent exploration of visual data proved their potential in understanding business and management (Bryman and Bell, 2011). In order to uncover the use of fear of social exclusion in Apple's communication, the typology of advertising the researchers analysed, was mainly constituted of spoken and visual material that constructed the overall campaign, "upon which the researchers are relying exclusively to answer the research question" (Bryman and Bell, 2011, p.550).

Such empirical material takes the name of archival documents that, despite its historical-sounding connotation, is also associated with recent forms of documents (Bryman, 1989). A great amount of data is oftentimes already available and conveniently accessible online. Such approach has different advantages. The empirical material was extant in different online platforms, publicly accessible without the need of requesting Apple further access to it. An archival strategy allows the researchers to focus on company's advertising strategies and its changes over time (Saunders, Lewis, and

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Thornhill, 2009). This supports the researchers' choice of adopting a descriptive case study allowing to "collecting a variety of written, spoken or visual evidence" (Yin, 2003, p.8) as well as a retrospective study design.

3.4.2 Virtual observation

The virtual observation approach was deemed to be the most appropriate to gain in-depth insights to answer our research question, using the internet as the main source of material collection. Specifically, since the empirical material is visual and spoken, we referred to specific clips accessible through media-player platforms. As YouTube is so broadly spread giving access to a vast digital content, the researchers selected it as the main platform for material collection.

Apple's official website does not contain a section dedicated to video content, but instead makes use of the main media-player library online through its official account on YouTube. This represents a reliable and easy-to-access source of material. The first digital content uploaded by Apple on YouTube dates back to October 8th 2013. The initial videos were merely uploads of the live Keynotes presentations the company use to introduce its innovative products. Later on it started uploading advertisements broadcasted on television as well. However, several of the advertising campaigns the researchers are willing to analyse were released before October 8th 2013.

In order to follow our retrospective approach, we analysed past advertising dating back to 1993. This material is available on YouTube, not specifically on the Apple's official page but uploaded by other private users. Among these users, EveryAppleAds differentiated itself, as the name well explains, for having collected and uploaded every advertisement the company released from its launch to the present moment (see Appendix A). Despite this could raise issues upon the authenticity of the content, YouTube's copyright infringement regulation and fair use policy (YouTube, n.d.), guarantees the originality of the videos uploaded and their content reproduced, which especially in the internet can be easy subject of damages, edits or hazards (Bryman and Bell, 2011).

The material collection thus took place on the internet, focused on the media-player online platform YouTube, referred specifically to EveryAppleAds user channel, as being a vast archive of Apple's advertising material.

3.4.3 Selection of material

As the material analysed took the form of advertising campaigns, the very first step was that of selecting the clips upon which the study has been framed. An inventory of essential factors was kept in mind during this stage of material selection as Foss (2009) explains: "observable aspects of the

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artefact that provide clues to its ideology” (p. 214). The researchers started by watching every single advertisement, uploaded by the user EveryAppleAd on YouTube, which ranged from 30 seconds to 2 minutes each, starting from the first uploaded Apple II ad from High Technology (1977) (EveryAppleAd, 2013c) to the latest Apple iPhone ad - Shot on iPhone "Mother's Day" (2016) (EveryAppleAd, 2016).

The material selection took place individually as part of our methodology in order to avoid biases. Throughout the whole process, the researchers also kept in mind the aforementioned Aristotle's Civic Fear framework for negative emotional appeal. This is whereby an individual perceives a near potential destruction seeks for a way of alleviating that cause of agony. This helped us in identifying different stages in every advertisement: creation, framing and alleviation.

Several notes regarding emotional appeal, distinguished phrasing techniques as well as production elements, were taken as the empirical material collection was conducted. After having watched over 700 clips individually, the researchers gathered to conduct a third review of the advertisements selected by each one of us, this time together in order to cross-check those selected and the notes regarding impressions, perceived campaigns' content and the advertisements intended meaning (Foss, 2009). Eventually, following the analytical and logical criteria for material selection presented above, a total of 10 video clips, shown in table 1 below in chronological order, were selected out of over 700. The availability of such broad and rich material enabled the researchers to investigate exhaustively and thoroughly.

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Table 1: The 10 Final Advertisements Selected (Own table)

Name	Year	Duration	Genre	Visual snapshot	URL link
Does More – File Sharing	1993	0:33 sec.	Campaign (12 Episodes)		https://www.youtube.com/watch?v=wxxbIcvtdM4
Switch – Jeremiah Cohick	2002	0:30 sec.	Campaign (40 Episodes)		https://www.youtube.com/watch?v=ilwSP23TgR0
Get a Mac – Network	2006	0:30 sec.	Campaign (67 episodes)		https://www.youtube.com/watch?v=3JIC4QZv7BM
Get a Mac – Tech Support	2007	0:30 sec.	Campaign (67 episodes)		https://www.youtube.com/watch?v=g6BXKtwZ6mc
Get a Mac – Referee	2008	0:30 sec.	Campaign (67 episodes)		https://www.youtube.com/watch?v=okDS9ISWils
Get a Mac – Elimination	2009	0:30 sec.	Campaign (67 episodes)		https://www.youtube.com/watch?v=Ge4KALLRG-U
Apple iPhone 4 – FaceTime	2011	0:30 sec.	Campaign (9 episodes)		https://www.youtube.com/watch?v=fTO2PHK5TmE
Genius – Basically	2012	0:31 sec.	Campaign (3 episodes)		https://www.youtube.com/watch?v=iUjvgrhGdjk
Every Day – FaceTime	2013	1:01 min.	Campaign (3 episodes)		https://www.youtube.com/watch?v=UjsqInZAheQ
Misunderstood	2013	1:30 min.	Single Ad		https://www.youtube.com/watch?v=eLhdISCy4Oc

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As explained previously, the chronological sequence helped the researchers to detect changes in the advertisement's structure over an historical period of twenty years (1993-2013). We deemed it necessary to include four advertisements from the same campaign *Get a Mac*, as they cover a time span of four years of Apple marketing communication. In order to take into consideration possible changes that the company applied to its marketing strategies, it was necessary to select these advertisements from distinct years, although considered similar in their content.

Nevertheless, during the presentation of the empirical material and its analysis, the researchers believed that one advertisement only would have been necessary. Such was made in order to avoid a lengthy chapter and make it easier for the reader to interpret and seek an overall pattern throughout the analysis. The *Get a Mac – Network* advertisement from 2006 was thus included, whereas the other three can be found in the appendix (see Appendix I, J and K). Despite their different location in the research paper, all four were analysed and interpreted using the same analytical tool and structure presented in the following paragraph and were considered in the discussion of the final findings.

3.5 Data analysis

3.5.1 Critical discourse analysis

Language represents a discourse; thus advertisements are a form of media discourse the content of which must be suited to the targeted audience. Indeed, advertisers make use of a broad range of vocabulary to convey a message regarding a specific ideology with a positive or negative affective meaning in such discourses (Delin, 2000).

The psychological aspect upon which the researchers referred to during the analysis, was of extreme relevance. Socio-psychological theories, such as the theory of social exclusion the researchers dealt with, place a great focus on the study of social conditions of emotions and cognition. Social actors involved in the advertising evoke frames of perceptions called *social representations*. The effectiveness of those is due to the combination with individuals' cognitive systems (Wodak and Meyer, 2009). Such study explored some of Apple's advertising campaigns with the initial goal of identifying a pattern in the appeal of fear of social exclusion. The latter, as it will be explained later, took the form of *hidden* or *implicit* practice as part of the persuasive nature of discourses (Van Dijk, n.d.).

Recent linguistic studies together with the introduction of modern ways of communication, allowed the introduction of re-adapted and modernised frameworks based on the rhetoric framework from the

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beginning of the twentieth century, such as discourse analysis and critical discourse analysis (Van Dijk, 1985). The latter especially, is a type of analytical research that focuses on how discourse is constructed by power and ideologies to maintain social inequalities and social hegemony, and could therefore be used in our exploration of communication (Van Dijk, n.d.). Moreover, critical discourse analysis seeks deeper meanings in the use of language than discourse analysis, focused on the structure of text only (Esposito, 2011).

The researchers considered it very important to stress the *critical* concept of such analytical tool. It is essential to emphasise that the word *critical* does not stand for *negative* (negative experience or phenomenon), but instead means challenging what is taken for granted, bringing light upon a phenomenon of dominance. In short, critical discourse analysis works toward an emancipation of human minds through critical thinking (Wodak and Meyer, 2009). Such understanding of a discourse and its surrounding context, as highlighted by the researchers in chapter one, was meant to both uncover implicit meanings in the advertising of Apple and also provide a structure on their construction and distribution of the content. Thus, the stance we took throughout the whole project was of critical nature, not aimed at neutralizing a brand to the eyes of the consumer. Hidden ideologies within an advertisement provide a view of the world which is limited to the values and beliefs the sender wants the audience to perceive (Van Dijk, 1998).

Confirming our previously explained philosophy of social constructivism, Wodak and Meyer (2009) claim that critical discourse analysis is based on the assumption that discourse is both socially constitutive as it helps sustaining the social status quo, but also socially conditioned as it contributes to transforming it. In this regard, Van Dijk (n.d.) points out the importance of studying the issue of discursive power in terms of its consequences upon society and social matters. The researchers considered such to be of extreme relevance in the analysis of means of persuasion upon a phenomenon which is of collective and social interest; that is, social exclusion and the related fear of marginalisation.

Such analytical tool, also suits our choice of retrospective study as critical discourse analysis can only be completely understood if the historical context is included in the investigation process. Such helps considering factors external to the discourse as well (Wodak and Meyer, 2009) that might have influenced its origin, representing an advantage over the mere rhetoric framework focused exclusively on the discourse persuasive content and structure. According to Fairclough (1995), text and surrounding context should both be taken into consideration when analysing discourses. Cook (2001, p.5) emphasises this through his claim that “language without context is like a journey without destination”.

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The presented investigation process made use of Fairclough's (1992b) three-dimensional analytical framework for critical discourse analysis, which guided the researchers to analyse how discourses, including their dimensions, shape and are in turn shaped by their producers (Fairclough and Wodak, 1997). With his critical discourse analysis framework, Fairclough (1992b) believes every discourse can be disassembled in three distinguished dimensions:

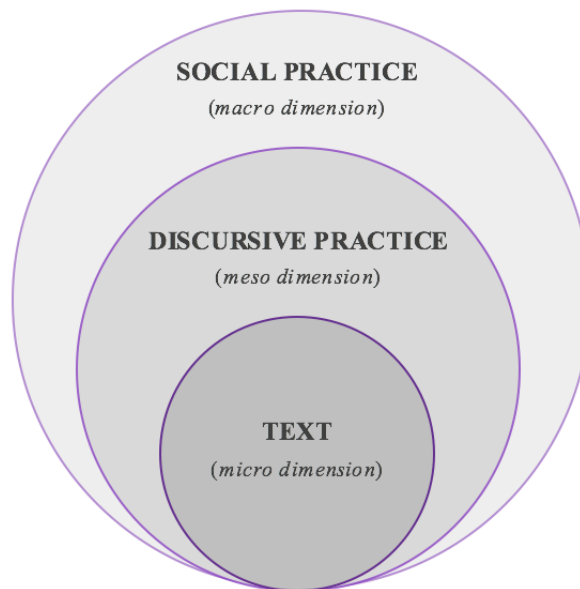


Figure 2: Fairclough's Framework of Critical Discourse Analysis
Adapted from Fairclough (1992b) and Janks (1997, p.27)

1. **Text** (*micro dimension*): the target of analysis is the spoken or written text.
2. **Discursive practice** (*meso dimension*): the analysis aims at interpreting the hidden meanings by focusing on the discourse's structure and processes involved within it.
3. **Social practice** (*macro dimension*): seeking explanation and connection in the socio-cultural and historical context to understand the implications of a dominant discourse for social practices.

Therefore, the material selected was structured in three layers according to the presented framework of analysis in figure 2, that worked as an analytical tool throughout the whole process. For the interpretation of discursive practice (meso dimension), the researchers made use of the conceptual framework previously presented in chapter one; that is, the *Civic Fear* framework by Aristotle. Despite such was presented in a political realm, its application can be considered for any type of discourse where fear appeal is taking place. For this reason, we have applied it to the discourse of marketing communication.

The analytical framework facilitated us in structuring the material, as it allowed us to go beyond the basic units of text analysis by integrating the study of action of the actors involved in the discourse as well as the non-verbal (semiotic, visual) aspects of interaction (Wodak and Meyer, 2009). Additionally, the conceptual framework of Aristotle (Pfau, 2007) helped us identifying, in the discursive practice, the negative emotional appeal, the way the advertiser framed the fear appeal and the source of alleviation. Such is based on three defined stages whereby the message can be constructed: creation, framing and alleviation (see Figure 1).

The chosen approaches were deemed to bring a thoroughly understanding of the structure of the advertisement and its content as a whole, and eventually helped to address our research question.

3.6 Reflexivity

3.6.1 Ethical reflections

Some ethical contradictions might arise due to the research design selected. The collected material was in form of extant and publicly accessible documents. On the contrary, in the literature there is a great emphasis on ethical behaviour when dealing with people, with harm to participants and individual's privacy as main concerns (Bryman and Bell, 2011). Furthermore, theft of corporate material will not occur for the very nature of the empirical data collected which are, as explained earlier, freely accessible by anyone in various digital platforms. There was also no risk of breaching corporate's copyright as it was not the researchers' intention to duplicate the material, but simply to interpret it (Bryman and Bell, 2011). The researchers' commitment to provide honest and transparent material as well as its further interpretation was strong, also providing the source from where the material was collected should ease any doubt over its original authenticity.

Another aspect to be considered, which could have ethical implications for the company under study, is the approach to the research question we will try to answer. The tool of critical discourse analysis, as the name suggests, is of critical nature. This means that the research will try to bring the reader to a higher level of critical thinking while following the data interpretation, and eventually emancipating himself or herself for such discourse manipulation. Thus this study was based on an assumption that could have none or very little benefit to the organization under analysis (Easterby-Smith et al., 2012), as the researchers conducted a critical marketing study.

3.6.2 Trustworthiness

The three most commonly applied evaluation criteria in business research: replication, reliability, and validity (Bryman and Bell, 2011), vary depending on the research design selected. Despite their main focus on the assessment of quantitative studies, Bryman and Bell (2011) provided examples of such criteria successfully used in qualitative studies as well. As the method used is qualitative, and those criteria considered more appropriate for social reality as opposed to our social constructivism philosophical stance (Bryman and Bell, 2011), the researchers deemed a distinction among alternative criteria to be necessary.

Replication aims at identifying whether a researcher explains the procedures to allow fellow researchers to replicate it, without focusing too much on the quantitative, qualitative aspect of it (Bryman and Bell, 2011). As our research strategy is based on a case study, issues regarding replicability might arise as every organization differs in its communication tactics, thus no standard procedure could be followed in the analysis of archival documents. Concerning reliability and validity, these criteria mainly deal with quantitative studies and some argue that they are inapplicable to qualitative research (Bryman and Bell, 2011). In response, Guba and Lincoln (1994) provided alternative criteria for assessing qualitative studies (Bryman and Bell, 2011).

First of all, *credibility* deals how believable the findings and interpretations are of the researchers. The latter provided not only the material collected and the source, but also, thanks to Fairclough's (1992b) framework of analysis, the logical procedure followed throughout our analysis to prove the finding's credibility and overcome opinions upon the subjectivity of our study (Easterby-Smith et al., 2012).

The following criterion is *transferability*. For the current study, transferability cannot be ensured by the researchers as being applicable in another context (Guba and Lincoln, 1994). This study contributed to the extant knowledge by relying on public organizational documents and by focusing on a particular single-case study. As opposed to quantitative analysis, the researcher's findings will unlikely be transferable, as qualitative research typically encourages study of a case in depth (Bryman and Bell, 2011). However, if rich accounts upon the background are provided, a certain degree of transferability to other contexts could be ensured (Guba and Lincoln, 1994). That is the reason why, in the following chapter, we provided detailed information about the case under investigation.

The third criterion is *dependability*, which refers to stability of the research design obtained by keeping record of all the notes, records and transcripts of the investigation process, with detailed description of the procedures (Bryman and Bell, 2011; Guba and Lincoln, 1994). Despite the fact that

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the study might have been affected by the researchers' frame of references, dependability has been ensured by following case studies guidelines and by keeping account of all the decisions taken along the investigation process.

Lastly, Guba and Lincoln (1994) present the criterion of *confirmability*, which refers to the objectivity of the study. In qualitative studies the issue of bias can be a common issue, especially given the critical stance we took toward this research process, in which personal values might represent a likely weakness in that they could "sway the conduct of the research and findings deriving from it" (Bryman and Bell, 2011, p.398). However, the data are the main concern for confirmability. In this regard, the researchers have transcribed each advertisements' structure and reported them in the appendix, to ensure that the findings reflected the exact content of the original source. Contradictory findings were also accepted and mentioned in the chapter upon data and analysis. That being said, bias and subjectivity still remain a common concern in qualitative analysis. In this regard, no study can ever be fully objective (Bryman and Bell, 2011).

This case study was framed within a certain timespan and context, representing a mere snapshot of the investigated phenomenon (Saunders, Lewis, and Thornhill, 2009). Despite the effort of the researchers to guarantee criteria of dependability and transferability to allow fellow researchers to conduct akin studies using a similar research design, the circumstances of the phenomenon analysed are unlikely to lead to comparable findings as the nature of the phenomenon is complex and dynamic (Saunders, Lewis, and Thornhill, 2009).

Also, it is worth noting that the researchers worked with documents, specifically public virtual documents. According to Scott (1990) there are different criteria to assess the documents under analysis namely: authenticity, credibility, representativeness and meaning. Public materials are considered to be both authentic and meaningful as they are usually made comprehensible for the audience (Bryman and Bell, 2011). The criterion of credibility has been explained above, as interpretation free from researchers' bias. Lastly, representativeness cannot be fully guaranteed because, especially in an in-depth qualitative study, such as the one we conducted "no case can be representative in a statistical sense" (Bryman and Bell, 2011, p.550).

3.6.3 Methodological limitations

Despite the researchers ensuring that their efforts are conducted in a comprehensive and exhaustive research study, they are aware of what particular limitations the research design chosen and the data collection process imply.

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One of the biggest challenges we faced as researchers, was the short time span of 10 weeks within which we conducted our research, as the data collection, analysis and interpretation can take up a great amount of time (Easterby-Smith et al., 2012) especially when conducting a retrospective case study.

Furthermore, the research method justified earlier is designed to analyse the language an organization used toward its target audience during a specific time span. However, it would be a mistake to consider the audience as passive, with no personal power of giving meaning to it. The idea of *active audience* has its roots in the personal interpretation the audience give to the studied material (Bryman and Bell, 2011). As the phenomenon being studied is by far unexplored, the researchers acknowledged to prioritise the uncovering of such fear appeal in media discourse by using an objective framework of analysis. This was done by taking into consideration the social and historical context, instead of turning directly to the audience's subjective interpretation. The time limitation will not allow us to proceed in implementing another research method to gain a more exhaustive perspective of the phenomenon.

Moreover, as we focused on a one company case study, the time placed an obstacle in terms of replication of the study and its transferability as mentioned earlier. If the time allowed us to take into consideration more than one company, we believe a broader view upon the phenomenon could have been drawn from the study.

Lastly, the researchers paid particular attention to keep themselves from imposing their own frame of reference and values when interpreting the material collected. The critical stance taken by the researchers could have been of influence in the overall study. Such might lead to bias and limitation of the investigation process and influencing the final results (Malhotra, 2010). Despite the inevitability that bias and subjective influence are in qualitative researches, both researchers conducted a first analysis of the material individually, to later cross-check their interpretation and collect the common meaning to draw objective conclusions.

3.7 Methodology summary

By using a single case study approach on Apple, the researchers will make use of 10 advertising campaigns apple released from 1993 to 2013. These were chosen relying on a subjective judgemental sampling. The main goal is that of analysing the digital documents (advertisements), in order to identify explicit and implicit forms of fear appeal as well as studying the context external to the discourse to discover the role it played as a means of persuasion.

4 Data and analysis

It will not be possible to include the video clips of the advertisements analysed on the final pdf given their digital format. This makes it difficult for any reader to make sense of the thesis without having watched the advertisements. The first layer of the critical discourse analysis framework is the descriptive practice; the researchers thought of including the raw data regarding the description of the discourses, in the final appendix, encompassing one defined appendix for every advertisement (see Appendix B to Appendix K). These descriptions will take into consideration the visual, spoken and written parts constituting the discourses and will be divided by using a second by second technique. Such will facilitate further referencing to the seconds in the interpretation paragraph as well as facilitate the reader in understanding the content in more detail.

The decision of moving the discourses' description to the appendix has been taken, as to avoid a lengthy and slow process for the reader. Moreover, every advertisement will be included in the form of two figures, that represent the extreme of every advertisement in which the social exclusion takes place or is deemed to be apparent. As already explained in the chapter three only seven will be included in the data and analysis. The remaining three have been analysed and interpreted using the same conceptual and analytical framework but moved to the appendix (see Appendix I, J and K). Moving on, the interpretation of the advertisement will include the researchers' point of view framed according to the method applied and then we will finish by considering the conditions external to the discourse itself, such as the socio-cultural and historical context.

The analysis will be structured according to a chronological by following the retrospective case study, the researchers will start by analysing the seven advertising campaigns from the oldest to the latest (1993-2013).

4.1 Case settings

Apple, despite being a billion-dollar company today, started off more than 40 years ago as a dream of two high school drop outs living in Silicon Valley, California. Steve Wozniak and Steve Jobs teamed up to start the computer start-up in Jobs' garage and soon later release the first Apple computer on April 1, 1976 (Santa Clara Historical Society, 2012). The next generation of computers was the Apple II in colours, representing a milestone in the company's history by more than doubling the sales from 35,000 to 78,000 units in only one year (Rawlinson, 2016). In fact, the Apple II was a pioneer of the way desktop machines were going to be built in 1980s as well as 1990s.

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In 1984 a major event occurred at the already profitable corporate; a struggle among Apple's executives brought the founder Steve Jobs to leave the board and Apple for more than ten years (Santa Clara Historical Society, 2012). With Jobs absent, Apple went through dark periods and almost declared bankruptcy in 1996. The year, 1997 was a defining moment as Steve Jobs was called back and became interim CEO, starting what was going to become a revolution inside the corporate as well as in the outer world (Richardson, 2008).

Apple's communication strategies have led by example for several companies worldwide. They have always been provoking and ground-breaking since 1976, starting off with printed advertisements on leaflets and newspapers. This year (2016) Apple celebrates exactly 40 years of advertising (Parkhurst, 2015). Although, the most remarkable advertising campaign was not released until 1984, with the famous *1984* advertisement, referring to Orwell's novel *1984*, broadcasted during the Super Bowl to introduce the new Macintosh. With that advertisement the young company proved its ability to conquer a market at that time dominated by PCs (Parkhurst, 2015). In 1997, with Jobs returning to Apple, the release of *Think Different* campaign marked an important moment for the company, as that slogan was to become the new company's tagline. The advertisement featured 23 famous people whom had made history in their respective fields (Botkins, 2012). Further advertising campaigns put Apple under the spotlight for the originality of their content such as *Get a Mac*, *Every Day* and *Misunderstood* that together with other advertisements, will be analysed in the following investigation process.

4.2 “Does More – File Sharing” (1993)

The *Does More* campaign was launched in 1993 to promote different range of Apple computers, focusing mainly on promoting their functionalities. It consisted of a total of 12 episodes launched throughout the year 1993 (EveryAppleAd, 2012a). It was a comparative advertising campaign highlighting the benefits of Mac over PC. The advertisement's slogan was: *does more, cost less, it's that simple*.



Figure 3a: Screenshot of the ad, second 0:11 on the left side (EveryAppleAd, 2012e)



Figure 3b: Screenshot of the ad, second 0:26 on the right side (EveryAppleAd, 2012e)

4.2.1 Discourse practice interpretation

In the first seconds of the video clip, it is possible to see two hands in a dark suit typing on a keyboard, as well as following images showing different computer's screens in which emails, pie charts and graphs are being created (see Appendix B, 0:01 and 0:03). In this way, from the very beginning, the audience has a sense that the context of the advertisement is business and productivity related. In this regard, Alde and Hoyer (1993) highlight the importance of conveying a message that is culturally and contextually tailored to the targeted audience, to the point that a connection between the message and the audience is created. Additionally, to frame the advertisement within the business context and to engage the targeted audience even more, the advertisement takes a fast pace at some points, to both show the multitude of functionalities to which one can get access in a restricted timeframe as well as referring to business people whose life pace is fast.

In order to symbolize that the Macintosh is accessible to all, computer screens with work done in different languages as well as hands of a woman and of a black man are shown (see Appendix B, 0:03) conveying the message that everybody could be included in that context. The music is playful and engaging, the camera moves at the rhythm of the music and the voice is that of a man in his 40s likely to be involved in the business world. Sutiú (2014), Crotty (1998) and Watzlawick et al. (1967), point out how it is not only what is said body language in communication, but also the music, the tone of voice, the silence and charisma used in a message help constructing a meaning and engaging the minds of consumers.

Throughout the whole advertisement the concept of *working together* is stressed quite a lot. In fact, the advertisement was made to promote the built-in networking cable which allows users to share files with other computers and staying connected. It is possible to hear the voice saying “together” twice, the phrase “Dear team...” (see Appendix B, 0:03 and 0:08) written on a screen and a snapshot

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of an internet cable, symbol of connectivity and sharing. Such message is constructed in a way that the audience wants to be part of the context, *belongingness* (Bernstein et al., 2010), taking place in that constructed reality that is the advertisement. This could generate fear of becoming marginalized or excluded from the *togetherness* if the audience do not proceed with the purchase. This is in conjunction with the first phase of the Aristotle framework, whereby a threat is presented to the audience. As Burchardt et al. (2002) highlights, an exclusion takes place when an individual would like to participate, but for various reasons cannot.

The Aristotle Framework stipulates that, in this case, the Mac alleviates this anxiety just created throughout the whole advertisement. In fact, after the voice introduces the different range of functionalities a Macintosh can offer, after engaging and colourful images (see Figure 3a) are shown and after playful music can be heard in the background, it is possible to perceive a change in the advertisement's message as a problem or pain is about to occur: the music starts slowing down, fades and eventually dies out. The tone of the man's voice changes from informal to more serious, and later delusional as the image of a Macintosh is shown a loading bar with the word "sending" (see Appendix B, 0:22). This is to convey a transition occurring. A subtle contrast is taking place appealing to visual, spoken and written stimuli to emphasise the exclusion that is taking place.

In fact, later a solitary computer appears on the screen (see Figure 3b). It can be seen that the screen is colourless and boring compared to the previous interactive and coloured images of the Macintosh computer. The camera slowly pans out as a means of excluding that computer from the screen and marginalize the source seen as a risk or a problem which, according to the Aristotle framework, needs to be avoided (Pfau, 2007). As the voice finishes the sentence that was begun previously "All Macintosh computer comes with networking built in...sort of makes you wonder why other computers...don't" (see Appendix B, 0:22) the music is replaced by a sound effect of wind blowing, synonymous of desert, solitude and inactivity. The PC is left excluded in the wilderness as opposed to the Macintosh which can easily connect with other computers.

The scenario just described is what Cochrane and Quester (2005) refers to as tailored message, as the advertisers constructed the message bearing in mind one of the audience's basic fears: social exclusion. In fact, such contrast that took place could be interpreted as the exclusion of the PC and its users. If they are not able to use a network cable, and thus not capable of participating in key activities of the evolving society (Burchardt et al., 1999) they could be automatically excluded from that context through no fault of their own. The way the advertiser constructed that reality with that precise emotional condition makes the audience understand that this emotional condition, of social inclusion, can only be acquired through the purchase of the Macintosh (Lindstrom, 2003). The

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advertisers employ the use of coercive persuasion, that is a communication technique in which the audience is presented with only one choice to take (Eldin, 2014) which in fact represents the only solution. As interpreted by following the Aristotle's framework of analysis, this is a means of alleviating the anxiety that is depicted in the advertisement (Pfau, 2007).

Also the juxtaposition can be seen in the visual content; the seconds in which the Macintosh is shown are dynamic and interacting with different computers. In contrast, when the PC is shown on screen, there is a static and stagnant environment around it. This emphasises the contrast between the socially included and the socially excluded. In fact, it can be seen that eventually a black screen with the text "Macintosh" (see Appendix B, 0:26) appears as the playful music starts immediately after this *solitary* scene, as a mean of giving the audience a solution to what could be a disconnected, colourless and non-interactive option that is the PC.

A fear message is constructed in this context to create an anxiety (Evans, 1970) which can be interpreted as: *do you want to be excluded too?* In addition, a relevant distance is created between what is conveyed as the problem (PC) and the solution (Macintosh), (Wenrich, 2011) using every visual and spoken tool available and leaving the audience to take a stance toward one choice or the other.

4.2.2 Social practice explanation

Toward the end of the 20th century, various technologies like computers were perceived as accessible to engineers and geeks only, and were not of common everyday use. In fact, the advertisement's context recalls of the very first use of such machines, after engineering work, in the business context to increase productivity. This advertisement was thus released in a delicate historical moment in technology. It was during a transition to digital technologies (digital revolution). The same year, Intel released the first Pentium Processor, making computers run at a pace which they had never run at previously (Barltrop, 2013), as exemplified by the speed of the images in the advertisement. Also, the Macintosh makes its stance from the crowd by introducing one of the first models in colour, after the Apple II. The rest of the industry was left behind running black and white machines (Macworld, 2006).

This is made clear from the advertisement's plot, whereby there is a clear separation between the *haves* (included) and *have-nots* (excluded) referred to that specific historical context (Ward and Farmaki, 2006) in which internet allowed people to connect and share content with one another.

Furthermore, the fact that different languages, races, genders and different city names are used, indicates to the audience a world moving toward globalization and connectivity. Thus, the whole

advertisement's plot plays around the concept of inclusion against the exclusion of those reluctant toward technology. This is also emphasized by the networking built-in as a symbolic meaning of *togetherness* (Jorge, 2008), as well as the birth of the World Wide Web at the CERN in 1993.

4.3 “Switch – Jeremiah Cohick” (2002)

Switch is a campaign consisting of 40 episodes released in June, 2002. The clip does not feature actors but *everyday people* with whom one can easily identify and create a more effective link. As it can be seen from figure 4b Apple even created a website page explaining people how to proceed with the switch.



Figure 4a: Screenshot of the ad, second 0:09 on the left side (EveryAppleAd, 2012g)

Figure 4b: Screenshot of the ad, second 0:26 on the right side (EveryAppleAd, 2012g)

4.3.1 Discourse practice interpretation

The persuasion in this advertisement is based very much on two aspects. The source of communication as well as the language used. The claim that Jeremiah used to bash Macs “out of ignorance” (see Appendix C, 0:03) forces the audience to take a look at themselves and question whether they too are ignorant for not considering Apple products. Spoken words are very powerful in such context and help to convey an initial message of self-reflection for the audience (Sutiu, 2014). Jeremiah then goes on to use the very strong metaphor describing Apple as the light at the end of a “very dark tunnel” (see Appendix C, 0:10) used as a metaphorical symbol of hope (Jorge, 2008). This phrase again casts all those that are not Apple users into the darkness, labelling them as blind in that they cannot see the light. They are in a Windows world that he does not want to be a part of, as shown by his exclamation as the advertisement ends “get out of your Windows world”. The advertisement has been constructed in a way that the overall distribution of power (Wodak and Meyer, 2009) made

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Mac and PC extremely distant one from the other, enhancing the coercive persuasion taking place, and presenting the audience with only one logical choice (Eldin, 2014). This is also emphasised as Jeremiah frames using anything other than a Mac as a risk by stating “it’s not worth it” (see Appendix C, 0:23).

Jeremiah talks about his experience with changing to Apple referring to how he freed himself from problems: “it doesn’t crash, it doesn’t freeze” (see Appendix C, 0:13), which according to the framework of Aristotle we are using (Pfau, 2007), accentuates PCs as a source of anxiety even more and highlights the problems related to their features. The camera angle changes slightly (see Figure 4a), insinuating a change in tone as Jeremiah speaks of how he “fell in love” with Mac (see Appendix C, 0:09). This is a very strong word and one which we usually associate with people as opposed to objects. However, Jeremiah’s experience is so joyful with using Mac that he compares it to having an emotional relationship with a person. The advertiser constructed that reality in a way whereby that particular emotional condition makes the audience understand that it can only be acquired through the purchase of a Mac computer (Lindstrom, 2003). This can also be perceived as the solution to the previously highlighted stressful situation (Pfau, 2007).

Jeremiah speaks of his father as someone who is out of touch. The camera angle changes slightly as Jeremiah talks about this, and the audience can see that Jeremiah is slightly embarrassed to talk about his father’s persistence in using Windows. Jeremiah using the negative language of “Unfortunately” (see Appendix C, 0:18) to symbolise that his father’s persistence with a Windows is something negative and almost something to be ashamed of (Sen, 2000). After having mocked PC computers throughout the whole advertisement, a visual representation of a solution is explicitly given by showing a white screen with the Apple logo in the middle. Underneath the logo is a website link to facilitate the switch (see Figure 4b).

There is quite a contrast between the image that Jeremiah paints of his father for the audience and his final statement “I am a student” (see Appendix C, 0:28). In labelling himself as a student, Jeremiah portrays himself as a credible source of information on the topic of computers and technology (Aho, 1985). Young people, in particular students, are generally people in tune with trends and with what is going on in the media.

4.3.2 Social practice explanation

1997’s Think Different campaign by Apple was seen as excluding the average PC user. The Switch campaign was released in response to this. There was a conscious effort to avoid casting those people in the advertisement that may be perceived as Apple people (Mba Knowledge Base, n.d.). The attempt

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was to make people aware that ordinary people such as Jeremiah used Apple products. This advertisement was released at the beginning of the digital age. People saw computers as apparatus that were used by geeks and engineers only. This advertising campaign was launched as a means of targeting less tech-savvy people and positioning Apple computers as the people's computer. Although the Think Different campaign excluded some people, as it included free thinkers such as Gandhi and Einstein in the ad, this campaign included elements of social exclusion, but in a more subtle way (Mba Knowledge Base, n.d.).

It is also important to take into consideration that during that year, Apple released the iMac G4, which was the next generation of iMac with the Apple's first flat screen. At this period in time, no Windows PC could match the design and internal software of this computer. This marked a meaningful checkpoint for those who were on the fence of whether to continue using PC or to switch to Apple's platforms (Edwards, 2012).

This separation of Apple users and other PC users manifests itself in themes of alienation. Social exclusion is apparent in the advertisement as Jeremiah labels those that do not use, or even consider using Macs as ignorant. The credibility of this claim is emphasised by the statement at the end that Jeremiah is a student (Kennedy, 2007).

In terms of persuasion, there is a strong use of metaphor in the advertisement to demonstrate just how well informed and committed to Apple that Jeremiah is. It also demonstrates the faith Jeremiah has in Apple products. The use of metaphor of darkness versus light is one that has religious connotations. The link is that those that found God in their lives saw the light or as the Buddhism philosophy of enlightenment as gaining an understanding of the world. Jeremiah uses this metaphor to describe his experience with switching from PC (darkness) to Apple (light).

4.4 “Get a Mac – Network” (2006)

The Get a Mac television campaign was launched in 2006 till the end of 2009, cumulating a total of 67 different episodes of 30 seconds each, over 3 years' time (EveryAppleAd, 2012b). It was a sharply competitive advertising genre, in which the central plot was the nonaggressive and humorous comparison between the functionalities of an Apple Mac “Hello, I'm a Mac” and a Windows PC “and I'm a PC”. The advertisement analysed below is the 3rd advertisement in this campaign, released in the year 2006. It focuses mainly on two specific functions of Mac: the new built-in Japanese camera and its fluency in speaking Japanese. PC, in turn, gets excluded from the whole conversation. The

other three of the same campaign can be found in the appendix (see Appendix I, J and K) and follow the same structure of analysis.



Figure 5a: Screenshot of the ad, second 0:06 on the left side (EveryAppleAd, 2012c)



Figure 5b: Screenshot of the ad, second 0:19 on the right side (EveryAppleAd, 2012c)

4.4.1 Discourse practice interpretation

The audience are presented with a straight focus on the two characters as the advertisement starts, since the background is white, minimalistic with no distraction from the main elements included in the clip. There is a balanced situation conveyed to the audience, in which the two characters shown are the same height, and are linked together through the fact that they are holding each others hands. However, the two differ a lot in appearance. By wearing an ill-fitting suit and formal glasses, PC gives the impression of being the more ridiculous of the two (see Appendix D, 0:01). This appearance also gives the audience the perception of someone who is attempting to look professional in wearing a suit, but everything else about his appearance, like the fact that the suit is the loose fitting, tells us otherwise. PC also sounds proud of such connection that he shares with Mac, as he elaborates far more than Mac about it, and exaggerates his body language (Watzlawick et al., 1967) by raising both hands to (see Figure 5a) stress the same capabilities both computers possess (see Appendix D, 0:05).

This balanced situation changes abruptly as a young Asian woman, representing a Japanese camera, enters the camera frame, aligning herself to Mac, by holding his hand on the other side to PC. She arrives as PC is saying the word “together” and promptly interrupts him (see Appendix D, 0:06). This is used as an implicit message of initial exclusion of PC. At this point Mac is at the centre of the screen and it appears almost as he doubled himself by presenting a feature PC does not possess. As Mac and the woman start to interact in Japanese, not only does Mac show the additional ability to speak Japanese, but also the exclusion of PC taking place becomes obvious to the viewer as the camera zooms in on the two only, Mac and the Japanese Camera, and then back to PC who is looking straight to the audience for help (see Appendix D, 0:16). Such condition of social exclusion is

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identified by Monroe, Slavich, Torres and Gotlib (2007) as I am undesirable, in that constructed context.

Despite not knowing the shared language between Mac and the Camera, PC attempts to engage the two in conversation and attract their attention, even though he clearly has no place in the network. This is described by Burchart et al. (2002) where a concept of social exclusion is presented: willing to take part in an activity, but unable because of conditions beyond PC's control. In fact, as he does so, the camera angle takes an over the shoulder shot from the perspective of PC (see Figure 5b) to stress the exclusion taking place even more (see Appendix D, 0:16). The Japanese camera barely looks at PC as Mac brushes off his questions of "You speak the same language?" The social exclusion towards PC is created. This represents the main problem to the audience, the risk that they may be socially excluded if they do not purchase a Mac.

In reference to the Aristotle framework (Pfau, 2007), the implicit message of the advertisement is that PC has to be avoided and marginalised. As Mac and the Japanese Camera continue the conversation in Japanese, the exclusion becomes more clear since the space between the Mac and PC doubled and the Japanese camera can be seen to pull Mac toward her even more (see Appendix D, 0:23). She also manages to successfully attract the attention of Mac through the use of a picture.

Nevertheless, by the end of the advertisement, PC still has his arm stretched to maintain the connection with Mac and tries a last attempt to attract their attention by saying: "Hello, buongiorno...?!" (see Appendix D, 0:27) but Mac and Japanese Camera are too engaged with one another to take notice. The Japanese camera and Mac look much closer to one another than to PC as his right hand also looks tense and unnatural, as he is somehow annoyed by the situation (see Appendix D, 0:27). At the end of the advertisement, Mac and the Japanese camera can be heard laughing when the Mac logo appears on the screen, demonstrating to the audience the social exclusion of PC (see Appendix D, 0:28).

By stressing the feeling of engagement taking place between the two only, the advertiser has constructed a reality in which an emotional condition or perceived solution, can be acquired only through the purchase of a Mac (Lindstrom, 2003; Taylor, 1974). This solution is eventually displayed at the end of the advertisement (see Appendix D, 0:28). At the same time, this functions as a solution to the fear of social exclusion (Pfau, 2007). This fear is presented as a reality to the audience through PC's appearance and behaviour. Such brings the audience to form new beliefs and persuade them that they do not want to be like PC (Simons, 2001). It can also be noticed how the advertiser distributed

the power of the two parts unequally (Wodak and Meyer, 2009), proving the superiority of Mac and the following exclusion of PC from the context.

This advertisement functions as a means of making PC look bad or stupid, but in a humorous way. On the explicit level of this advertisement, there is a lot of humour. However, there is an implicit message whereby anyone using anything other than a Mac is at risk of social exclusion. This mix of humour when used alongside a threat is demonstrated by Mukherjee and Dubé (2011) as being a very effective means of persuasion. The threat is hidden below a level of humour so that the threat or use of fear does not overwhelm the audience, and result in avoidance of the message. The audience's avoidance of the message would deteriorate from the persuasiveness of the communication.

4.4.2 Social practice explanation

The initial stereotype deducible from the advertisement is that of the two opposite personalities of Mac and PC. It is generally accepted in society that people do not want to be perceived as nerdy, clumsy guys. In fact, Apple encoded the message so as to create for the audience an indirect shortcut, through ridiculing PC, for the consumer to purchase an emotional condition through a certain product over another and the mental associations attached to it (Lindstrom, 2003).

The advertisement was released as a means of showing the additional features of the Apple Mac compared to a Windows PC, in a world in which Capitalism was well alive and thus the more, the better especially in a cultural context as the American one. Moreover, historically 2006 was a year of revolution both for wireless internet. This was also a massive year for social media and sharing platforms, as Twitter was born, emphasising the importance of sharing and interconnectedness (Johnson, 2009).

A reference to cultural stereotyping is also noticeable as the Japanese lady bows. Mac also bows as a means of adjusting to the Japanese culture (see Appendix D, 0:12), as opposed to PC who does not adapt to cultural diversity and keeps on trying to draw attention to himself in direct western ways. He excludes himself in such a way that he does not know how to react to the social situation. In being uncomfortable in a social situation, it is important to notice how the dynamic changes in the group as the Japanese Camera arrives, and PC becomes the “third wheel”, something no one wants to be known as.

Another stereotype is that Japan is well a known country for its state-of-the-art technological companies and products released and that proves the ability of a Mac to get access to it.

4.5 “Apple iPhone 4 - FaceTime” (2011)

The iPhone 4 advertisement campaign was made of a total of 9 episodes. The beginning was the same for all of them: “If you don’t have an iPhone...” then the speaker proceeded to present the features the audience could miss out in case they did not buy an iPhone. It raised a lot of criticism for the advertisements’ implicit message of exclusion like in the parody If you don’t have an iPhone – Parody Ad (Thecussingchannel, 2011).

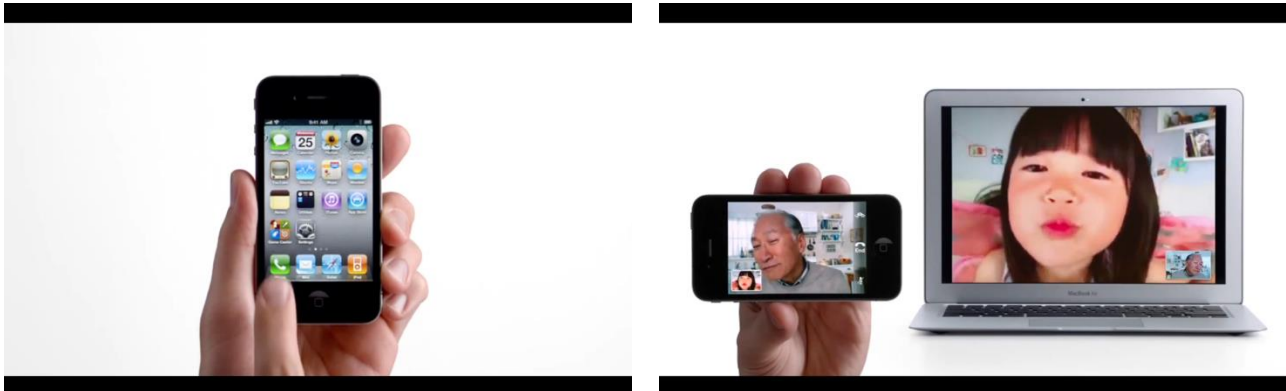


Figure 6a: Screenshot of the ad, second 0:03 on the left side (EveryAppleAd, 2012d)

Figure 6b: Screenshot of the ad, second 0:19 on the right side (EveryAppleAd, 2012d)

4.5.1 Discourse practice interpretation

The advertisement opens with the narrator stating “If you don’t have an iPhone” (see Appendix E, 0:02). The audience is presented with a black iPhone on a white background creating a visual contrast (see Figure 6a). The voice goes on listing the opportunities that having an iPhone provides, in relation to being in touch with other people. In fact, from the beginning, the audience can perceive that there may be a problem if they do not have an iPhone. Such, is seen as central to the Aristotle framework as the elaboration of the source of pain in the advertisement (Pfau, 2007). The advertisement then shows various people, a mother and daughter chatting and smiling face to face, an elderly Asian man and his granddaughter speaking and sharing an intimate kiss (see Figure 6b) as well as a young couple sharing a romantic moment through the application FaceTime.

Despite not being possible to hear what they say, it could be perceived that the conversations’ content is positive as everybody is smiling. In fact, Apple uses the emotional appeal of relationships in order to shed Apple products in a positive light. In this context, after the problem has been made evident, that one is limiting themselves from social events and emotionally rewarding interactions, the iPhone represents the only solution to it (Weinrich, 2011; Pfau, 2007; Taylor, 1974). The playful music along with the white background and the fact that the conversations of the people cannot be heard shows

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that the focus of the audience needs to be on the emotions of the people as well as the devices used to allow these social connections, not only the iPhone, but the iPad and Mac as well (see Appendix E, 0:16 and 0:24).

The advertisement is shown from a first person perspective in that the owner of the hands cannot be seen throughout the advertisement. In this way, the advertisement communicates that the viewer could very easily be a part of these happy conversations whereby everyone is smiling. The advertisement is presented in such a way that the only way for the audience to participate is in purchasing the devices presented. A fear of social exclusion, according to Burchardt et al. (2002) might occur as the audience would like to buy the iPhone, but for different reasons cannot. This factor of marginalization or exclusion is also highlighted in the video parody mentioned early whereby, “if you don’t have an iPhone...then you’re poor, or a loser” (Thecussingchannel, 2011).

The advertisement closes with stating that FaceTime is “just one more thing that makes an iPhone, an iPhone” (see Appendix E, 0:29). This highlights to the audience that all of these positive and engaging experiences that bring loved ones closer together is limited to those that have Apple products, stressing once again the advertisement’s formula: “If you don’t have an iPhone...”. This strategy of communication is opening the door to the audience to all of these possibilities, only to shut it in front of them before the end of the advertisement. The omission in the spoken slogan, indeed leaves the audience to take a stance toward one choice (have) or the other (have-not) (Wenrich, 2011; Ward and Farmaki, 2006). Separation between those that have and those that have not is the core idea of social exclusion, whereby a perceivable distance is created (Ward and Farmaki, 2006).

4.5.2 Social practice explanation

During the year that this campaign was released, Samsung had become the largest smartphone selling company in the world. This would explain why Apple was trying to exclude other mobile phone users using the slogan “If you don’t have an iPhone...”. At the same time, Apple and Samsung were going through different lawsuits for Android imitating several iPhone features (Arthur, 2011).

The advertisement targets not only tech savvy people like the young couple and the young girl but also, those that would see social exclusion as a genuine fear, such as the elderly Asian man whom could have some difficulties in keeping in touch with his granddaughter (see Appendix E, 0:16). If it was not for the use of the iPhone, he would miss out on keeping in touch with her, especially such moments like a kiss while she is young, and be unable to see her growing up otherwise.

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The advertisement also makes use of those little intimate moments, as mentioned previously, that are part of everyday conversation. They are little moments that are not possible during a phone call. These moments include the affectionate hand on the heart of the mother, the blowing of a kiss to her grandfather by the young girl and when the boyfriend blows a kiss and his girlfriend catches it (see Appendix E, 0:16 and 0:24). These are moments that people cannot share when there is not a face to face conversation and Apple highlights this in their advertisement. In order to get involved in those moments, the advertisement is constructed so that the audience could only access such emotions and moments through the purchase of Apple devices (Lindstrom, 2003; Taylor, 1974).

The advertisement, other than including different generations using Apple's devices, also refers to different ethnicities by which race does not preclude the use of one Apple device over another. Thus, the spoken message: "If you don't have an iPhone..." together with the visual imagery, implicitly signal an automatic exclusion from certain social events, regardless of background.

4.6 "Genius - Basically" (2012)

The Genius campaign released in 2012, is focused upon the Genius assistants, customers can find at every Apple Store worldwide.



Figure 7a: Screenshot of the ad, second 0:22 on the left side (EveryAppleAd, 2012f)



Figure 7b: Screenshot of the ad, second 0:23 on the right side (EveryAppleAd, 2012f)

4.6.1 Discourse practice interpretation

The first noticeable factor in the advertisement is the overall informal context, taking place on the street, as well as the bright colours used. Such clip depicts Apple as a young, outgoing, clean shaven guy that is eager to help a man that approaches him in the street. This can be seen from him turning away from the queue that he is waiting in (see Appendix F, 0:03) to talk to a middle-aged man who

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approached the Apple worker, whereas in the real world one is careful not to miss their spot while standing in line.

As the informal conversation begins, it can be seen how the Genius gets confused as the customer uses the words “It’s basically a Mac” and shows an anonymous bag (see Appendix F, 0:04), which is an implicit message on how Apple categorises the rest of the industry, anonymous. Also the contrast of the name Genius and the brown bag shown creates a visual as well as spoken impact to the audience. The customer explains himself while giggling as he explains what he just did (“basically I just got a Mac”) and seems to be over confident to a fault, as Genius will point out, regarding the purchase.

The middle-aged man seems to be very superficial about the computer which the Genius is quick to disprove by saying “Great...” in a funny tone as a means of telling the customer to slow down. In fact, right after, he proceeds in asking the specifications of what the customer just bought to double clarify that it is in fact a Mac (see Appendix F, 0:11). Seeing the discomfort of the customer, the Genius proceeds by using positive language in delivering a bad message to alleviate the upcoming stressful factor deriving from the purchase. Mukherjee and Dubé (2012) state that this mix of positive emotions when delivering negative message is a mix that resonates with the audience, as it does not overwhelm the audience with the negative aspect of the message.

It is possible to notice that the customer’s expression switches from I got a bargain to I have just been tricked (see Appendix F, 0:18). The fear of being scammed is enhanced even more in the way the message is constructed (Evans, 1970), and, as pointed out in the framework from Aristotle (Pfau, 2007), it is considered very effective in the creation of anxiety. In fact, the Genius proceeds by asking the question “Who sold this to you?” in a condescending tone, as the naïve customer points to his left. The camera promptly moves to the opposite side of the street. The Genius and customer appear to be very distant from the middle-aged man in a short sleeve shirt and tie on the other side of the street (see Figure 7a), who just sold the piece of technology to the lost customer.

It can be seen that even though the door of the store is open, the shopkeeper is by the door and there are no customers in the vicinity (see Appendix F, 0:21). Simons (2001) refers to this communication technique on a level of persuasion. He describes this as response changing as a means of persuading the audience to switch party. There is a visible contrast in this scene. The age of the retailer compared to the age of the Genius guy shows how Apple wants to be perceived by the audience. The way they dress also recalls credibility and brightness since the Genius is wearing a light blue t-shirt representing

Apple's official uniform, whereas the middle-aged man is wearing a casual shirt with short sleeves black pants and brown shoes (Aho, 1985).

The use of the surrounding context is very powerful in this advertisement (Hall, 1980). The contrast is indeed shown by where the Apple Genius is on the other side of the street with a queue of people and street noises in the background and bright colours. On the other hand, the anonymous retailer is isolated, no sounds heard and the colours of the store are dark. The only thing lighting up the store's windows are neon lights and colourful post-it with only the price of the item displayed, which could be easily changed any time, depending upon who enters the store. By using such visual concepts, Apple is trying to persuade the audience to avoid a negative experience (Donovan and Henley, 2003) and exclude such parties representing a threat to the customer. The camera then moves again back to the customer and the Genius as the latter says "No..." (see Appendix F, 0:23) with an expression of disappointment in his face (see Figure 7b). Such scene recalls to what Ray and Wilkie (1970) defined as inhibiting fear, that is used to discourage the audience to take an action over another. In this context, in fact, a problem has been made evident and Genius itself represents the solution to it (Weinrich, 2011; Pfau, 2007; Taylor, 1974). The explicit meaning is that of being careful of unknown random retail stores as they could easily trick customers, as opposed to an official Apple employee who is credible and professionally trained to teach the customer and help anytime and so avoid the risk of the unknown and exclude one option for a safe one (Eldin, 2014).

Finally, the fact that the Apple worker is given the name genius shows that Apple put itself on a higher level. That is also confirmed by the condescending tone that the Genius uses throughout the whole advertisement. This shows how Apple makes use of both charisma and tone of voice to convey a message (Sutiu, 2014) that Apple is in a different class to all others. In conjunction with this, the advertiser constructed the message so that the power of the two retailers would be obviously considered unequal (Wodak and Meyer, 2009), exposing the superiority of Genius and his mistrust toward the anonymous seller.

4.6.2 Social practice explanation

Compared to the real world, very few people would be willing to walk away from a queue as Genius carelessly does, showing the commitment Apple's customer service have toward the clients. The bag the customer is holding, is usually associated with anonymous and of poor quality material as opposed to the well known high quality Apple's packaging. There is a strategic use of body language as well as spoken language (Watzlawick et al., 1967). For instance, the word basically has a bad connotation and seen as mere filler word, and in the advertisements is used often when referring to the purchase just made from the unknown retailer, as a means of lowering its status.

The customer is depicted as superficial in his purchasing's judgment in a historical moment in which scams regarding expensive technologies were common in the market. The meaning is that of do not trust strangers urging people to not fall manipulated by pretenders. This message uses coercive persuasion, which is logical arguments mixed with fear (Eldin, 2014) to construct a reality in which there is only one logical choice the audience can take. The marketing tools the middle-aged man uses are typical of the 90s and the neon lights recall something that is socially known as impure and seedy as the red light district (see Appendix F, 0:21). Also the post-its used to display the prices are known to be unreliable and temporary, as they can be changed anytime, as well as known to be used in cheap discount stores.

This advertisement received a lot of criticism when it was released, and was taken from the media after two weeks only, because it depicted the customer as someone as not able to execute the simplest tasks with a computer and need the Genius' assistance (Kensegall, 2012). It has been found offensive by many and contradictory with Apple's idea that everybody can easily use a Mac as advertised in past campaigns.

4.7 “Everyday - FaceTime” (2013)

There are a total of 3 episodes making the Everyday campaign released in 2013. Each one of them focuses on a specific functionality the iPhone can offer: Camera, Music and FaceTime. They all show a sequence of people from all over the world, of different age and generation enjoying some of the most memorable moments in their lives with their iPhone.

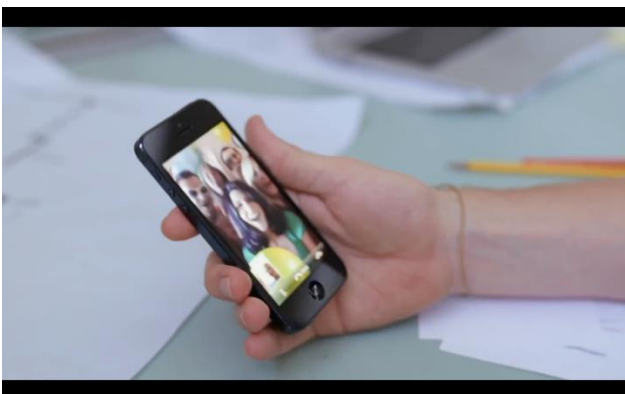


Figure 8a: Screenshot of the ad, second 0:26 on the left side (EveryAppleAd, 2013b)



Figure 8b: Screenshot of the ad, second 0:28 on the right side (EveryAppleAd, 2013b)

4.7.1 Discourse practice interpretation

The music used in the advertisement is a very light and emotion evoking piano piece. It is clear from the beginning that the music is present to engage the audience emotionally with the various sequences. It accompanies the different sequences shown in the advertisement as it is clear that many of the people on their phone are speaking to people that have a very close relationship. It is clear from most of the conversations that they are talking to a loved one or close friend.

Most of the events depicted are everyday situations that everyone goes through, including arguments with loved ones, birthdays (see Figure 8a and 8b), speaking to someone from home as the other goes travelling. The sequences just show enough for the audience to be able to piece together the rest of the narrative (Hall, 1980). The inclusion of just enough for the speaker to guess what the person is going through is very effective for people to empathise with those characters and creating an emotionally tangible relationship with those on the screen. In fact, Alde and Hoyer (1993) highlight the importance of conveying a message that the audience can empathise with and that is contextually tailored to them, to the point that a connection between the message and the audience is created. What could be said, is left out. This highlights that it is the intention of the creator of the advertisement for the audience to make sense of the sequence making it even more engaging.

Most of the conversations are taking place outside (see Appendix G, 0:01, 0:03, 0:07, 0:12, 0:18, 0:25, 0:33, 0:36, 0:41, 0:45, 0:47 and 0:52). The background noise including running water or the rustling of leaves along with the emotionally engaging music creates a very peaceful and serene ambience. It also shows that the people that are on the phone are alone and are much focused and emotionally engaged with the intimate conversation, creating a powerful connection, which the audience can be a part of. Eventually, this emotional condition is shown to be possible only whereby the audience purchase an iPhone (Lindstrom, 2003). Many of the people are showing different ranges of emotions, which is a central message of the advertisement.

One of the main distinctions that Apple is trying to convey with this display of various emotions is that FaceTime offers something which a phone call does not. This main distinction is that, in FaceTime both users will see all of the emotions on the other's face. Some of the most emotion evoking images are that of the pregnant woman (see Appendix G, 0:49) and the couple showing that they were recently engaged (see Appendix G, 0:25). The image of a pregnant woman on a screen is so much more powerful and emotion evoking than a woman saying in a phone call that she is pregnant.

The main message of the advertisement is that I miss you or wish you were here (see Appendix G, 0:57). The iPhone allows people to go through those major experiences in the lives of others as if they were present. The product is portrayed as allowing those that are far away to still remain in touch. The advertisement highlights all of these experiences and shows that people can remain socially connected despite distances without excluding anybody from their lives. Indeed, the aim of the advertisement is to show that people should take priority and should not be excluded from social events. The video clip then closes with “more than any other phone” (see Appendix G, 0:53) to communicate to the audience that iPhone has the potential to make such emotional appeal a reality, and better than any other phone (Simons, 2001). The implicit message is that the viewer does not have a connection to such emotionally rewarding social experiences just appeared on the screen, without an iPhone. According to Aristotle framework, the purchase of an iPhone represents the overall solution (Pfau, 2007). This is done after showing all of the emotionally rewarding experiences that an iPhone represents.

4.7.2 Social practice explanation

The advertiser created the advertisement in this way as a means of communicating the role that Apple’s technologies have in people’s lives (Gianatasio, 2013). It also demonstrates the emotional and tangible connection that Apple allows people to get access to. It shows that Apple allows these emotional and social connection. Not only this, but that Apple is very much at the focal point of these conversations, as shown by the camera hovering over the Apple iPhone in every sequence.

The advertisement uses different ethnicities as well as genders to show how, regardless of race and age, people are going through very similar experiences all over the world. This is as a means of emphasising a world whereby people are closer together through the use of mobile phones. An example of this is the black guy sitting on the steps outside talking to his girlfriend who asks him for a kiss (see Appendix G, 0:12). The reluctance the guy shows, is in reference to a social myth whereby men do not let go of sweet gestures. He eventually obliges embarrassed, and immediately afterwards, there is a sequence where there is an Asian girl in a public place privately talking to someone very close (see Appendix G, 0:18). From the way her friends approach her, and her reaction, pulling the phone to her chest, she is also talking to someone very close, like a boyfriend.

We also see a man that is working in an office all alone is sent birthday wishes from a room full of his friends through his iPhone, whereas birthdays are socially believed to be special moments spent in company of the dearest. Through sequences such as this that are connected and disconnected at the same time, it is clear that regardless of race, Apple is trying to convey that people are eager to speak to their loved ones in a way that emotions can be seen. The way the advertiser encoded and conveyed

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the message, it allows the audience to attach a meaning to certain events whereby social exclusion is something which should not, and does not have to take place (Hall, 1980). The advertisement presents social exclusion as something which can be avoided with the use of an iPhone.

The fear of losing contact with people when moving away is something that is common among all people. This is something that is reflected in the advertisement. People are showing moments that are a huge part of their lives to people that could be in a different continent, as shown though the woman showing fireworks during the night time to people that are clearly in daylight (see Appendix G, 0:30). The advertisement demonstrates that the iPhone is a way of alleviating the fear of losing contact with people and deteriorating friendships and relationships, something which is very common, particularly in a world that is becoming more and more globalised. Seen from the perspective of Aristotle framework (Pfau, 2007) the iPhone is presented as the only choice and solution to prevent a future condition of discomfort.

4.8 “Apple Holiday - Misunderstood” (2013)

Misunderstood cannot be considered a regular Christmas advertisement, as Apple made use of a mixed emotional appeal which is rare to witness in Christmas commercials. It also appeals to the concept of togetherness that is strongly emphasized during Christmas time.



Figure 9a: Screenshot of the ad, second 0:15 on the left side (EveryAppleAd, 2013a)



Figure 9b: Screenshot of the ad, second 0:22 on the right side (EveryAppleAd, 2013a)

4.8.1 Discourse practice interpretation

The first half of the advertisement is very gloomy. This is reflected in the gloomy weather, the very slow piano music and the boy's body language (see Appendix H, 0:01 and 0:02). The overall message is constructed in a way, as Sutiu (2014), Crotty (1998) and Watzlawick et al. (1967) point out, that

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not only body language, but also the music, the tone of voice, the silence, the context and charisma used in a message help constructing a meaning to engage the minds of consumers.

While everyone else is engaging in the fun associated with Christmas, the boy is very distant, as he intentionally wants to remove himself from the fun and engagement of the Christmas period. In fact, much of his time spent on camera, he is either looking at his phone or else looking into the distance. This distant and empty mood is communicated as the boy is looking out the window in the car on the way to his grandparents and again when he is sitting on a bench (see Appendix H, 0:02 and 0:18). This represents the first clue of a condition of distress for the audience (Pfau, 2007), the teenager excludes himself as he fears getting involved with the family. As he sits on the bench, in the background a child on sled goes by. She is visibly looking at him (see Appendix H, 0:18), but the teenage boy's facial expression signifies that he is there in body, but very much absent in mind, and would rather be anywhere but there.

There is a very strong contrast between this behaviour of the teenage boy and his father as they arrive at the grandparents' house. The father is very enthusiastic, in the foreground exclaiming with excitement "Grandma, Grandpa!" (see Appendix H, 0:09) while the teenage boy is in the background of this scene, the furthest person from the camera with his phone in hand, by the trunk of the car. The phone looks like a way for the boy to distance himself from what is going on and as a means of avoiding engagement. As his grandfather leans in to hug him, the teenage boy clutches onto a wrapped gift and his phone (see Appendix H, 0:12). Along with his tense body language and the two objects that the teenage boy is holding, we can see that he is uncomfortable in this situation. The phone and the gift act as comfort objects that the boy can keep in his hands to that he does not have to engage and rejects the social aspect of the situation.

There is another example where a literal wall separates the boy from his family. His family is in focus, in the kitchen preparing food and having fun (see Figure 9a). As the camera focuses on the subject in the foreground, the boy, he is leaning against the doorframe of the kitchen, once again looking at his phone in hand (see Appendix H, 0:15). The social exclusion at this point of the advertisement becomes even more obvious for the audience, recalling objective as well as subjective emotional appeal; that is, discomfort, and sadness. Moreover, as some of the children are building a snowman, the teenage boy is visibly detached from the situation despite being among them. The only time he interacts is when a girl approaches him to get a carrot from him for the carrot. The boy does not even look up from his phone and hands over the carrot to the girl (see Figure 9b).

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Seconds later, the grandfather attempts to engage the young boy by tossing a hat at him to try and encourage him to get involved (see Appendix H, 0:26). This was a playful attempt to bridge the generation gap between the two. The implicit message could be that old generations are having fun, whereas newer ones do not. The exclusion, as Burchardt et al. (2002) explains, is highlighted as there could be the intention of the boy to take part to the fun, but for a reason still unknown to the audience, he cannot. Up until this point in the advertisement, social exclusion is portrayed in a very negative way, through the gloomy music of the advertisement and the body language of the boy, as well as how he treats those around him. Even when nothing is said, there is a negative message associated with social exclusion, something which is communicated to the audience (Sutiu, 2014; Crotty, 1998; Watzlawick et al., 1967).

It is through this first part of the advertisement that the first stage of the Aristotle framework can be seen (Pfau, 2007). Social exclusion is highlighted as something which can be a source of anxiety. The way of alleviating the social exclusion is shown in the advertisement as the boy's father waves excitedly to the grandparents near the beginning of the advertisement. Pfau (2007) stipulates that in any fear appeal, the audience must perceive a way of avoiding the source of anxiety so that they are not overwhelmed by that specific stimulus (Janis, 1967; Thayer, 1978, 1986, 1996). However, from the point of view of the audience, it does not seem likely that the boy would engage socially in such a way as the father displayed, and therefore it is still yet to be seen if the boy will alleviate the anxiety associated with social exclusion in some other way. At the first moment of engagement from the teenage boy, the music changes tempo slightly. The piano music becomes more upbeat as the teenage boy holds the hand of a younger child as they walk outdoors in the evening time (see Appendix H, 0:30). The change in tempo of music signals to the audience that there is something to come, that the climax of the advertisement is to take place.

It is clear in a scene that it is Christmas morning, as all the children rush excitedly into the living room wearing their pyjamas (see Appendix H, 0:38). The teenage boy is the last to join, and he still has quite an indifferent expression on his face. The music stops abruptly with a staccato, as everyone is in the living room, sitting down, looking at the boy, who is standing. The boy is the subject right in the middle ground of the screen, as everyone else is on the right or left of him, sitting down waiting for his action, as are we, the audience. The boy turns on the television set and plays a video from his phone (see Appendix H, 0:47). The video begins and the music returns with a slight change of tone. The music is now accompanied with vocals and it is an emotional version of a well-known Christmas song. All of the moments in the advertisement whereby the teenage boy seemed excluded, from our perspective, are now shown from a completely different perspective (see Appendix H, 0:50). The boy was always included. It was his efforts to capture the Christmas holiday on video to eventually show

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the family. His mother and grandmother are visibly moved, as tears stream down their cheeks (see Appendix H, 1:18).

At the end of the clip the father hugs his son, showing that the boy has made a full transition from being socially excluded to being included. The boy pats the back of his father as the two hug, and shows that they boy was looking forward to this moment (see Appendix H, 1:26). Such situation is contrary to what was displayed in the first part of the advertisement; from a total exclusion and the negative connotations with such a state (Baumesiter and Leary, 1995) to an unexpected inclusion.

The overall message of the advertisement is showing that the boy made use of his iPhone as a means of alleviating social exclusion. This highlights the last step in the Aristotle framework (Pfau, 2007) whereby the anxiety is alleviated through some sort of behaviour. It also highlights the link of the iPhone to an emotional state, whereby social exclusion is avoided (Lindstrom, 2003). There is a change of scene at the end of the advertisement, this time from the outside of the house. There is a snowman and the weather is far more settled and less dreary than we saw at the beginning of the ad, to show a transition that the holiday worked out for the best, despite a negative beginning (see Appendix H, 1:30).

4.8.2 Social practice explanation

The advertisement came out in 2013, when there was much talk in the media of people spending too much time on their phone and during a time when society was giving recorded material priority over real life experiences. This advertisement was described as some as a backlash to this criticism of technology and its place in society. Selinger (2013), argued that if Apple was to really make an advertisement about Christmas, they would have encouraged people to put down their iPhones and enjoy the holiday season with their family instead.

However, this advertisement does not discourage the use of the iPhone, even when it is during a time that should be spent with family like Christmas. The advertisement depicts the iPhone as a way of alleviating social exclusion. The boy uses his phone to create a video that brings himself closer to his family. The advertisement conveys a reflection of society whereby teenagers need a means of integrating and socialising, as they are now unable to do it themselves. This is where the iPhone is of help.

The advertisement makes use of stereotypes. The teenage boy struggles with this time whereby he is neither an adult nor child and can be visibly socially excluded through the fact that he sees himself as someone who cannot engage in the social activities surrounding Christmas (Burchardt et al. 1999;

2002). It is clear that he does not know how to relate to those around him, whether they are child or adults. During the advertisement, the boy holds the hand of a younger family member and leads her home. In this case, the younger child could be seen as a symbol of comfort for the boy, whom he identifies himself with as the younger generation in such a moment of transition, his teenage years, compared to the rest of the family. He does not perceive the young child as a threat and creates a link with her. The way of alleviating this social exclusion that all teenagers go through, is by using technology to create a video and breaking the boundaries that society has placed on him as a teenager. He has alleviated the social exclusion that he was suffering in the only way that the teenager could. As a result, everyone in his family, children and adults alike are visibly proud of him at the end of the advertisement. The advertisement is set within the context of Christmas, a specific time of year, whereby families come together and enjoy each other's company. During Christmas, it is the norm to be jolly and it is socially frowned upon to not make an effort to speak to engage with those that you may only see this one time in the year. In this regard, we can see the contrast of the teenager and the family.

During the context of Christmas, a very modern version of the holiday is celebrated by the family, whereby there are no religious connotations throughout the advertisement. In fact, at the end of the advertisement, the message written on the screen with the image of the snowman outside is Happy Holidays instead of the typical Happy Christmas. This also communicates to the audience that Apple is inclusive of all ethnicities and that the theme of social exclusion is one which can resonate with all, despite being of different races or ethnicities.

4.9 Discussion

Our research process aimed at uncovering how the fear of social exclusion was presented in marketing communication as a means of persuasion. This was with a specific focus on the case of Apple. We discovered that the use of fear was not just present at one level of the discourse or in one precise aspect of the communication, but in the discourse of each advertisement as a whole. This is in agreement with Sutiú (2014) that states persuasion of beliefs is something which is constantly in process in discourse. In communication, the unsaid is often just as important as that which is said (Watzlawick et al. 1967).

The original objective of the research, and as part of the critical discourse analysis, was to unveil any hidden meanings that the advertisement may have had. In any meaning, there is a form of persuasion (Burke, 1969) and it was our intention to uncover how this implicit meaning was communicated to the audience. The critical discourse analysis enabled us to uncover a fear of social exclusion. This

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was apparent at both the explicit and implicit level of communication in the advertisement. This subtle use of fear is, in many cases, something which the audience may not be aware of as a means of persuasion.

The researchers discovered that in order for the advertiser to make such fear appeal implicit or hidden, explicit content was used as a way of covering such implicit means of persuasion. Despite the subtle use of fear in the advertisements, from our research it can be seen that the mix of fear with other emotions, such as humour was something which proved to be effective. In this regard, this use of humour and positive emotions helps to hide the use of fear in the communication. The researchers, through the analysis upon empirical material, discovered how the use of humour along with fear is used and, as pointed out by Mukherjee and Dubé (2012), is an effective mix in terms of persuasion. This represented an unexpected result from the findings obtained. The literature and previous studies showed that demonstrating a means of alleviating the anxiety was something which is important in any fear appeal. However, it was not expected that the use of humour and more broadly, positive emotions had such a place in persuasion as part of fear appeals. It is highlighted that the use of humour in fear appeals can be something which causes a communication to lose its persuasiveness, because the threat can be perceived as something which is not very serious (Mukherjee and Dubé, 2012). However, the Apple advertisements proved this to be wrong and demonstrated the effectiveness of finding a balance in the use of different emotional appeal in the advertisement in terms of persuasion.

Mukherjee and Dubé (2012) state that fear alone is something which can be very overwhelming for the audience and when fear is emphasised too much, it can have negative effects, such as avoidance (Janis, 1967; Thayer, 1978). Mukherjee (2012) states that the use of humour in fear advertising is something which helps to create a space of comfort between the audience and the communication, whereby the audience can reflect upon their own position in relation to the subject matter. This aspect whereby the audience is encouraged to self-reflect is something which is highlighted as important in any fear appeal (Pfau, 2007). It is contrary to expectations that humour would provide this state of contemplation on behalf of the consumer in a fear appeal.

Despite these advertisements being identified as containing a fear appeal, the vast majority contained the use of different positive emotions. It is the explicit positive emotions that are clear to the audience, but there is still a threat of social exclusion communicated to the audience on an implicit level that may go by unnoticed to the audience. As stated by De Villiers (2008), it is possible to feel both negative and positive emotions simultaneously as they are processed by two sides of the brain. It is the explicit use of humour in the communication that is most obvious to the audience and the persuasion through the form of a fear appeal is hidden behind this use of humour. However, through

critical discourse analysis, it is possible to unveil the implicit threat of social exclusion. These advertisements communicated at an implicit level that the negative consequence for the audience for not using an Apple product is social exclusion. This is particularly important in a world going through globalisation at such a fast pace and where belongingness has such a massive role (Bernstein et al., 2010).

Kahneman (2011) highlights that the world that we perceive is not a direct replica of reality. In the same way, each advertisement constructs and communicates a reality to the audience through different layers of discourse, whereby social exclusion is presented as something to be feared by the audience. This is discussed by Jacoby et al. (1974) whereby there is a message constructed around the perceived risk of the audience. Apple devices represent symbols of alleviation of the anxiety associated with that threat. It is in this way that the advertisement communicates an emotional state acquirable through the product displayed (Lindstrom, 2003). For instance, the advertisement Apple iPhone 4 – FaceTime, give an explicit message to the audience whereby “If you don’t have an iPhone...” (see Appendix E, 0:02) then there is a risk to be excluded from the positive emotional appeal and the belongingness displayed throughout the advertisement.

In line with the construction of a reality whereby the perceived risk of social exclusion is made salient, it is interesting to note that Apple makes use of the socio-cultural context in their advertising to add to the persuasiveness of their communications. As this communicated version of reality is so close to what we perceive to be our own, through the use of the surrounding context, this functions as a means of communicating social exclusion as something which should be feared. The critical discourse analysis aspect of our research highlighted the role the surrounding sociocultural context had to play in the persuasion of Apple. This emphasis on context in terms of persuasion is highlighted by Cook (2001, p.5) as the author states that “language without a context is like a journey without a destination”.

In many advertisements, the advertiser made use of people as a means of conveying a message of inclusion. Such strategy allowed for the phenomenon of social exclusion to seem as if it was occurring naturally as opposed to being a constituent of the constructed discourse of the advertisement. Examples of this can be seen in the Get a Mac campaign whereby the PC is excluded from the various scenarios due to his own incompetence. From a different perspective, but still making use of people as a means of highlighting the risk of exclusion, it is pointed out how the characters are engaging in social interactions, which, for the audience are only obtainable through an iPhone in the Everyday campaign.

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In creating a replica of reality, Apple also framed these advertisements in such a way that is typical of fear advertisements. In fact, the advertisements were selected upon the criteria of meeting the Aristotle Civic Fear framework (Pfau, 2007) whereby there is the creation of what can be perceived as a painful situation. The audience is then informed of how this message is relevant to them in particular. Finally, the way of alleviating such an agony is communicated to the audience. In this way, a reality is presented to the audience whereby there is the fear of social exclusion present, and the purchase of an Apple product is depicted as the way of alleviating that fear.

In relation to framing, Lindstrom (2003) makes an example of the desire people have to go to the gym stems from the fear of being out of shape, as opposed to wanting to look and feel good. In the same way, Apple framed these advertisements through discourse in such a way that the social exclusion was the stimulus which should be feared, as opposed to demonstrating to the audience the positive aspects of owning an Apple product. Focusing on negative consequences is typical of fear appeals (Pfau, 2007). This example of framing, for instance, can be noticed in the Get a Mac campaigns, whereby Mac representing an Apple product, barely participates in the discussion during the advertisement, whereas PC representing a Windows product, puts on a show and the focus of the audience is almost entirely on PC. Toward the end of these advertisements, he ends up being socially excluded as a result of his own mistakes. The attention of the audience is drawn more to PC and his stupidity as opposed to Mac, who remains quiet. As a result, the persuasion of the advertisement is where the audience fears the negative consequence of being socially excluded like PC as opposed to a desire to be like Mac.

This focus on communicating negative consequences is something common in the field of social marketing, where much of the time the objective is to persuade people to abstain from a bad behaviour (Henley, 2003). However, in the case of Apple, they are trying to persuade people to engage in a particular behaviour. Dibb (2014) highlights that for social marketing to be recognised as a field in itself, it needs to develop its own techniques and not rely upon those techniques of commercial marketing. It is apparent from our study that this technique of using fear as a means of persuasion, one developed in social marketing, is used in Apple's advertising. However, it must be said that this use of fear in Apple's communication is something which is different as its use of fear is far more implicit than those fear appeals used in social marketing. The means to hide the communication of fear are through humour and other positive emotions.

5 Conclusions

The purpose of this research paper has been to bring a broader perspective upon the use of the fear of social exclusion as a means of persuasion in commercial marketing. As already outlined throughout the study, companies strive for power and make use of persuasive means to convey certain ideologies. The researchers not only focused on the explicit content, but also the implicit and subtle ideologies in Apple's advertising with the use of Fairclough's three dimensional framework of critical discourse analysis (see Figure 2).

The research process focused on a single case study of Apple, and by using a retrospective case study, we have argued upon the way the company structured its messages in digital format over a time span of 20 years (1993 - 2013). The critical discourse analysis enabled us to take into consideration not only the advertisements' content and their structure, but also the socio-cultural and historical context of when they were released, allowing a thorough overview of each advertisement analysed. Through the analysis and finding's discussion, the authors managed to address the research question and shed light upon the structure of the different campaigns and the masked themes, the role of which is to appeal to the audience emotions.

The following sections will highlight the implications of our study, from a critical stance. These implications will be directed to those in the marketing field, as well as toward the audience whom are exposed to such communications containing fear appeals

5.1 Theoretical contribution

This study highlights the use of fear, specifically the fear of social exclusion, in commercial marketing. This technique of using fear as persuasion is one which has been used and analysed in the field of social marketing, but there has been a lack of literature in the analysis of this technique and its use in commercial marketing. The use of fear was used explicitly in social marketing as a means of deterring people from specific bad behaviours such as smoking, highlighting the negative consequences of such practices. However, in the case of Apple, a commercial brand, the more implicit and hidden fear is being used in the communication as a means of persuading people into buying and using a specific product, communicating the negative consequence of not participating in such a behaviour as social exclusion. It was through a critical discourse analysis that the researchers were able to highlight the hidden negative means of persuasion in the communication of Apple and ideologies to which people are exposed.

The process of critical discourse analysis also allowed us to take into consideration the surrounding context when each advertisement was released. In such a way, we shed light on the process of how a

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brand like Apple was able to use the surrounding context, over time, as a means of creating a reality in their communications. It was in this way, that Apple was able to present and communicate a reality to the audience whereby social exclusion is something to fear, thus appealing to the audience's emotions. By combining the surrounding context and Apple's knowledge upon what the source of fear for the audience was, the company managed to construct advertisements with a powerful meaning, both on an implicit and an explicit level.

We have contributed to the field of critical marketing in our research. As highlighted, there is ethical ambiguity surrounding the use of fear appeals (Ray and Wilkie, 1970; Evans, 1970; Menasco and Barron, 1982; Hastings et al., 2004) because of the fact that the effects of such appeals on individuals are only known under certain conditions. It is known that fear appeals are effective in persuasion, and if it is the case of Apple's communications, the consequences could mean that people do feel shame because they do not have the latest technology (Sen, 2000), or are socially excluded because they do not have Apple products. This research brought to light this implicit persuasion at work in the advertising in Apple, and thus contributed in the emancipation of human minds from being manipulated from such hegemonic discursive practices.

5.2 Managerial implications

We have made an effort to make visible the communication of the construction of a reality whereby social exclusion is something to be feared to the audience. This may also inform marketing managers on how they can pursue the same communication strategy. In general, our study has revealed the means of persuasion whereby there is a fear, and it is communicated in an implicit way to the audience.

For those wishing to follow a similar communications strategy, this study has highlighted that fear is an effective means of persuasion and has also pointed out how fear may be communicated, in such a way that does not overwhelm or have negative associations in the mind of the consumer. Part of this is in relation to the mix of fear with other emotions that may be positive, such as humour so as to not overwhelm the audience. As shown in the study, advertising campaigns that use an overwhelming amount of fear results in avoidance from the audience, thus lowering that communication's persuasion capabilities. One of the most important implications for management is thus finding a balance in the appeal to emotion in their marketing communication. This balance is whereby the message can instil a sense of anxiety into the audience without shocking the audience into avoidance.

Another implication for management to bear in mind when appealing to the fear of social exclusion in marketing communication is that, in order for it to be effective, a context that facilitates the exclusion needs to be constructed. It is important to highlight that someone is excluded as a negative

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result of not engaging in the behaviour depicted in the appeal. An example of this is in the comparative advertisements of the Get a Mac campaign. The advertiser makes use of people to communicate that the process of exclusion is taking place naturally, a negative consequence, of not engaging in buying an Apple product. In the case of these Apple advertisements, the party is excluded because they chose to use a PC instead of a Mac.

As such, management could make use of such emotional appeal whereby the context of the message allows the use of people or a group of people that the audience could risk being excluded from should they choose a different party, or choose to engage in any behaviour that deviates from the suggested behaviour of the advertisement.

5.3 Limitations and further research

The perspective taken was that of researchers with background knowledge in marketing communications. Despite our critical stance, we made any possible effort in cross-checking analysis and using an objective framework of analysis to overcome subjectivity of the findings. However, our research may in a way be affected by bias. As researchers in the field know, and as explained in the reflexivity paragraph in chapter three, this is a common issue for qualitative studies.

In the same way, the concept of fear is something which is very subjective. The study aimed to communicate that fear is something which is conditionable (Spence et al. 1972) and something which has a different definition based upon the person. In such a way, a fear of a certain stimulus, such as social exclusion may resonate with one person, but based on where another person grew up, it may not have the same meaning and may not have the same power of persuasion. In this context, further research could look into the understanding and effectiveness of advertisements using fear of social exclusion from a consumer behaviour perspective. This could be done through semi-structured or unstructured interviews as a means of gaining a further understanding of fear appeals in advertising from the audience's perspective.

In terms of powers of persuasion, and the importance of the source in communication Apple has such a prominent position in the technological market as a leader. It is perhaps through this position that Apple has hegemony and can exert such power over individuals so that its communications are seen as credible. In fact, as exposed in chapter one, the source of communication as well as the characteristics of the audience are two of the main factors that can have powerful implications for the persuasiveness of any argument. For this reason, further research is necessary into the communication of other corporations to analyse whether this subtle use of fear is present. If so, it would be interesting

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to analyse the persuasiveness of such arguments and the credibility of the hegemonic sources under investigation.

Moreover, being such an unexplored phenomenon, the authors deemed essential to use such investigation process as a means of making the phenomenon visible in the field of research, and so using a single case study opposed to use multiple case studies and seek a pattern for an unknown phenomenon, the communication of the fear of social exclusion.

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Appendix A: Virtual Observation – “EveryAppleAd” YouTube User, Official Homepage

EveryAppleAd Apple's largest TV ad archive

Subscribe 69,169

Home Videos Playlists Channels Discussion About

Apple MacBook Air ad - Stickers (2014)

210K views 1 year ago
Air date: 21 July 2014

Complete list of the 74 stickers (in chronological order):
Shutter shades
3D glasses
Headphones
Baseball cap
Hat and tie
Heisenberg...
[Read more](#)

Uploads

- Apple iPhone 6s ad feat. Neil (0:32)
- Apple iPhone ad - Shot on iPhone (0:31)
- 6 years of iPad ads (2010-2015) (7:34)
- Apple iPhone 6s ad - Fingerprint (0:32)

Featured Channels

- Every Mark Zuckerb... (Subscribe)

Related channels

- EverythingApplePro (Subscribe)
- EveryAppleVideo (Subscribe)
- EverySteveJobsVideo (Subscribe)
- Unbox Therapy (Subscribe)
- DetroitBORG (Subscribe)
- TechRax (Subscribe)

Figure 10: Screenshot of EveryAppleAd YouTube User Homepage (EveryAppleAd, n.d.)

Appendix B: Discourse Description “Does More – File Sharing” (1993) Advertisement

0:01 - The advertisement opens with the camera showing two hands in a dark suit typing on a Pc’s keyboard. The background is white, the music is playful and the non-visible man is typing to the beat of the music.

0:03 - The camera hovers toward a screen, where we can see ‘Research’ written, then moves to show a hand clicking on a mouse in a white background and a desktop in which a lot of work gets done as a voice in the background starts saying: “When people work together...” as a woman’s hand appear on the screen clicking on another mouse, then carries on: “...they get more done”.

0:08 - Lots of files multiplying on the screen of a computer as a montage of random images of coloured pie charts, graphs and statistical tools keep on appearing on the screen including a screen of an email saying *Dear team*. Then shots of an arrow clicking on the Eifel Tower and besides it there are name of cities and buttons in different language as the voice starts again: “When people work together they save time, and money!” showing the word *send* in different languages in very quick succession.

0:17 - The camera then cuts away from zooming in on screens to show different range of personal computers in sequence that are put at the centre of the screen. The background voice continues: “And that’s why every Macintosh computer comes with networking built in”.

0:20 - As a hand plug-in a network cable on a Macintosh, covering the last words: “...networking built in”, the music tempo changes, switching to a decrescendo.

0:22 - More images of work done on screen are shown with the word *sending* written in different languages. The music slows down and the voice closes by saying: “sort of makes you wonder why other computes...”. At this point the music suddenly stops and gets replaced by a *wind blowing* sound effect as the camera shows another Pc while zooming out very slowly, just as the narrator says: “...don’t.”.

0:26 - The screen becomes black and the text *Macintosh* appears at the centre, as the words *it does more*, *it costs less* and *it’s that simple* comes at the viewer in quick succession as the cheerful music is played again. The closing screen is then showing the Apple’s logo in rainbow colours as the music ends abruptly.

Appendix C: Discourse Description “Switch – Jeremiah Cohick” (2002) Advertisement

0:01 - A young guy dressed in a grey t-shirt and a blue collar is shown with a white background as he starts immediately saying: “I’ve been using computers since I was in kindergarten”. The music in the background is very laid back and slow.

0:03 - The camera still focuses on him but pulls out, showing him from head to mid legs. He keeps his hands on his pant’s pocket and says: “I used to bash Macs, but that was more a move out of ignorance,” emphasising the word “ignorance”. He continues “But then I actually used one”.

0:09 - The camera switches back to the initial perspective with only the head and chest shown. He starts shaking his head with a disappointed expression on his face and continues: “I...I fell in love...” with his eyes shut.

0:10 - Camera angles changes again but with the same shot on his head and chest. He carries on saying: “it did really seem like a light at the end of a dark tunnel” while he looks nowhere to his left side, then straight to the camera and then dispersed look again to his right side.

0:13 - Camera angles back to full shot as his hands are kept on his pant’s pockets, as he continues: “it doesn’t crash, it doesn’t freeze”.

0:16 - The perspective is back to his head and chest as he says: “everything just works” with a satisfied expression on his face.

0:18 - Then there is a close-up of his face as he smiles, but with a subtle disappointment expression, shakes his head as he starts saying: “Unfortunately...my dad has not make the switch yet, so I kind of feel like a missionary in my own house”.

0:23 - The camera is back to his head and chest as he continues in a funny way: “Get out of your Windows world. It’s not worth it”.

0:27 - A white scree appears with the Apple logo at the centre and a URL below saying: *apple.com/switch* whereas the voice of the guy in the background states: “I’ll never go back”.

0:28 - The camera eventually switches back to him again and he closes by introducing himself: “My name is Jeremiah Cohick, and I’m a student” as he smiles and looks directly at the camera.

Appendix D: Discourse Description “Get a Mac – Network” (2006) Advertisement

0:01 - The advertisement opens with two people against a white background, which creates contrast. The two men are of equal height. A young guy in his 20's on the right side wearing a blue t-shirt and navy jeans with a small bit of facial hair, a man who looks older on the opposite side dressed in a loose fitting, bland coloured suit, with glasses and slightly overweight wearing shiny black shoes and no facial hair. The two guys are holding each others' hand. The right guy starts: “Hello, I'm a Mac” followed by the left guy who slightly leans toward the camera: “and I'm a PC”.

0:02 - ‘PC’ guy then says: “We've got a little network going here” as he points toward the link they have made with their hands.

0:05 - ‘PC’ then continues as he turns toward the ‘Mac’ guy: “and uh, it was very easy to set up” as he raises both hands to show they are linked together and moves his gaze to look ‘Mac’ in the eyes.

0:06 - ‘Mac’ turns toward the camera and says as moving up the shoulders: “We speak each others language” then turns to ‘PC’ as the latter continues: “We share internet connection and all sorts of things we do together...”. The camera pans out and a young Asian lady dressed in a colourful blue dress and black stiletto, slowly walk into the scene interrupting what ‘PC’ is saying, attracting the focus of ‘Mac’.

0:11 - She then holds ‘Mac’s hand and they smile to each other as ‘PC’ in the back asks: “Who...now, who is this...now, what’s” and makes eye contact with the camera before looking at ‘Mac’ for an explanation.

0:12 - ‘Mac’ then responds: “Oh, this is the new digital camera from Japan”, the camera zooms in on her as she bows and smiles to ‘PC’, ‘Mac’ turns to her and greets her in Japanese and she does the same while looking happy.

0:16 - ‘Mac’ starts to speak with her in Japanese while nodding forward. Camera pans to ‘PC’ as he looks uncomfortable and irritated immediately interrupts them: “Wait, wait, wait...you speak her language?”. The camera now cuts to an over the shoulder shot from ‘PC’s point of view. This shot shows ‘Mac’ looking at the Japanese woman and neither are looking at ‘PC’.

0:20 - ‘Mac’ then turns to ‘PC’ and responds with an excited tone: “Oh yeah absolutely, everything just kind of works with the Mac”. The Japanese woman looking at ‘Mac’ as he explains.

0:23 - The camera shot them all entirely again as the Japanese girl pulls something from behind her back that ‘Mac’ is eager to see as he exclaims: “Ah!” and then the two starts talking Japanese again. ‘Mac’ now visibly looks closer to the Japanese camera.

0:26 - There is another close-up on ‘PC’ as he sadly looks at them totally disengaged. The camera turns again to the three of them and ‘Mac’ and the Japanese girl got closer to each other and laugh over the photo the woman is holding. The hand-connection is still tied with ‘PC’ but he is excluded from the conversation as he cannot understand Japanese.

0:27 - The camera then zooms out once again showing the link between ‘Mac’ and ‘PC’ is outstretched. ‘PC’ is looking at the two and his hand does not look loose. ‘PC’s stance is quite close together, while

'Mac' has a wide stance. Then 'PC' tries his last attempt to draw the attention by leaning forward saying: "Buongiorno...Hello...?", but the two are not paying attention to him anymore.

0:28 - The advertisement closes with a white screen, a white Mac computer at the centre. On the computer screen, there is a blue background, with text *Mac* and the Apple logo besides it while the music fades out.

0:29 - It is possible to hear 'Mac' and the Japanese camera still laughing.

Appendix E: Discourse Description “Apple iPhone 4 - FaceTime” (2011) Advertisement

0:01 - The advertisement starts with a piano playing some cheerful notes. It is a white screen. It is then followed by a hand moving a black iPhone at the centre of the screen as with another finger the phone gets unlocked. The background of the scene is minimal and pure white.

0:02 - As the phone is unlocked the male voice in the background says: “If you don’t have an iPhone” he stops talking for a second while clicking on the call-app then selecting the contact ‘Kate’. We can see that this girl is smiling in her contact card. The hand then selects the button ‘FaceTime’, then the speaker continues: “You don’t have FaceTime on your phone”.

0:07 - Then two iPhone are shown in two different hands, with a young lady on the left screen and an old lady on the right screen video calling each other and the voice in the background continues: “Which makes it this easy to talk, face to face, with another iPhone”. The two have very white teeth. The two are conversing with one another. In the young lady’s background can be seen a scarf hung onto a wall upon which is written *Stanford*. We cannot hear what they are saying but they are using a lot of expressions. The older woman then puts her hands against her chest saying something.

0:13 - The camera turns back to one iPhone, and the hand scrolls through the contacts to then select ‘Grandpa’ and push the button ‘FaceTime’ to video call him.

0:16 - The voice continues saying: “This easy to talk with a Mac” as a Silver MacBook model Air is shown on the right side of the screen while the iPhone is turned horizontally. We see the face of the older Asian man on the iPhone screen. On the MacBook a young Asian girl is shown wearing fairy pink wings and leans in to kiss the screen after the older Asian man touches his cheek with his index finger.

0:22 - The music now changes to include the soft harmony of people singing. Camera then switches back to the iPhone only; the finger selects ‘Kevin’ from the contacts. This man is smiling at the camera in his contact card and leads to video call him with FaceTime.

0:24 - The clip shows again two devices during a video call. On the left side the iPhone flipped horizontally whereas on the right side a black iPad flipped horizontally too. On the iPhone’s screen there is a young man holding his head with his hand, whereas on the other side there is a young lady smiling as she lays her head on a pillow. The man blows a kiss, to which the woman smiles and puts her hand out to catch this kiss. The voice in the background meanwhile continues: “And this easy to talk with an iPad”.

0:26 - While the video call still carries on, the girl waves her hand *Goodbye*, the music changes in crescendo as a voice start singing a prolonged but low “uh,” and the background voice closes by saying: “FaceTime, just one more thing that makes an iPhone, an iPhone”.

0:29 - As the voice pronounce the last word “just one more things that makes an iPhone, an iPhone” a white screen with the Apple logo close to the text *iPhone 4* appears and the last note is sung.

Appendix F: Discourse Description “Genius - Basically” (2012) Advertisement

0:01 - The advertisement opens with a young guy whom seems to be standing in a queue while doing a bored facial expression. He is wearing a blue t-shirt with the Apple logo visible in white in the middle and a white badge over his neck. He looks clean cut and hair well kept.

0:02 - An older man with a casual green button shirt approaches him from behind and taps him on the shoulder saying: “Hey! You are a Genius right?”. It is possible to tell that is a busy street through the sound of a car horn.

0:03 - The camera changes angle to showing the conversation from behind the older man and stays focused on the Genius as he responds: “Yeah!” with a satisfied smile in his face showing very white teeth.

0:04 - Camera angle back behind Genius as the older man tells him: “I have basically just got a Mac myself” proudly holding up an anonymous bag with a satisfied facial expression.

0:05 - The camera is back to the Genius as he, looking through squinted eyes asks: “Wait, what do you...what do you mean basically?” as other people in shot, out of focus.

0:08 - The older man chuckles, feeling that he fooled the Genius, responds “Basically it looks like a Mac” while waving the right shoulder toward the Genius and giving a short laugh.

0:11 - The Genius still appears confused and asks: “Great! It came loaded with all the great apps like iPhoto, iMovie”. As he lists them enthusiastically while using his hands the camera angle changes again. From behind Genius but closer than before. The customer is no longer smiling, looks confused and disappointed as Genius continues: “Garage Band...”.

0:15 - Camera angle from behind the Genius as he asks: “Not ringing a bell uh?” while moving his hands toward the older man guy.

0:18 - The older man has furrowed brow, shakes his head while saying: “No”, as he looks even more confused.

0:19 - The Genius then, looking pitiful and sounding sorry for the guy, asks: “Who sold this to you?” pointing toward the bag.

0:20 - The older man responds: “He did” with a defensive facial expression pointing off screen. At this point the customer breaks eye contact with the Genius, after saying this.

0:21 - The camera then whips around very quickly far showing an older man across the street standing by the door of a store. He wears a short sleeve shirt and a tie, black trousers and brown shoes. He nods while pointing in acknowledgement and mimicking a shot with both hands at the opposite side of the street. The shop’s windows are filled with neon reading: *Computers* and *Electronics* in green in the window and showing coloured post-its in every product displayed with the price only and no details of the items sold or with the text *Sale*. Possible to hear the voice of the customer off-screen while saying: “He said he is basically an Apple Genius”.

0:23 - The camera cuts back to the two again. Over the head of customer shot, shows the Apple Genius looking away from store owner to face the customer. The Genius looks at the customer with a pitiful and disappointed facial expression while saying: “No...”.

0:25 - The older man then claims disappointed: “So this is nothing like a Mac” holding up the brown bag.

0:26 - The Genius reaches out. Starts explaining, first high pitched “Basically...” his eyebrows reach as he says this. As well as this, he reached out with his hands looking forward the bag. He then drops his hands, scowls and makes eye contact with the customer as he continues acting like he is sorry: “No...no...not in the w...no.” As he ends the phrase he looks at the customer now aware of what happened.

0:28 - The screen then goes white, with the Apple logo and the text *Mac* written in silver next to it and can slightly hear the horn of a car in the background during the sequence.

Appendix G: Discourse Description “Everyday - FaceTime” (2013) Advertisement

0:01 - Scene opens with a large view over the sea. The camera is quite far back. There is music playing. It is soft piano music. A man and two boys are trying to tighten up together to fit on a phone screen. The sound of water flowing can be heard. The man then says: “Hey love”.

0:03 - A young lady is sitting on wooden stairs barefoot. She laughs as she is video calling with another girl and then there is an exchange of “Hello”. She is surrounded by green nature. The noise of animals and trees blowing lightly in the wind can be heard.

0:05 - The camera angle changes in this scene. It is now an over the shoulder view of the camera. Cannot see who is holding the camera, apart from a hand. It is a woman and it can be seen that there is a child on her lap peering in, trying to see the camera. There is an older man in the screen as well, and we can hear the child say: “Hi Grandpa” as he shifts around on the woman’s lap. Out of focus, on the table in the background, the place looks to be quite messy and there is a child’s drinking flask on the table as well.

0:07 - A man sitting outside at sunset wearing a purple t-shirt and glasses. The sun can be seen in the background low in the sky. This man is also out in nature. The man is looking intently at his iPhone as he hugs his dog with one arm and with the other holds the phone while video calling. Then he says something and the dog lets out an abrupt bark. The man looks at the dog.

0:08 - A young girl, with growing teeth and painted nails, excited laughs at the phone in bed. Can see a man laying down beside her slightly off screen.

0:10 - A girl is laughing and hiding her face on the sheets while video calling with her phone. It is night time, as it is dark and we can see the light of the phone on the reflected on the girl’s face. The person she is talking to can be heard laughing. She is still fully clothed laying on the white duvet.

0:12 - There is now a black guy, sitting on the steps outside of a house during the day, smiling as he looks at his phone. He is wearing a purple t-shirt and has a line shaved into his hair. As the girls voice on the line says: “Give me a kiss” he closes his eyes slightly embarrassed, and suspiciously gives a look at his right side and slowly approach the phone to give an affectionate kiss to the screen.

0:18 - An Asian girl is video calling while standing as she moves toward the corner of a public place. Can see a fire alarm switch on the wall. In the background, out of focus, the blur of people moving past can be seen. Under the music, the murmur of people can be heard. The corner of the walls is grey. She pulls the phone close to her chest with a smile on her face as a group approaches her. She is smiling and looking straight ahead as the group presses her lightly against the wall.

0:21 - The camera is now very close to a phone. Unable to see who is holding the phone. We can see a woman in a black tank top with a short haircut communicating through sign language the camera is focused on the phone. This scene finishes with the girl’s hands down and she slowly opens her eyes.

0:23 - A young lady with short black hair is walking inside an empty apartment with white walls, while video calling and showing the apartment. Then she says: “What do you think? Do you like it?” while keep walking to show the surroundings.

0:25 - An Asian couple is laying on the grass and as he holds the phone on a video call, she shows her left hand and the brand new ring she has. Both are looking at the phone. Then close the hand and turns to him to kiss him while he laughs embarrassed, but he still remains looking at the iPhone.

0:28 - The camera is focused on the phone on a video call in which a group of people shout “Happy birthday”. Can see the hand of the person holding the phone and in the background, slightly out of focus, there are some pencils and paper. Can hear a chuckle. And the camera moves up to reveal a man with glasses wearing a short sleeve shirt as he laughs.

0:30 - It is night time, fireworks shown in the background as a hand in the dark holds a phone, that slowly moves into focus. It is an over the shoulder view and we can see that the holder is video calling as two guys appear on the screen. The two guys are in a different time zone as it can be seen that they are outside and it is bright.

0:33 - A girl, wearing a singlet, and a backpack on her back at the centre of the screen with her back turned to the camera and Shanghai in the background. The girl is the only person focusing on the city as all other people walk past going about their business. She is video calling and showing the scenery while saying: “Can you see that?”. It is a low angle shot, as the city in the background looks to be towering above the girl.

0:36 - A similar view as before as the camera shows a man from behind. He is looking out over a waterfront of a city. His shirt, the water and the sky are a similar shade of grey blue. The camera slowly moves to an over the shoulder view and we can see that the man is on FaceTime to another person and the two are conversing in French.

0:38 - A girl sitting on the floor while video calling looking down at the bracelets on her wrist. A voice asks “Did he apologize?”, from a female voice on the phone. She looks to the phone and shakes her head and purses her lips.

0:41 - There are two young boys by the seaside with high grass in the background. Can see the water behind. Both the boys are wearing t-shirts. The little boy in the centre is wearing purple while the boy on the left, whose head is partly off-screen is wearing blue. The Smaller one is holding a phone during a video call, gives a kiss and quickly looks away embarrassed as a voice says: “Thanks Nathan”.

0:45 - A black man and a woman are sitting on a public space. The girl sits with the mans arm on the chair behind her. She holds a phone while video calling and they both laugh.

0:47 - over the shoulder view. Out of focus in front we can see a hand holding an iPhone. In focus, behind the iPhone, a blonde girl in a navy t-shirt. A guy says “Bye guys” which is from the camera. The camera then comes into focus and the blonde girl behind the camera is out of focus. There is then a resounding “Bye” from many people in the room. The camera is moved around the room so that everyone can focus their attention to it.

0:49 - We have an over the shoulder view again, whereby we cannot see the person holding the phone, but her hand. The camera is focused on the phone during a video call showing a pregnant woman in the mirror, and the woman holding the phone says: “Oh my God”, as she puts the hand not holding the camera to her mouth. Out of focus, in the background, there is natural scenery.

0:52 - The camera is now very close, face to face with a girl wearing a necklace with three hearts, as she is silently looking at the phone, smiles and eventually bends the head to the right as the camera remains focused on the back of the phone.

0:53 - A voice of a young man is heard on the background as he says: "Every day, more people connect face to face on the iPhone than any other phone". A young girl video calling at night on the roof of a building is shown with some buildings on the background. The glow of the iPhone screen can be seen on her face.

0:57 - As the voice in the background says the word "iPhone" the text *iPhone* appears on the screen followed by the Apple's logo. The piano music slowly ends and the girl's voice is heard to say: "I miss you".

Appendix H: Discourse Description “Apple Holiday - Misunderstood” (2013) Advertisement

0:01 - Grey scenery showed from above and distance, and a low tone/blue music playing in the background.

0:02 - The teenage boy looks outside of a car window not engaged with the others and then turns to his phone with a pretty miserable face.

0:05 - They arrive at destination and everybody's out of the car.

0:06 - The boy is still disinterested and keep looking at the phone despite relatives approaching to greet the family.

0:07 - Grandpa shouts: “Hey they are here!”.

0:09 - The father of the family smiles as holding his younger daughter in his arms and exclaims: “Grandma, Grandpa!” while his wife is getting the gift from the trunk and give one to the son as he is visibly still holding the phone.

0:11 - Relatives approach the just arrived family.

0:12 - Grandpa approaches the teenage boy and gives him a hug as the boy has an awkward grin on his face as he still holds onto a gift and his phone to keep himself from hugging him back. Seconds after looks down again to his phone.

0:15 - Part of the family is in the kitchen making biscuits and he is in the foreground, out of focus. The camera slowly focuses on him looking at his phone.

0:18 - The scenery is pretty dark (wintery) and he is sitting alone on a bench as two of the relatives pass by and the girl on the sled looks at him and shouts something. The boy does not pay attention to her at all and continues to remain on his phone. Then he turns back to them as they are now off-screen, with a distant look on his face.

0:20 - There are four kids building a snowman. The teenage boy is on his phone and hands a carrot to a girl without looking up from his phone. After he hands the girl the carrot, his hand goes back to his phone. The girl does not look him in the eye but take the carrot and continues with the snowman.

0:24 - it is night-time and some people are ice skating but he is sitting on a fence far from the scene focused on the phone despite having the skates on. The glow of the phone screen can be seen on his face.

0:26 - Grandpa throws a winter hat in the direction of the teenage boy as he sits on a chair playing with his phone.

0:28 - He is by the Christmas tree with his father fixing a decoration to the tree but immediately falls back on an armchair paying attention to his phone once again.

0:30 - The scene changes, as does the music. There is a crescendo. The boy is outside in the darkness surrounded by trees and other people. He takes the hand of a younger girl and they start walking together.

0:35 - He is back home and lays in bed, playing with his phone as all the kids are sleeping on a mattress on the ground. The music is still in crescendo.

0:38 - Everybody runs in the living room and some kids are opening the gifts while sitting on the floor. He is the last one to join. The music suddenly breaks and everybody turn to the boy as he's turning on the television. He is at the centre of the room and everybody is now silent, looking in the direction of the boy.

0:47 - As he turns on the video via his phone he steps back with a miserable expression on his face. Video clip starts and the music recommences, now with lyrics, which was not the case before.

0:50 - Most of the scenes included refers to previous moments in which he looked excluded, but was actually filming the scene.

1:07 - Scene back to the living room as everybody turns back to him after a funny scene of the kids falling from the shed.

1:14 - He filmed his parents kissing in the car, his Grandpa and Grandma kissing in their room as well as a girl kissing a dog, and the young boy recording a video of himself and the grandma cooking, both looking toward the camera and smiling.

1:18 - Camera on Grandma as she gets emotional after a scene of her and the guy joking while cooking.

1:21 - Video ends with a video-selfie of him and the Christmas tree. Everybody starts clapping and turns to him.

1:24 - His mother gets emotional and there is an exchange of looks between her and her son whom is shown to be smiling.

1:26 - The father and the son and hug him hard as the son respond with a sound touch on the father's back.

1:30 - The clip finish with a screen of the house and the snowman in front of it as it is not snowing. The text *Happy Holidays* appears in the middle of the screen followed by the Apple's logo as the music slowly dissolves.

Appendix I: “Get a Mac – Tech Support” (2007) Advertisement

The advertisement analysed below is the 22nd advertisement in this campaign, released in the year 2007. It focuses mainly on comparing the cameras of the two computers. Mac has a built in camera whereas the PC has an external and not-good looking one.



Figure 11a: Screenshot of the ad, second 0:08 on the left side (EveryAppleAd, 2012h)



Figure 11b: Screenshot of the ad, second 0:26 on the right side (EveryAppleAd, 2012h)

Discourse description

0:01 - The advertisement opens with three people against a white background. A man at the centre dressed in quite drab clothing, khaki pants and a grey polo shirt wearing glasses while holding a working tape and a black webcam in his hand. with two men of equal height on either side. A young guy on the right side dressed casual with light colours with the hands on his pockets, a man who looks older on the opposite side dressed in a loose fitting, bland coloured suit, with glasses and slightly overweight. The guy on the right starts talking to introduce himself: “Hello, I’m a Mac” and the guy on the left does the same: “and I’m a PC” followed by guy in the middle revealing himself: “and I’m an IT guy”.

0:03 - The camera gets a close-up of ‘Mac’ as he, with an interested tone, asks: “Oh, what’s going on PC?”.

0:04 - The camera is focused on ‘PC’ and the ‘IT guy’ as the latter starts placing the black webcam on ‘PC’s and wrap it with tape all around his head. ‘PC’ then starts explaining proudly: “This PC is getting an upgrade”.

0:07 - ‘Mac’ sounds excited as he says: “Hey, a camera. Nice! Will you do a little online chatting with your buddies?” while he’s looking at the ‘IT guy’ wrapping masking tape the camera on ‘PC’s head.

0:12 - ‘PC’ gives a condescending look at ‘Mac’ as he starts: “Ah, hardly. This is for serious video conversations”. ‘Mac’, while still smiling, simply replies: “It’s cool”.

0:13 - As the camera is back on ‘PC’ again he says: “Someday you’ll have the unbridled pleasure of having a high tech expensive piece of equipment installed like this”.

0:18 - The camera pulls out so that we can see the three on screen. 'Mac' still has his hands in his pockets. 'IT guy' continues what he is doing but looks toward 'Mac' and points saying: "Actually the iMacs and the MacBooks have the cameras built right in".

0:20 - He, turns back to his work. The camera changes to view 'Mac' as he looks straight ahead as if he knows the news is going to upset 'PC'. In fact, 'PC' is looking at the camera with an uncomfortable expression on his face, as the 'IT guy' continues: "and start chatting with your friends right away. It's really cool".

0:24 - 'PC' then turns to the 'IT guy' as he, with an annoyed tone of voice, asks: "Are we done?" the guy responds: "Well, no actually...". Without waiting for him to finish he cuts across him, turns his back as he says: "Yeah I think we are done. Thank you, sir".

0:26 - 'PC' eventually walks away, visibly upset. The camera falls off the top of 'PC's head as he walks away, the masking tape still attached and remains as he disappears off-screen as the 'IT guy' holds the tape as it continues rolling.

0:28 - The advertisement closes with a white screen, a white Mac computer at the centre. On the computer screen, there is a blue background, with text *Mac* and the Apple logo besides it while the music fades out.

Discourse practice interpretation

The advertisement starts with three characters on a white background centred in the camera.

The usual PC, Mac and a computer technician between the two intended to fix a webcam on PC's head. The conversation between Mac and PC is of a formal and serious nature, but the facial expressions PC makes, let it fall into the ridiculous. Also there is a contradiction in the message; PC tells Mac "serious conversation" (see Appendix I, 0:12) whereas the piece of equipment is being attached around his head using masking tape (see Figure 11a). The advertiser, in fact, make strong use of body language, facial expression and spoken content (Watzlawick et al., 1967) to convey an initial message of difference between the two parties.

As the two continue talking about the installation process, the technician intervenes to respond to PC's question by presenting Mac's feature of the built-in camera and claiming "pretty cool" (see Appendix I, 0:20). Despite the fact that this character is there to represent as a neutral party in the scene, in making such a judgement, he inadvertently sides with Mac in the argument that PC began. Such is a metaphor in which the technician could be seen as a customer who would be willing to switch to a Mac.

To the audience such comment is perceived as credible, since the technician has a job position which evokes credibility and expertise (Aho, 1985). Moreover, the tape the technician is using to install PC's webcam represents a metaphor to show the audience the cheap and unreliable material PC uses which might work only for temporary fixing. Jorge (2008) argued about the importance of symbolic meaning to consumer goods, which helps in building a persuasive message. That tape, in fact, is a symbolic representation of the problem around which the advertisement is constructed which could, as Aristotle

framework (Pfau, 2007) suggest, bring to a condition of social exclusion that needs to be avoided. To such risk and discomfort Mac provide a solution for the audience, so to alleviate the agony PC has to offer.

After such statement the mood of the conversation changes as a net separation has been made between the PC as a *have-not* and the Mac as *have* (Ward and Farmaki, 2006). In fact, PC looks at the camera with a petulant expression in his face and asks the technician if the job is done (see Appendix I, 0:24), obviously upset and irritated, as the guy was believed to be on his side but eventually switched party (Simons, 2001). Almost in a childish way PC walks away from such uncomfortable situation and leaves a trail of masking tape behind him showing how clunky the installation was (see Figure 11b). Eventually, PC gets excluded from the conversation, and the screen is left with the seemingly impartial party IT guy and Mac (see Appendix I, 0:26), which represented the only choice left for the audience to take (Eldin, 2014).

Social practice explanation

The initial stereotype deducible from the advertisement is that of the two opposite personalities of Mac and PC. It is generally known in society that individuals do not want to be identified as nerds, clumsy and old-fashioned kind of guys trying to look their best. In fact, the advertiser encodes this central idea distinguishing the two, so the audience can attach a meaning and automatically decode the message as conveyed by the producer (Hall, 1980). The fact that he is socially excluded in the advertisement emphasises in the audience's mind that not associating with Mac has negative consequences.

Again, to stress the stereotype of PC is when he labels the use of his webcam for "serious conversation" whereas the more easy-going Mac associates the hardware with "chatting with buddies" (see Appendix I, 0:07). Such attitude is highly appreciated in the 21st century, as conformity and standardization (suit and formal conversation), were more common in the 20th century especially in a business context. This demonstrates how the overall message is bounded to the historical moment of the information age (Alden and Hoyer, 1993).

Another stereotype is that of the IT technician that settles the dispute as external and credible source. The advertisement plays on the well known discomfort of people at that historical time, trying to fix additional hardware to their PC but failing because of the complexity of the process. In contrast, Mac's webcam is built in, so this ridiculous process can be avoided. As Pfau, (2007) argues, the purchase of a Mac alleviates a possible discomfort or risk, as breaking the masking tape as it happened to PC by providing a more secure solution. The way PC gets rejected might remind the audience to a childish context in which PC falls far short, embarrassed by the third party, which is the technician he called for assistance.

Appendix J: “Get a Mac – Referee” (2008) Advertisement

The advertisement analysed below is the 35th advertisement in this campaign, released in the year 2008. It takes the form of a metaphor, specifically a competition in which PC involves a referee.



Figure 12a: Screenshot of the ad, second 0:05 on the left side (EveryAppleAd, 2012i)



Figure 12b: Screenshot of the ad, second 0:27 on the right side (EveryAppleAd, 2012i)

Discourse description

0:01 - The advertisement opens with three people against a white background, which creates contrast, as only technical equipment is recognizable in the back. A taller man with two men of equal height on either side. A young guy on the right side dressed casual with light colours with the hands on his pockets, a man who looks older on the opposite side dressed in a loose fitting, bland coloured suit, with glasses and slightly overweight. The taller man between them is wearing a black and white referee uniform. The guy on the right starts talking to introduce himself: “Hello, I’m a Mac” and the guy on the left does the same: “and I’m a PC” followed by the referee blowing his whistle and waves his left arm as he says: “You may begin” as he turns immediately toward ‘Mac’ whom takes aback, winces at the loudness of the whistle.

0:05 - As the referee steps back toward the technical equipment which was behind him, ‘PC’ laughs leaning forward on his toes as ‘Mac’ looks at the screen and asks: “PC why is there a referee here?”.

0:07 - The camera gets a close-up of ‘PC’ as he starts saying: “To make sure you play fair Mac, so you don’t go boasting about how Leopard is better and faster than Vista” while doing facial expressions to the camera as of ridiculing ‘Mac’.

0:11 - As ‘PC’ pronounces the last words, the arm of the referee in the back is lowered, the camera moves back to everybody, and ‘Mac’ reply slightly taken aback: “I didn’t say that, the Wall Street Journal said that”.

0:13 - The referee can be seen getting closer to the two again and cross his hands in front of him, as ‘PC’ says, while looking at the camera with a satisfied facial expression and signalling with his hands towards the referee: “Well, let’s wait for the call”.

0:14 - The referee then starts declaring in an official tone: “After further review the ruling stands, Leopard is better and faster than Vista” as he points at ‘Mac’ to declare the winner. He reassumes his stance, hands out in front and looking straight ahead.

0:19 - ‘PC’ clearly upset, the camera gets a close-up of the referee and ‘PC’ as the latter raises the tone of his voice and shouts: “What? That’s a ridiculous call. What are you blind or something? What’s the matter with you?” as he walks toward the referee, he in turns keeps looking forward unmoved by what is being said while keeping his arms in the back.

0:22 - The referee then looks at ‘PC’ straight in the eyes and raises his hand to point at him authoritatively and says: “You are ejected”. The camera then pulls out to include ‘Mac’ on screen and ‘PC’ starts stepping back and looking nowhere specific while saying: “Ejected? You can’t eject me?!”.

0:27 - The camera is back on the three characters, and as ‘PC’ starts walking away with the back to the camera, he complains aimlessly with his back to the camera: “Where am I supposed to go?”.

0:28 - The advertisement closes with a white screen, a silver Mac computer at the centre. On the computer screen, there is a wallpaper like the Northern Lights, with text *Mac* and the Apple logo besides it while the music fades out.

Discourse practice interpretation

The advertisement starts with three characters on a white background centred in the camera. The usual PC, Mac and a taller man in between the two wearing a referee uniform. As the latter blows his whistle (see Appendix J, 0:01), the audience perceives that the metaphorical context taking place is that of a match. Such metaphorical context is seen as very persuasive by Hall (1980) when constructing a message, and easy to recall by the audience. In fact, a referee in the world of the sport is seen as a figure of authority that always has the last word in a competition. Such high credibility is considered essential in a rhetorical context of persuasion (Aho, 1985).

At this point PC laughs with satisfaction (see Figure 12a) just waiting for a credible source to do himself and his skills justice. Mac is straight away taken aback and winces at the loud noise of the whistle as the referee turns to him only to say “you may begin” almost as he is from PC’s side and wants to make justice for PC (see Appendix J, 0:01). PC is looking at the audience for confirmation while mimicking a condescending facial expression (see Appendix J, 0:07) and using his body language to make Mac look bad (Watzlawick et al., 1967). Despite PC having brought over a credible source from the sport world that is a referee, the Mac justifies his superiority by referring to a more well-known credible source in the business world that the audience is likely to know; that is, *The Wall Street Journal* (see Appendix J, 0:11).

The involvement of a third party is, in fact, very central to this advertisement. As the referee made his evaluations with the camera in the back, approaches the two again and PC can be seen to look satisfied. Mac, on the contrary, does not seem to care about the verdict. His lack of reaction throughout the whole process shows the viewer that Mac sees himself above all of this comparison (Wodak and Meyer, 2009).

His hands remain in his pockets throughout the whole advertisement, as opposed to PC that uses his hands when mimicking Mac.

What the referee reports is a repeat of what PC said seconds before, ridiculing PC in front of the whole audience (see Appendix J, 0:14). As PC, visually upset, starts complaining with high tone voice, the referee, while keeping his hands in the back, simply turns to him as nothing relevant is happening and with a simple gesture ejects PC (see Appendix J, 0:22). Language, in this case, is used to construct the meaning of exclusion and distancing PC from that context (Crotty, 1998). There has not been a real logical argument for the referee to eject PC, but more an emotional appeal initiated by PC's reaction (Kapust, 2007).

Mac grimaces as PC gets ejected whereas PC does not take a chance to counter-reply and starts walking away off screen and throws his hands in the air in sign of frustration (see Figure 12b) almost as he himself perceived his inadequacy to that context. Such highlights, according to Aristotle framework (Pfau, 2007) the condition whereby the audience associate a fear of possible agony. His last chance to be judged better than a Mac is gone and so is he from the screen as he gets excluded and has *nowhere to go* (see Appendix J, 0:27) almost as he is *unlovable* and *undesirable* in that constructed context (Monroe, Slavich, Torres and Gotlib, 2007).

That also shows that if you have a Mac you are clearly included in society, whereas the PC is left in the wilderness, by the judgement of both the referee and *The Wall Street Journal*. Once more, Mac is the only option left as PC has been excluded from the screen (see Appendix J, 0:27) and so the recipient is presented with only one final choice (Eldin, 2014) which, following Aristotle conceptual framework (Pfau, 2007) represents the only solution to a problem, the advertiser itself constructed.

Social practice explanation

The advertisement makes use of the stereotypes associated with Mac and PC, and in this case, also introduce the stereotype of a sports referee. The referee PC called to settle the dispute as external and credible source is, in fact, seen as a big authority in sports. The context is that of a match, which directly reflects the American's sport culture. The way Mac handles the situation makes the audience perceive how Mac sees himself, above the game and condescending compared to the competition PC put up, which shows even more the unequal distribution of power between the two (Wodak and Meyer, 2009).

In the year 2008 the operating system Leopard together with the new revolutionizing range of Apple MacBooks were released and well welcomed to the market justifying Apple's condescending and superior tone (Caplan, 2008).

Despite Mac not competing, PC manages to foil his own plan and obviously the audience would rather not identify with such embarrassing character and so implicitly the advertiser formed or shaped new

beliefs and persuaded the audience to choose Mac and exclude PC as option (Simons, 2001). Also the way PC responds to the referee's ejection is typical of player's reaction to fouls, to which, not matter how one complains, the authority is always right in that context. The ejection of PC from the screen leaves the audience to self reflect upon a future choice. Would I rather identify myself with an embarrassing personality as PC or a cooler one as the Mac's?. The advertisement facilitates such issue by providing the condition whereby PC appears as that option which results in social exclusion and Mac remains the only logical solution as to avoid such negative consequences (Eldin, 2014).

Appendix K: “Get a Mac – Elimination” (2009) Advertisement

The advertisement analysed below is the 59th advertisement in this campaign, released in the year 2009. It takes the form of a metaphor, as it is taking place in a store. A woman is looking to buy a basic computer that meets her needs. PC brings the whole range by and eventually cannot meet her needs, whereas Mac, as a single machine can meet each and every need she had.



Figure 13a: Screenshot of the ad, second 0:07 on the left side (EveryAppleAd, 2012j)



Figure 13b: Screenshot of the ad, second 0:23 on the right side (EveryAppleAd, 2012j)

Discourse description

0:01 - The advertisement opens with three people against a white background, which creates contrast. A woman with two men of equal height on either side. A young guy on the right side dressed casual with light colours with the hands on his pockets, a man who looks older on the opposite side dressed in a loose fitting, bland coloured suit, with glasses and slightly overweight with a queue of what could look like 12 copies, dressed in a similar fashion, right behind him. The young lady instead is wearing jeans and a blouse with short sleeves. The guy on the right starts talking to introduce himself: “Hello, I’m a Mac” and the guy on the left does the same: “and I’m a PC” as the woman turns her head toward ‘Mac’ first and then ‘PC’.

0:02 - Camera get a close-up of the woman and ‘PC’. She looks at him as he, while smiling straight to the camera, states: “You know there are tonnes and tonnes of PCs out there, so I brought the whole range by to help find the one that’s best for her” followed by a satisfied facial expression.

0:07 - The ‘Mac’ guy turns to the queue behind ‘PC’, whistles while looking at how many men are queued up behind ‘PC’ and says: “That’s a lot of PCs” as he keeps looking at the woman, ‘PC’ right after asks the woman: “So what do you want?”.

0:09 - The camera focuses on the ‘PC’ and the woman as she answers: “Well, I want a computer with a big screen”.

0:10 - The ‘PC’ guy then slightly turns back toward the queue while saying to the side without the woman, and to off-screen claims: “small PCs, speed it”, he also gestures them with his left hand to leave the queue.

As some in the background get excluded from the screen he carries on, turning to the woman with his arms crossed: “What else?” as she answers: “Well, I want to have a fast processor”.

0:13 - The ‘PC’ guy seems to start getting upset as he slightly turns back and with a higher tone says: “Ok slow PCs, go! What else?” he is not looking at the camera. The camera gets a close-up of ‘Mac’ who has a slight smile on his face as he watches this process progressing.

0:16 - The camera is back to the whole screen as the woman answers: “I just need something that works without crashing, viruses or a ton of headaches”, the remaining men behind ‘PC’ starts walking away without having being told to do so.

0:20 - ‘PC’ remains focused on the woman as the camera is closed-up on them and he sadly asks: “Did you say no viruses or crashes or headaches?” as she quickly reply: “Yeah”, ‘PC’ hopelessly turns his back to her and starts walking where the other disappeared while saying: “Ugh...She’s all yours Mac”. ‘PC’ rolls his eyes to Heaven and walks off-screen, to his right as all the other PCs had done.

0:24 - Once ‘PC’ left the screen then she turns to ‘Mac’ whom introduces himself again while looking her in the eyes: “Hi how are you?”, she replies: “good” as she shakes her head with a smile upon her face and they give each other a hand shake ‘Mac’ says: “I’m a Mac”. Then in turns she introduce herself: “I’m a Megan”.

0:28 - The advertisement closes with a white screen, a silver Mac computer at the centre. On the computer screen, there is a wallpaper like the Northern Lights, with text *Mac* and the Apple logo besides it while the music fades out.

Discourse practice interpretation

The advertisement starts with three characters against a white background centred in the camera. The usual PC, Mac and a smaller woman in between that represents a potential customer looking for the best computer she can get. From the beginning, the advertisement is presented in such a way that the viewer is aware that the woman will have to take a side with one or the other, which Eldin (2014) refers to as a subtle use of *coercive persuasion*.

It could also be seen that initially she is much closer to PC than to Mac, which works as a metaphor just as she just went to a PC shop (see Appendix K, 0:01). There is a visible queue of 12 middle-aged men dressed in bland (see Figure 13a), ill-fitting suits just like PC on her right side (the viewers left) which represents the whole range of computers PC provides. This shows the majority in numbers is in favour of PC, and the young man dressed casually with his hands in his pockets on her left side (the viewers right) alone. PC is eager to get the process underway and skips formalities such as asking the woman’s name which results in impoliteness and very business oriented as he starts the conversation by saying “so what do you want?” (see Appendix K, 0:07).

The woman can be seen to be very straightforward with him, and is quick to point out exactly what sort of PC that she needs. It can be perceived from the beginning of the advertisement that PC is not focused

on her and what she is saying. Instead he is making eye contact with the camera and Mac only, and not her. That is the initial message conveyed by the advertiser whereby the woman has a problem and, according to Aristotle framework (Pfau, 2007), she fears of opting for a troublesome solution. Thus she appeals to PC to try and solve it (Weinrich, 2011). As the advertisement is constructed, it seems as if PC is putting on a show for people at home and Mac as opposed to trying to help the woman find a solution.

A surprising factor is that PC seems to be used to rejections as the woman starts listing the specifications of her ideal computer, he simply turns to the queue behind and with no involvement simply send them away (see Appendix K, 0:10). He uses a military driven tone toward the PCs in the queue, stressing even more the unfriendly task driven context forming in the left side of the screen. This is increasingly emphasized by the use he makes of gestures and body language (Watzlawick et al., 1967).

As the woman goes on with her last request, PC can be seen to express disappointment. The situation gets even worse as the rest of the queue behind him leaves without permission upon hearing the rest of the requirements of the woman. This displays his lack of authority (see Appendix K, 0:16) despite his best efforts at trying to appear in charge. This also emphasises the social exclusion as PC is limited to his features, something which is beyond his control (Burchardt et al., 2002). Eventually, PC gets excluded and walks away saying: “Mac, she’s all yours” (see Figure 13b), showing the audience how PC knows what Mac can offer, proving how PC single-handedly proves his inadequacy and how painful the experience could be (Pfau, 2007) for a perspective customer. This also demonstrates the potential of a single Mac against 12 PCs.

During the whole process Mac stays isolated and says nothing. As PC leaves the screen the laptop-hunter turns to Mac showing a smile for the first time in the advertisement and the two immediately create a link. The way Mac then greets her is very reassuring and contrasts with the approach of PC that is more formal and business oriented. “Hi, how are you? I’m a Mac” and holds out his hand to her and makes eye contact. Mac speaks slowly as opposed to the quick speech of PC. Straight away, there is personal connection made between the two that PC did not even attempt to make at first as she identified with the Mac culture of “I’m a Mac” as she introduces herself “I’m a Megan” (see Appendix K, 0:24) which is an implicit strategy of encoding the message so that the audience can attach a meaning to the situation (Hall, 1980). Such visual and spoken stimuli, are used in conveying a message of easiness and alleviation from a possible negative experience (Pfau, 2007); that is PC.

Social practice explanation

The initial stereotype deducible from the advertisement is that of the two opposite personalities of Mac and PC. Nobody usually wants to be identified as a nerd, clumsy and old-fashioned kind of guy trying to look his best. In fact, the advertisers encoded the message so to create a direct shortcut for the consumer to purchase an emotional condition, that is alleviation of anxiety associated with social exclusion (Lindstrom, 2003).

All the middle-aged men standing behind PC symbolize the association with the conformity in corporates' culture, instantly showing a stark contrast between them and the Mac. The latter represents the ideal model of the postmodern society during the information era.

Moreover, Windows Vista caused a lot of problem to PC users by then and those who did not want to accept another alternative from Microsoft, which released the new Windows 7 that same year, switched to an Apple device (Porges, 2009). The young woman could be around her 30s, symbolizing a young mother with a busy life and no time to waste after PC problems. The fact she is so explicit in what her needs are in a computer, communicates to the audience her fear to fall in the trap of purchasing a troublesome machine, constructing such risk as a possible reality (Taylor, 1974). Mac eventually frames itself against all the negative attributes of a PC despite having said nothing throughout the whole conversation, symbolizing the general social association whereby wise people who are usually quiet and talk only when necessary. Finally, how quickly the young lady identifies herself with Mac gives the impression they have known each other already for a long time, as a metaphor of *many customers know already what it means to deal with a Mac*.