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„Looking at TV Advertisements:
A Quantitative Study on Media Literacy in Secondary
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ABSTRACT

Youth today experience and engage with varied, changeable and multifaceted media formats in their everyday environment. Media literacy education promotes and provides learning opportunities for adolescents to read, analyse and evaluate media messages in order to be literate mass media consumers. A discussion of media literacy and advertising on a theoretical level, as well as the analysis of two British/Irish television commercials is a necessary precursor to the development of an effective quasi-experiment involving 502 students of eleven secondary vocational schools for agriculture in Austria aimed at finding evidence of the impact of media literacy on adolescents. This study involves an in-depth examination of these components and their convergence. Findings demonstrate the application and advancement of media literacy in order to show its potential in improving education.

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1 INTRODUCTION

Checking the mails on the Internet, watching videos on You Tube, posting news on a Facebook account, listening to pop songs on an iPhone or even downloading information from the Internet – all and even more of these activities play central roles in the life of an adolescent. With regard to all these different streams of information the questions are whether adolescents are aware of the power of the media, in which ways they do show a certain amount of media literacy and how the teaching of media literacy influences students' understanding of the media. These issues are of central importance when considering adolescents as mass media consumers.

Recognizing the great importance of teaching media literacy, which gives students the chance to work with media formats in a variety of ways and provides the ability to “analyze, evaluate, create” (Center for Media Literacy, 2002-2011) media messages, the main purpose of this research project is to find out media consumption practices of students who attend a secondary vocational school for agriculture in Austria, their skill level and ability to analyse and evaluate media messages and the influence of the teaching of media literacy through a quasi-experiment. In analyzing two television advertisements about *Tullamore Dew Irish Whiskey* and *Zweifel Chips* students among many other tasks examine advertising strategies, identify target audiences and purpose of the message and point out omitted information. Teachers adopt the five key concepts of media literacy to strengthen students' comprehension and analysis skills when looking at media texts and through a variety of reading, listening, writing activities. To measure the impact of teaching media literacy two questionnaires as pre- and post-tests show students change in performance.

Three aims, which are closely connected, are presented in this study. The first is to introduce the reader to the most important theoretical framework that tries to explain on the one hand media literacy and on the other hand advertising. Secondly, one way of applying media literacy to one media format, namely television advertising, is presented. Therefore, two advertisements show process, context, framework and production value by which authors convey and transfer meaning to products like chips and whiskey. The third aim is to explain the method of study and investigation and its results on how students interpret media messages and how media literacy skills have changed over time. Students and teachers in the study, as well as readers of this thesis, benefit from the opportunity to be provided with one perspective of media literacy in the complex domain of communication.

2 INTRODUCING MEDIA LITERACY

2.1 Defining Media Literacy

A media culture has emerged in which images, sounds, and spectacles help produce the fabric of everyday life, dominating leisure time, shaping political views and social behavior, and providing the materials out of which people forge their very identities. (Kellner, 1995, p. 1)

Mass media is everywhere – in the workplace, on the street, in peoples' own pockets, in their homes and even in the classroom. We live in a media-saturated world, where the use of technology becomes more and more important. Therefore, educational institutions have to keep up with innovations in a global, networking community and environment. The old teaching techniques of drill and memorization have to make room for new and innovative methods, which should help adolescents better understand different multiple media formats. Media tell their consumers or target audience how to dress, what to eat, how to behave, what to do when, where and how. In a wider sense mass media subconsciously shapes human beliefs, hopes, fears and dreams. Media literacy raises an awareness of the impacts of varied media and offers the possibility of active media use according to personal needs and gratification. The following explanation raises a number of common issues when defining the widely used and discussed concept:

Media Literacy is a 21st century approach to education. It provides a framework to access, analyze, evaluate, create and participate with messages in a variety of forms – from print to video to the Internet. Media literacy builds an understanding of the role of media in a society as well as essential skills of inquiry and self-expression necessary for citizens of a democracy. (Center for Media Literacy, 2002-2011)

Although the term media literacy is in some ways problematic and difficult to grasp it “draws attention to important connections between print literacy and the way people engage with the media” (Burn & Durran, 2007, p. 3). Nowadays

adolescents are completely entangled with new forms of media like smart phones that have thousands of applications, laptop computers, films, computer games, and television among others. Therefore, educational institutions have to jump on the fast moving multi-media train. They have to meet the pupils where they stand and help them improve their literacy skills. When students or pupils are sharing their ideas and experiences, an environment is established where they can examine and reflect on relationships concerning meaning making, power, pleasure and identity (Hobbs, 2007, p. 6). Through the use of popular cultural texts, young people's engagement, motivation and interests are enhanced and a better understanding of how texts work within our society and culture today is created (Hobbs, 2007, p.7). Although different scholars define the term media literacy from varied angles and viewpoints - all have something in common and all stress the "ability to access, analyze, evaluate and produce media in a variety of forms" (Aufderheide & Firestone, 1993, p. 6). The complexity of the term media literacy, or media education, requires common concepts. Teachers or educators need to pull together with one goal in mind, namely to help students understand our media saturated world a little bit better. The following five key concepts have been created to assist students, as well as teachers, analyse media messages.

2.2 The Key Concepts of Media Literacy

The five core concepts of media literacy are common among scholars and are the most influential elements in media education. Developed by the Center for Media Literacy (CML), which “is an educational organization that provides leadership, public education, professional development and educational resources nationally and internationally” (Center for Media Literacy, 2002-2011) in the United States, their objective is to provide teachers with accessible tools coming from the fields of “cultural studies, media theory, literature analysis and critical pedagogy” (Share, 2002, p. 17-18). The reason for the selection of the following five concepts is their concise, simple and short nature, which works as a framework for the teaching of media literacy.

Core Concept # 1: Principle of Non-transparency

All Media Messages Are “Constructed”

Core Concept # 2: Codes and Conventions

Media Messages Are Constructed Using a Creative Language with Its Own Rules

Core Concept # 3: Audience

Different People Experience the Same Media Message Differently

Core Concept # 4: Content and Message

Media Have Embedded Values and Points of View

Core Concept # 5: Motivation and Political Economy

Media Are Organized to Gain Profit and/ or Power

(Share, 2002, p. 18-23)

What follows is an explanation of each of the five core concepts, which will also play an important part in section four, where the five core concepts are applied and used in the teaching process. Therefore, section four called *Evaluating Media Literacy* examines how adolescents analyse two television advertisements.

Coming back to theory, the first core concept questions the power of the media, its biases and subjectivity (Share, 2002, p. 18). What seems to be real, for example, in television is constructed and designed to convince the audience. In order to analyse, decode and evaluate media texts one therefore needs to

understand and realise the constructed nature of the media, which is “responsible for the majority of the observations and experiences from which we build up our personal understandings of the world and how it works” (Media Awareness Network, 2011). For example, even reality television shows are designed, crafted and “have attitudes, interpretations and conclusions already built in. The media to a great extent, give us our sense of reality” (Media Awareness Network, 2011). Although actors in reality shows are most of the time not professionals, through clever editing techniques and marketing strategies reality is constructed. The use of language is an especially powerful tool in the construction of reality emphasised in core concept number two.

The second core concept discusses the use of language in the media and stresses that “each medium has its own grammar and codifies reality in its own way” (as quoted in Media Awareness Network, 2010). A great amount of attention is usually paid to the slogan, brand name, and in more general terms language in advertising. Because of the way we connect words with ideas, feelings and experiences language is one of the most important tools in advertising (Goddard, 1998, p. 80). For example, different newspapers write about one specific event in a variety of ways, using vocabulary targeted towards their audience group in order to create different impressions and messages (Media Awareness Network, 2010). Whether one realises or is aware of the intentions of media producers depends on a variety of factors. An examination of the target audience is crucial and as market research companies have already found out that personal information, interests and knowledge about the lifestyle of a typical consumer are essential in the creation of a product.

Core concept number three emphasises that “[d]ifferent people experience the same messages differently” (Media Awareness Network, 2010) and therefore

stresses differences and the varied nature of audience groups. Thus, scholars in the past have already discussed the effects of the media on audiences. One strand of thought emphasises that media has “direct effects” on the audience; for example adolescents adopt lifestyles, habits or opinions which are shown on television (Buckingham, 1993, p. 8). On the other hand, there are audience groups seen as critical, skeptical and thoughtful consumers of mass media who use media according to their needs and gratifications (Buckingham, 1993, p. 8). In general, media analysts are moving away from the notion of passive audiences to active audience groups. A model which can be seen in the middle of audience activity is the so called “two-step flow” model of communication, which was established and created by Katz and Lazarsfeld (Livingstone, 2006, p. 243). This model suggests that “messages from the media reach ‘opinion leaders,’ who then pass on what they read or hear to followers who look at them as a source of guidance” (Weimann, 1982, p. 764). Therefore, this model emphasises core concept number three in saying that people experience media messages in different ways. “This model introduced the intervening variable of the ‘opinion leader’ to help explain why media texts do not necessarily have the desired, direct effect” (Mosco & Kaye, 2000, p. 41). Katz and Lazarsfeld influential book called *Personal Influence* is “about the part played by people – acting as individuals, in peer or community groups, and through institutions – in the construction and reconstruction of meanings in society” (Livingstone, 2006, p. 235). This argument already highlights the importance of recognizing small group ties and that meaning is constructed in the context of belonging to a certain kind of group. Smith and Boster as well analysed intergroup processes and refer to McDonald who claims that “the major implication is that individuals care what others think about public issues, form perceptions of what others think, and, to an extent, modify their own opinions and/or behaviours on the basis of those perceptions” (as cited in Smith & Boster, 2009, p. 346). Therefore, people think of

media messages in different ways due to a variety of factors like personal characteristics, family background, education, cultural environment and so on.

How media messages are represented with regard to ideology, biases and connotations is questioned in concept number four (Share, 2002, p. 22), which stresses that “media have embedded values and points of view” (Media Awareness Network, 2010). Through representing and communicating certain values like love, friendship, power, harmony among many others, media influence people in a variety of ways. In order to understand how the media works, it is necessary to point out some basic linguistic principles concerning signs:

A sign is quite simple a thing – whether object, word, or picture – which has a particular meaning to a person or group of people. It is neither the thing nor the meaning alone, but the two together. The sign consists of the Signifier, the material object, and the Signified, which is the meaning. These are only divided for analytical purposes: in practice a sign is always thing-plus-meaning. (Williamson, 1978, p. 17).

Therefore, advertisers try to impose certain values onto a product in order to make it appealing for the consumer. “[S]omething about the product is being signified and the correlating thing or person is the signifier” (Williamson, 1978, p. 31). For example the *Tullamore Dew Irish Whiskey* commercial, which will be discussed in more detail later on, uses an old Irish pub as a correlative for tradition, or a group of people who enjoy time together as a correlative for friendship and then correlates this to the whiskey. In this way advertisers transfer meaning to products. “Roland Barthes identified two levels of signification, namely (first-order) denotation and (second-order) connotation” (Sells & Gonzalez, n. d.). At the first level, the *Tullamore Dew* commercial associates the product with the Irish landscape, and at the second level, the connotation of the Irish landscape to the context of patriotism and beauty can be revealed. With the help of visual images, music among others, advertisers make a meaningless product meaningful.

Concept number five involves motivation and political economy and asks why a message was sent and where it came from (Share, 2002, p. 23). Other essential questions ask about the goal of advertising or the role of the specific type of media (Share, 2002, p. 23-24). This concept points out that the main aim of media messages is to gain profit and/or power (Media Awareness Network, 2010). For example advertising tries to persuade the consumer to buy the product even if it is not as important as presented in the advertisement in order to make money. "Questions of ownership and control are central: a relatively small number of individuals control what we watch, read or hear in the media" (Media Awareness Network, 2010). Therefore, one needs to understand the reasons why and in which ways a media message is created.

Through the discussion of these five core concepts students get the chance to understand the complex process of how a message is sent from person A to person B and how communication works. Those five concepts can be transformed into questions that serve educators as keys for teaching how to analyse media messages. Therefore, depending on which type of medium is analysed one can expand or contract a concept, but most importantly it helps teachers "preparing students to function as informed and effective citizens in a democratic society; preparing students to realize personal fulfillment; and preparing students to function effectively in a rapidly changing world that demands new, multiple literacies" (Hobbs, 2001, p. 165). While the five basic core concepts provide a framework for understanding media messages, the following section goes one step further and shows one way among many to apply those concepts. Advertising, especially British and Irish commercials are chosen in order to reveal techniques of how marketing companies try to sell in this case whiskey and chips.

3 APPLYING MEDIA LITERACY

Media education presents great opportunities for teachers in the classroom to meet the needs and wishes of students with diverse cultural backgrounds. Students can learn to apply a diverse range of perspectives, tie in to common knowledge and practice reading of familiar texts (Tyner, 1998, p. 166). After examining theoretical tools which help analyse media messages, the next step is to apply media literacy from an analytical perspective and to obtain insights into how mass media outlets like television, movies, the Internet, and radio have an impact on one's own life (Piette & Giroux, 2001, p. 89-90). In life, we take on different roles like: daughter, sister, mother, student, teacher, or counsellor. We all have to juggle and separate them in some ways. Almost every single day we take on the role of a consumer or target audience when reading the newspaper in the morning, when checking mails on the Web, when watching television or when going shopping. What usually accompanies us during all those activities is advertising which is always present but often ignored.

“You’ve got questions, we’ve got answers. ~ Radio Shack
Just do it. ~ Nike, Inc.
Because you’re worth it. ~ L’Oreal
Impossible is nothing. ~ Adidas
Probably the best lager in the world. ~ Carlsberg
Levis. Original jeans. Original people. ~ Levis
Eye it – try it – buy it! ~ Chevrolet”
(Mandora, 2010).

The previous advertising slogans are famous examples of how influential and enduring commercials can be, because the slogans seem familiar, even if a brand is not one's favourite. Advertisements are usually taken for granted because of their pervasive nature, but many people, not least among them the advertisers themselves, claim that they are one of the most important influences in one's own life (Dyer, 1982, p. 1). One form of communication namely advertising is chosen to show how media literacy can be applied, how media

messages can be interpreted and how and why advertising is so powerful. As a starting point for the application of media literacy, a definition of advertising presented in the following section illuminates media representations.

3.1 Defining Advertising

A commercial break during a good TV program, a picture in the newspaper, a colourful flyer, a logo on a t-shirt, a piece of art, a film trailer, the name on a plastic bag – advertisements are always present in people's daily life. "At the root of the word 'advertisement' is the Latin verb 'advertere', meaning 'to turn towards'" (Goddard, 1998, p. 6). The functioning of advertising relies on a number of attention seeking devices. "'[A]dvertising' means 'drawing attention to something, or notifying or informing somebody of something'" (Dyer, 1982, p. 2). The previous simple, but meaningful definition explains the main goal of advertising namely to be informed about a product, buy it, use it, throw it away and buy a new one. In general, there are many kinds of advertising: "Commercial consumer advertising [...] Trade and technical advertisements [...] Prestige, business and financial advertising [...] Small ads [...] Government and charity advertising" (Dyer, 1982, p. 4-5) among others, which all have one strategy namely to create a lasting relationship. Those relationships can be between the consumer and the product, between the creator and the one who buys and uses the product, between the company and other competing firms, between friends who like and do not like the consumer good and so on (Kelly-Holmes, 2005, p. 2). There are "multilayered, multidimensional relationships between individuals, companies, brands, products, services and texts" (Kelly-Holmes, 2005, p. 2). Advertising is an extremely wide field of communication. Sometimes advertisers want to shock people or provide people with information and present their product in the best possible light, but what is common in all advertisements – is getting

attention. Due to this, the following section's intention is to stress the importance of recognizing persuasion and propaganda in advertising.

3.2 Advertising, Persuasion and Propaganda

"Advertising saturates the cultural environment of the adolescent and provides a form of socialization that shapes social attitudes and behaviors" (Hobbs, 2007, p. 72). In teaching pupils the five core concepts of media literacy different perspectives on advertising are established and emphasised that make adolescents more aware of the power but also pleasure of advertising. In analyzing two advertisements a number of concepts are integrated into the landscape of media literacy: target audience, brand name, language and its power, consumption and entertainment, values and so on (Hobbs, 2007, p. 60). Therefore, the "connotative, denotative, and associative meanings of language and images" which are explicit or implicit can be pointed out and show how advertising uses different devices to persuade and propagate a product (Hobbs, 2007, p. 60). Advertisers often use "tools of psychology to massage and mold our inner thoughts, fears, and dreams of profit" (Hobbs, 2007, p. 61). In dealing with those techniques and tools students recognise and are therefore more aware of the power of advertising. Symbols or stereotypical representations are often used in order to create meaning which forms consciousness and behaviour through the celebration of certain values and points of view (Hobbs, 2007, p. 62).

The following analysis of two television advertisements presents one example of how media texts can be interpreted and how media literacy can be applied. In order to read a filmic text, which has a wide range of political, historical and cultural references, one must understand its metaphorical sense. Scenes will be discussed and analysed as musical texts, pictorial texts, theatrical texts and of course as literary texts (Bellour, 2000, p. 23) where the latter can be quoted and

pointed out as phonetic voice sounds, slogans and written titles. The two television advertisements do not make use of dialogues, rather they display and present the slogan at the end of the commercial as a written title and/ or phonetic sound.

In addition, Silverblatt (1995) in his book called *Media Literacy – Keys to Interpreting Media Messages* gives instructions and tips on how to analyse media messages and serves as a guide to analyse the following two commercials. Therefore, topics such as framework and production value introduce and describe the individual advertisement in a systematic way. Context and process, which includes and describes for example the functions of the commercials and the target audience act as topics, which complement and round off the whole analysis. As pointed out by Bellour (2000) a filmic analysis can never be complete and can never answer all questions (p. 26-27), but can definitely offer one way of navigating the field of media literacy.

3.3 Interpreting Media Messages

3.3.1 Tullamore Dew Irish Whiskey Commercial

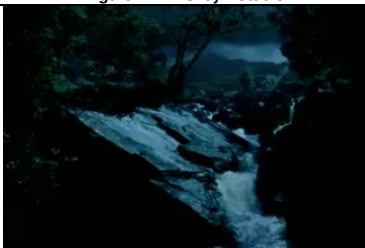
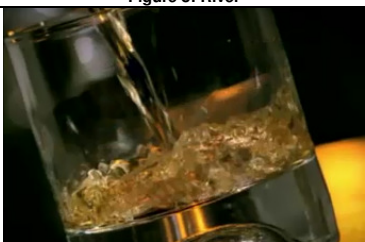
“Rough country, smooth whiskey – Tullamore Dew Irish Whiskey” (William Grant and Sons Irish Brands Ltd, 2008–2011). The previous advertising slogan appears almost at the end of the commercial expressed by a voiceover and is the main message of the 30-second commercial. The analysed advertisement about *Tullamore Dew Irish Whiskey* was aired from 2005 to 2008. The German language version was only shown in Germany, whereas the English advertisement was on television in Sweden, Denmark, Bulgaria, Czech Republic, Latvia and pan-European TV channels such as Europort, Discovery Channel and National Geographic (M. Ó Riada, personal communication, March 22, 2011).

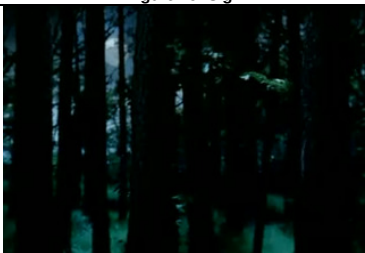
Concerning the plot: In general, a great part of the advertisement takes place in a typical Irish pub namely “Ó Donnabháin's in Kenmare”, which is in County Kerry in south-western Ireland, where the main character a man in his thirties enjoys drinking whiskey with his friends (William Grant and Sons Irish Brands Ltd, 2008-2011). Scenes from the countryside as well as the process of drinking whiskey from opening the bottle, pouring it into a glass and drinking it are shown.

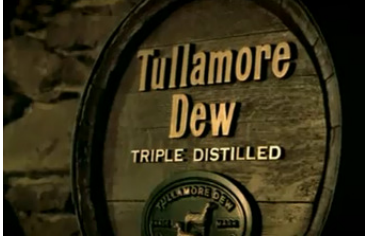
The following breakdown of the whole advertisement into different shots provides an in-depth analysis and acts as a summary of the whole commercial (Bellour, 2000, p. 30). The table lists eight different categories, complemented by a picture of the shot in order to show the oppositional transition between the different elements and its filmic cross-cutting technique. Therefore, “framing”, “camera” and “angle” categories describe filming techniques, how the scene is shot, whether the camera moves or is static, and camera angle (the arrow as a symbol) (Bellour, 2000, p. 72). Categories like “location”, “description” and “characters” manifest more general characteristics of the advertisement in order to understand its presentation. In the case of the “time” category the relative length of the individual shot is considered and finally the last category called “elements of narration” presents the verbal text of the narrator.

Number ¹	Shot FS = Full Shot MS = Medium Shot CS = Close Shot CU = Close-up	Framing	Location (Outside/ Inside)	Description	Camera (Static/ Movement)	Angle	Characters	Time	Elements of Narration
1		FS	Intro O	Pub from outside	S	↑	-	+++ ++	-
	Figure 1: Pub								
2		CU	I	Main character (MC)	M →	↑	MC	+++	-
	Figure 2: Main Character 1								
3		MS	I	Bar (bartender getting whiskey bottle)	S	↑	3 Men	+	-
	Figure 3: Bar								
4		CU	I	Whiskey bottle (opening it)	S	↗	-	+	-
	Figure 4: Whiskey Bottle 1								
5		CS	O	Grass (storm)	S	↑	-	+	-
	Figure 5: Grass								

¹ Source of Shot 1-23: Muirisor (2007)

6		CS	I	Whiskey bottle (pouring whiskey into the glass)	M ↑	↑	-	++	-
	Figure 6: Whiskey Bottle 2								
7		CU	I	Whiskey bottle	S	↑	-	+	-
	Figure 7: Whiskey Bottle 3								
8		FS	O	River (rough)	S	↑	-	+	-
	Figure 8: River								
9		CU	I	Whiskey glass	S	↑	-	+	-
	Figure 9: Whiskey Glass								
10		FS	O	Sea (rough)	S	↑	-	+	-
	Figure 10: Sea								
11		CS	I	Main character	M ←	↑	MC + W	++	-
	Figure 11: Main Character 2								

12		CU	I	Women next to main character	S	↗	W	+	-
	Figure 12: Women								
13		CS	I	Main character (drinking)	M (Z)	↗	MC + W	+++ ++	-
	Figure 13: Main Character 3								
14		CS	I	Dogs	S	↗	-	++	-
	Figure 14: Dogs								
15		CU	O	Sign	S	↗	-	++	-
	Figure 15: Sign								
16		MS	O	Forest	S	↗	-	++	-
	Figure 16: Forest								
17		CU	O	Leaf	S	↗	-	++	-
	Figure 17: Leaf								

18		CU	O	Drop falls into water	S	↗	-	++	-
	Figure 18: Drop								
19		CS	I	Main character	M (Z)	↑	MC + W	+++	-
	Figure 19: Main Character 4								
20		CU	I	Main character	S	↗	MC	++	-
	Figure 20: Main Character 5								
21		CS	I	Whiskey barrel	M (Z)	↗	-	++	-
	Figure 21: Whiskey Barrel								
22		CS	I	Main character	S	↑	MC + W + M	+++	-
	Figure 22: Main Character 6								
23		FS + CU	O	Waterfall and whiskey bottle	S	↑	-	+++ +++	*
	Figure 23: Waterfall								

* Narrator: "Raues Land, sanfter Whiskey."

The advertisement is built on a trilogy: elements of nature, images of the whiskey, and the main character. As a matter of fact, the alternation between these three different elements is used to add “interest and excitement” (Moura, n.d.) to the whole advertisement. The first shot is especially interesting as it presents the pub, where the main action takes place. “In advertising, the introduction is intended to attract the consumer’s attention, to lead the consumer into the rest of the ad, and to encapsulate the ad as a whole” (Silverblatt, 1995, p. 198). This is also the case in the analysed commercial, where a wide shot of the featured pub leads the viewer into the story and shows its place of action. Soon the product name is revealed and the pouring out of the liquid compared to a rugged stream. All in all, the name *Tullamore Dew* occurs seven times in the advertisement making sure that the drink is associated with the name.

The slogan appears at the end of the commercial and as Silverblatt (1995) points out “[m]emorable slogans are clever, rhythmical, and alliterative and manage to capture the intended character or spirit of the product” (p. 199). The slogan tells the reader: “Although our country can be rough, our whiskey is smooth and of finest quality”. There is a great contrast presented in the slogan: the words “rough” and “smooth” are contradictory whereas the latter word should create a positive connotation. Simplicity is a key theme used in creating a slogan and experts recommend just to use eight words or less (Armstrong, 2010, p. 204). Almost at the end of the commercial six words are dominant: the slogan plus the name of the product. The slogan and the visual elements clearly match, and as Gieszinger (2001) explains this link as essential in order to avoid a viewing of the picture as separate, not relevant or even disturbing (p. 285). Shot number 5, 8, 10, 16, 17 and 18 all represent elements from nature, whereas the first three depict its rough side like waving grass, fast flowing streams or the stormy sea. In contrast, the latter three shots illustrate Ireland’s smooth side, namely a quiet

forest, a green leaf or a gentle drop of water. The previous explained shots are surrounded by individual shots governed by one principle namely to show the whiskey in a variety of ways. This constitutes a harmony between different shots, especially the relation of whiskey to nature and how they resemble each other. Through this cross-cutting technique the connection between the product and its country is presented and supported. Shot number 2, 11, 12, 13, 19, 20 and 22 on the other hand, are not part of the oppositional product presentation, instead they show how the product can be used and have the explicit function of establishing a relationship with the consumer.

As far as framing is considered, the alternating scenes of the advertisement “can be formulated by the opposition close/ distant (the first term includes the range from close-up to medium shot, the second from medium shot to long shot” (Bellour, 2000, p. 51). In fact, the only shot which presents both close and distant framing is number 23, which appears at the end of the commercial and diminishes the effect of opposition between nature and whiskey moreover both visuals complement each other. In the rest of the advertisement framing alternates between close and distant helping the viewer understand the content of the advertisement while getting details about the product.

In terms of camera movement, the majority of shots are static. In general, advertisements have the characteristics of strict condensation of several short shots into a whole unit, in order to give meaning and to transport the message of the product in a precise manner. Shot number 2, 6 and 11 are in close correspondence, differing by the way the camera moves from left to right, from right to left (also called “pan”) or from bottom to top (Media College, 1995-2008). At the climax of the story, when the main character tastes the whiskey, the style of the camera movement changes drastically. In fact, camera movement after this

point is governed by a dolly zoom, where the camera moves closer to the subject (Media College, 1995-2008). This effect puts the product whiskey and its appeal in the center of attention. In the table this technique is marked with a “Z”.

How an advertisement is made affects the viewers’ response to it. As Silverblatt (1995) points out the originality of how a product is presented tells the audience something about how unique a product is and therefore this puts the product in a different light (p. 210). The unique and original aspect of the *Tullamore Dew* commercial is its presentation of Ireland. The producers want to make clear that the audience gets the distinctive message that *Tullamore Dew* is from Ireland using the country-of-origin effect. “Country-of-origin [...] can be defined as ‘the country which a consumer associates with a certain product or brand as being its source’ (as quoted in Kelly-Holmes, 2005, p. 29). The advertisement presents and constructs *Irishness*, but “what can count as Irishness may be ambivalent and context-dependent” (Wilson & Donnan, 2006, p. 112). There is an ongoing debate about how national identity is constructed, but it is clear that the *Tullamore Dew Irish Whiskey* commercial makes one attempt to represent a tradition-rich country in order to encourage “many fans to identify with Ireland and the Irish, even where their connections to Ireland are tenuous or non-existent” (Wilson & Donnan, 2006, p. 93). This strategy is applied through various tools. Editing is a very important issue in advertising where as much information as possible is condensed into a few seconds (Silverblatt, 1995, p. 211). In addition Silverblatt (1995) points out that the soundtrack as well as the picture is usually speeded up by the producer without notice of the viewer (p. 211). This is also the case in the analysed commercial. The first two shots are quite long almost one second whereas the following scenes appear in shorter sequences until the climax of the story. At this point, in shot number 13 the whiskey is tasted and the whole advertisement gets a more silent and slow character. A few quick cuts are

shown afterwards, but they are not shown at the same speed as the previous shots. “This strategic placement of the shot [...] in the middle of the segment [...] echoes the beginning” through a process of reencountering with elements of Ireland’s nature (Bellour, 2000, p. 74). Therefore, the first half of the advertisement shows Ireland’s rough side, whereas the second part depicts it’s smooth and gentle side. The running time of the different shots is presented with the symbol “+” in the table and is geared to show time. The more symbols appear in a slot, the greater its length.

The next interesting feature which contributes to the success of an advertisement is the use and choice of colour (Silverblatt, 1995, p. 211). In the analysed advertisement colour techniques try to appeal to the audience. A colour tone in the advertisement acts as a sign, which consists of a signifier namely the colour itself for example blue and “something that is signified, the ‘idea’ or ‘meaning’ behind the set of images” (Rayner, Wall & Kruger, 2004, p. 31) which would be in this case for example coldness. When the countryside is shown or depicted the colours green and blue dominate creating a feeling of mystery and coolness. In contrary, the scenes in the pub where the whiskey is enjoyed are presented in warm colours like red and orange which should manifest comfort, warmth and a cosy atmosphere. In the end, the last shot presents the two colour tones simultaneously in combination with the slogan which also suggests two contrasting ideas.

Another very important aspect in the analysed advertisement is the use of music and background sounds. As Silverblatt (1995) stresses music should generate excitement, joy and pleasure and therefore be transferred to the product (p. 220). Typical Irish music almost dominates the *Tullamore Dew* commercial. The song called “Storm” which was composed by John Walsh, who created music for a

variety of films and commercials like the 2008 Olympic Games, Guinness Beer or the Jameson Film Festival (John Walsh Composer, n.d.) presents an array of characteristics suitable for the advertisement. The music is of special significance as it represents national identity and represents *Irishness*. Dance and/or music encourage “many fans to identify with Ireland and the Irish” (Wilson & Donnan, 2006, p. 93). A close examination of the interesting background sounds shows that they resemble the slogan of the whole advertisement. What we hear among other sounds is the blowing of a strong wind, the pouring of whiskey into a glass, a strong river, laughter in the pub and the squeaking of an old sign, namely the *Tullamore Dew Irish Whiskey* sign, which hangs outside the pub promoting the idea of a tradition-rich firm which has produced whiskey for a long time.

Therefore, a crucial aspect which plays an important point in the analysis is the presentation of authenticity in the commercial. On the *Tullamore Dew Irish Whiskey* homepage advertisers even point out that actors, director, music and location are Irish (William Grant and Sons Irish Brands Ltd, 2008-2011). In addition, they describe the advertisement in the following way:

The resulting film paints an emotive picture of traditional Ireland at its best, combining countryside and craftsmanship with the pleasure of enjoying fine whiskey in a convivial atmosphere with friends. Its final line 'Tullamore Dew Irish whiskey, Smooth by nature' reinforces the brand's unique product benefit – its smoothness. (William Grant and Sons Irish Brands Ltd, 2008–2011)

In this case advertisement producers use authenticity as a key issue in the commercial to present and describe Ireland as a country full of traditions. “Authenticity is often staged and commodified to meet the needs of the tourist. [...] [T]he tourist is in search of the real because everyday life is saturated with the artificial” (Chhabra, 2005, p. 65). This is also the case with the analysed commercial, advertisers know that consumers long for authentic products and try to construct authenticity and reality in the advertisement, although media

messages can never present the “real” Ireland. “Commodification and stereotypical media presentations of a fantasy hyperreal world does not necessary loosen the hold the ideal of authenticity has on the imagination, or its power to motivate” (Lindholm, 2008, p. 44). Some consumers might recognize the stereotypical representation of Ireland, but this still does not prevent them from not liking the advertisement and not buying the product.

The television commercial is the main medium of communication towards its audience and the main goal is to stimulate the viewer to buy the product. It is important that the whiskey appears “alluring and distinctive” (Silverblatt, 1995, p. 200), because there are a lot of different whiskey brands on the market. Silverblatt (1995) further stresses that this task is even more difficult when the product is harmful, which is the case in the analysed advertisement (p. 200). What becomes clear is that one strategy which is applied in the ad is its link to certain values. The full range of negative effects when consuming alcohol is wide: dizziness, liver damage, nerve damage and alcohol addiction. The advertisement does not remind us about drinking whiskey it invites us to spend some quality time with friends or family. Although the advertisement is only half a minute long it can touch emotions, concerns, fears within the audience (Silverblatt, 1995, p. 203). Going out, spending time with friends, enjoying leisure time are elements which immediately spring into one’s own mind when viewing the commercial. Moreover the viewer is forced to think about his or her social relationships and if they are maintained well enough. Guilt is one strategy in creating advertising pointed out by Silverblatt (1995, p. 204) that puts the viewer under pressure to some extent.

Another irrational feeling which is created by the *Tullamore Dew Irish Whiskey* commercial is the need for approval and the aim of the advertisement is an

identification of the viewer with the main character so that the audience indirectly gets approval by using the featured product (Silverblatt, 1995, p. 205). In some ways we as viewers want to be like the main character in the advertisement: good-looking, the center of attention, recognised, calm, successful and popular. Through the consumption of the featured whiskey the audience subconsciously thinks that they then portray those characteristics or features.

An important feature in advertising is the establishment of conventions and for example costumes, the setting or props give additional cues about the product (Silverblatt, 1995, p. 209). Everything in the *Tullamore Dew* commercial is presented as being Irish: the pub, the characters, the music and especially the whiskey. Moreover *Tullamore Dew Irish Whiskey* is presented as a symbol of Irish culture. The 30-second ad is full of marketing strategies in which historical figures or events play a crucial role. When looking at the *Tullamore Dew Irish Whiskey* logo and especially when examining the advertisement an animal becomes of great significance namely the Irish wolfhound dog. As seen in almost any other *Tullamore Dew* advertisement, the animal is always present. The Irish wolfhound plays a significant role in Ireland's history, where they were known as the gentle giants, which protected the homes and herds of the Irish people (Jupp, 2008). On the *Tullamore Dew* homepage their moral model, historical relationship of the brand with the dog and the significance of the dog is explained in the following way:

Desmond Williams [...] later felt that the loyalty and courage of the Irish wolfhound was a good symbol for a great Irish whiskey. He felt they represented the many fine qualities of the Irish people – their steadfast loyalty, heritage, strength, tradition, and friendship. Desmond Williams himself a breeder of Irish wolfhounds, felt they were a particularly appropriate symbol representing the heritage, warmth and independent nature of his legendary whiskey. In the 1950's he included two wolfhounds and a harp on the ceramic crock later adding them to the Tullamore Dew bottle, where they remain to this day. (William Grant and Sons Irish Brands Ltd, 2008–2011)

The outer appearance of the Irish wolfhound, especially because of its immense height, seems rather rough, harsh and dangerous - its character is said to be of the finest qualities. Apart from its characteristics the wolfhound was originally used as a war dog, a hunting hound and as a guard (Jupp, 2008). The dog appeared in a number of Irish myths, Irish literature, paintings and films according to Jupp (2008) and images of the dog therefore obviously fit into the advertisement. Nevertheless, the slogan of the commercial can be linked to the characteristics of the dog namely to be both rough and smooth. The Irish wolfhound can be regarded as a brand identifier, which immediately helps to recognise the type of product and reminds the viewer of his/ her knowledge of the brand and the experience with it (Armstrong, 2010, p. 224).

“Advertising can be regarded as a text that reflects cultural attitudes and values” (Silverblatt, 1995, p. 187) and can therefore give us indirect statements about the culture. Most of the actors in the commercial are men suggesting that the majority of whiskey drinkers are male. The advertisement gives us hints towards the role of women in general. Besides putting the main male character in the middle of the scene, another element which tries to persuade hidden attitudes concerning the role of women is the line of gaze. The women in the *Tullamore Dew Irish Whiskey* commercial frequently direct their attention towards the men and the men are free to focus their attention somewhere else (Silverblatt, 1995, p. 212). The main character in the commercial more often turns his head towards a male friend than towards a woman. In addition, the two women in the advertisement are “at the edge of the frame, which suggests a subservient position” (Silverblatt, 1995, p. 213). Besides presenting mostly males in the commercial, another favourite means to show cultural values is the presentation of attractive people or consumers. Ads that have images or visuals which the target audience views favourably could lead them to associate positive and favourable feelings with the

product (Armstrong, 2010, p. 228). Although the characters in the advertisement are not too young they are good-looking and attractive. Therefore, the models match the target audience and the product (Armstrong, 2010, p. 236). Silverblatt (1995) identified different world views and the following can also be adapted to the *Tullamore Dew* commercial: “An optimistic world [...] An uncomplicated world [...] A world that revolved around the product” (p. 190). Reasons for the selection of the previous portrayals can be described in the following way: People in the commercial seem happy and optimistic - they enjoy spending time together and having a glass of good, old, fine whiskey. The product is constantly shown, from its outer appearance to how it is used.

What becomes clear is that in the advertisement a national population namely whiskey drinkers from Ireland, are depicted and shown. No other ethnicity or minority group is presented and this is often the case in advertisements (Silverblatt, 1995, p. 193). Advertisers use stereotypes to touch on already fixed beliefs and ideas about a certain group of people. Duijker and Frijda (1960) define stereotypes in the following way: “A stereotype refers to a category of people (a national population, a race, a professional group, etc.) and suggests that they are all alike in certain respect. It is therefore an undifferentiated judgment (p. 115). Goddard (1998) adds that those crude categories can lead people to close their minds and forget about the complexities of our real world (p. 62-64). It is quite difficult and dangerous to put people in certain categories, but categorisation is an essential aspect in the human mind. Every word we give to a subject is in a wider sense an example of a stereotype. For example, a water bottle could be used for a variety of things like holding flowers, pencils or letters. But the fact that the name for it is water bottle lets us forget about other names like a vase, a pencil case or letter box. What is important to point out here is that stereotyping is a strategy to filter information (Goddard, 1998, p. 62) but we

should not close our minds and forget about all the other possibilities and the variety of our world today.

Coming back to the *Tullamore Dew Irish Whiskey* commercial the next strategy employed by marketing companies is the showing of success in presenting prosperous people (Silverblatt, 1995, p. 193). All characters in the advertisement enjoy their time in the pub and are happy. The message of the commercial is that *Tullamore Dew* lifestyle is traditional, enjoyable and valuable. “Many ads operate within a traditional values hierarchy” (Silverblatt, 1995, p. 194) and this is also the case in the analysed commercial where values like friendship, patriotism, harmony, tradition, togetherness assume great importance. The message means that as an Irish citizen you should buy and drink *Tullamore Dew Irish Whiskey*. The emphasis is again put on the slogan where the word “country” is considerable, due to which the viewer feels in some ways responsible to just drink the locally produced alcoholic drink. The advertisement gives the impression of an entertaining night out with friends and it shows a place where the viewer would also like to be, where traditional values are still important and where warmth, friendship and companionship are lived. As Beasley and Danesi (2002) point out, advertising not only features the latest trends or must-haves, advertising can also be intended to give the product a historic point of view, representing cultural continuity and tradition (p. 88). Due to the product’s long history – the idea of supporting one’s own country is evoked. Apart from the supporting of traditions, “the success of an ad depends on advertisers’ ability to identify and then persuade one person” (Silverblatt, 1995, p. 185), which centers around the idea of the “target audience”.

Knowledge about the target audience is one of the most important aspects in advertising but also in communication. A job interview can be compared to an

advertisement of one's own person and characteristics and therefore it is important to know what the listener or viewer wants to see or hear. Silverblatt (1995) identified the following stages concerning the target audience: "Young single [...] Young marrieds, no children [...] Young marrieds, children under six [...] Young marrieds, children over six [...] Older marrieds with children [...] Older marrieds, no children [...] Older singles" (p. 185). When looking at the main character in the advertisement it becomes clear that he belongs to the first category namely "Young single" because he is not wearing a wedding ring. He might have a girlfriend, but he is definitely not tied down and entirely home oriented. Silverblatt (1995) adds that a high amount of the income of people from the young single category "is spent on clothes, personal care, recreation, and entertainment" and drinking *Tullamore Dew Irish Whiskey* falls definitely into the category of recreation and entertainment. There is a relationship between lifestyle and consumerism and advertisement agencies know through extensive demographic and psychographic research a lot about their target audience (Silverblatt, 1995, 185). The *Tullamore Dew Irish Whiskey* commercial is in some ways modified to meet the needs of a particular audience group, namely young single men, who like to drink a smooth whiskey from Ireland.

Furthermore, advertisements perform a great amount of different functions to persuade the target audience. First of all, the advertisement provides the audience with information (Silverblatt, 1995, p. 178). We do not really get a lot of details about the product itself – what we learn is the name of the product, its origin, how it is used, an example of an occasion when it can be used namely the pub and of course the outer appearance of the whiskey bottle. A second manifest function of the whiskey advertisement is the attraction of attention (Silverblatt, 1995, p. 178). The musical element is of special interest here: traditional Irish music is played during the commercial until the main character takes a sip of the

whiskey and everything falls silent. Visual elements like a light breeze in the forest, a small drop of water from a leaf, two gentle dogs, and of course the whiskey drink contribute to the image of elegant, smooth whiskey. The slogan and the visuals create a whole unit that fits together and complements each other. The audience is curious to find out what happens after a taste of the drink. The described moment, which celebrates the pleasure of drinking *Tullamore Dew*, can be described as the climax of the story and therefore attracts great attention. As Armstrong (2010) identifies “[s]ilence before a key point helps build tension and gain attention for what follows, and silence after a key point allows the audience to think about the message” (p. 275). And this is especially the case in the analysed advertisement. The viewer wonders what happened in the featured moment and the answer is that the main character took a drink of *Tullamore Dew*. Another function pointed out by Silverblatt (1995) of advertising is to create a long lasting relationship between the consumer and the product. Although whiskey consumption, or in more general terms alcohol consumption, is shown in a positive light in the commercial - where it is associated with friendship, sociability, and fun it can also lead to compulsive and uncontrolled drinking and thus create a rather uneasy image. According to the Drug Treatment Centre Board (2008) alcohol is the main drug problem in Ireland and this negative aspect puts the function of advertising, namely to create a lasting relationship between consumers and a company on a no-go level meaning that the target audience for the *Tullamore Dew Irish Whiskey* commercial would be alcohol addicts (p. 16).

Besides other manifest functions like the motivation of the audience to buy the product, the stimulation of markets or the support of a business community identified by Silverblatt (1995), the previous argument brings us to the discussion of a number of latent functions starting especially with the topic of persuasion (p. 178). “Nevertheless, advertisers try to convince us that we don’t merely want a

product but in fact need it" (Silverblatt, 1995, p. 179). Although the *Tullamore Dew* commercial does not contain a command or imperative, 30 seconds flare up the desire to enjoy time together with friends and good-looking people, be communicative and have a lot of fun. This can be regarded as a kind of hidden persuasion, where social attitudes and behaviours are idealised. The different images or depictions of the Irish countryside serve as impulses to shape general attitudes and beliefs of an alcoholic drink subconsciously and this brings us to the next latent function of advertising namely the shaping of attitudes. The fostering of a consumer culture is another function identified by Silverblatt (1995, p. 179) and especially the high prices of a good aged whiskey can establish a consumer culture which consists of whiskey experts who know how to drink whiskey, the temperature of the drink, the brand and so on. Among whiskey consumers there is a rivalry between American, Scottish and Irish whiskey and this can be regarded as an important fact when considering the analysed commercial. Concerning the consumer culture, the product's origin is very important here and a reason why Ireland is so present in the commercial, also called "country-of-origin effect" as already identified earlier. According to Silverblatt (1995) advertisements can also have the function to establish norms of behaviour and lifestyle (p. 180). Whiskey is often regarded as being strong and harsh in its taste. Through clever promotion namely the slogan *Rough Country, Smooth Whiskey* consumers learn that *Tullamore Dew* belongs to the fine whiskey types, therefore developing a taste for the drink. Taking one gulp instantly transforms the rough country of Ireland into a smooth dream world landscape. The intent is to suggest the gentle taste of *Tullamore Dew Irish Whiskey* through a visual depiction of Ireland, its origin. Entertainment is another function that can also be attributed to the analysed commercial (Silverblatt, 1995, p. 180). The whiskey commercial is very effective in representing a feel good atmosphere and in touching the emotions of the audience. As identified by Silverblatt (1995) a combination of

music and the visuals can or should address the viewer (p. 185). The typical Irish music in the advertisement is entertaining and the viewer can connect it to personal experiences when having a good night out. The knowledge about the target audience is a powerful and persuasive device in communication.

To sum up, when examining the *Tullamore Dew Irish Whiskey* advertisement it becomes obvious that a number of functions, techniques and strategies were applied in order to persuade people to buy the product. The advertisement creates a very positive image of whiskey and Ireland. The *Tullamore Dew Irish Whiskey* advertisement serves as one example of how a media message can be analysed. After talking about production value, framework, context and process, the previous analysis provides a deeper understanding of the hidden techniques and strategies concerning advertising and in more general terms marketing.

3.3.2 ***Zweifel Salt and Vinegar Chips Commercial***

“Only those who experienced Great Britain can produce our British Salt and Vinegar Chips! We do everything for the best chips! Zweifel - The Chips Experts!” (Pfander, Pulver & Zahnd, 2010, p. 20-37). The previous advertising slogan comes from the *Zweifel Salt and Vinegar Chips* advertisement. *Zweifel* is a Swiss company with its headquarters in Spreitenbach. They produce chips, popcorn, nut snacks among others and one of their philosophies is to provide products for different tastes and occasions. Their range of products is extremely wide ranging from paprika chips, curry oriental chips, healthy so called *Cractiv* chips to different kinds of wavy chips (Zweifel Pomy Chips AG, 2009). This analysis focuses on the presentation of their salt and vinegar chips in a television commercial, because of its depiction of Britain. The spot was only shown in Switzerland and its first airing was on March 1, 2010 (C. Ernst, personal communication, March 28, 2011).

Before examining the previously mentioned advertisement concerning production value, framework, context and process, it is necessary to explain the plot of the advertisement in a little more detail. Three men from the company *Zweifel*, who are dressed in orange- coloured overalls, visit an elderly British lady in her home, where they are having a cup of tea together. Easier said than done because the lady shows them exactly how to drink tea and this turns out to be quite painful for the three men. The advertisement ends with the above mentioned slogan underlining that staff members of the company *Zweifel* even accept exertions in order to produce the best product for the target market. The following analysis and interpretation examines the advertisement in more detail and shows ways to interpret media messages.

Number ²	Shot FS = Full Shot MS = Medium Shot CS = Close Shot CU = Close-up	Framing	Description	Camera (Static/ Movement)	Angle	Characters	Time	Elements of Narration
1		FS	House from outside	S	↑	3 M	+++ +	-
Figure 24: House								
2		CU	Tea cup (adding milk)	S	↑	-	++	-
Figure 25: Tea Cup 1								
3		FS	Group all together	S	↑	3 M + W	+++ +	-
Figure 26: Group 1								
4		MS	Adding milk and sugar	S	↑	3 M + W	+++	-
Figure 27: Adding Milk								
5		MS	Showing spoon Part 1	S	↑	2 M + W	++	-
Figure 28: Showing Spoon 1								

² Source of Shot 1-23: Zweifel Pomy Chips (2010)

6		MS	Showing spoon Part 2	S	↑	3 M + W	++	-
	Figure 29: Showing Spoon 2							
7		CU	Face of elderly lady	S	↑	W	+	-
	Figure 30: Elderly Lady 1							
8		CU	Tea cup (stir one's tea) Part 1	S	↑	-	++	-
	Figure 31: Tea Cup 2							
9		MS	Stir one's tea Part 2	S	↑	3 M + W	+++	-
	Figure 32: Stirring Tea							
10		MS	Raised pinky finger Part 1	S	↑	W	++	-
	Figure 33: Elderly Lady 2							
11		MS	Raised pinky finger Part 2	S	↖	3 M	++	-
	Figure 34: Raising Finger							

12	 Figure 35: Elderly Lady 3	CS	Upset	M (Z)	↑	W	+	-
13	 Figure 36: Tea Cup 3	CU	Tea cup (put down)	S	↑	-	+	-
14	 Figure 37: Elderly Lady 4	CS	Elderly lady springs up	S	↑	W	+	-
15	 Figure 38: Walking Around	MS	Elderly lady walks around	S	↙	3 M + W	++	-
16	 Figure 39: Finger Man 1	CU	Finger of 1 st man	S	↗	3 M	+++	-
17	 Figure 40: Finger Man 2	CU	Finger of 2 nd man	S	↑	M + W	+++	-

18	 Figure 41: Finger Man 3	CU	Finger of 3 rd man	S	↑	M + W	+++	-
19	 Figure 42: Elderly Lady 5	MS	Pride	M ↓	↑	W	++	*
20	 Figure 43: Three Men	MS	Constrained smile	S	↑	3 M	+++	*
21	 Figure 44: Salt and Vinegar Chips	CU	Salt and Vinegar chips	S	↑	2 M	+++	*
22	 Figure 45: Tasting Chips	MS	Tasting chips	S	↗	2 M + W	++	*
23	 Figure 46: Group 2	FS	Group all together	S	↑	3 M + W	+++ +	*

* Narrator: "Nur wer Großbritannien hautnah erlebt hat, kann auch unsere *Salt and Vinegar Chips* machen. Wir tun alles für die besten Chips!"

The analysis and the breakdown of the chips commercial into 23 shots demonstrate how meaning is created by repetition and antagonism, which are the central elements in the advertisement. The total number of shots is similar to the *Tullamore Dew Irish Whiskey* commercial. The advertisement begins with a full shot of a line of houses on a street, where three men arrive by cab. Shot number one is the only scene, which is filmed outside everything else takes place in the living room of an elderly lady. This shot stands out clearly against the rest of the advertisement, which leads the viewer into the advertisement and contributes to the understanding of the content of the commercial. The scenes are performed by four different characters, three men from the *Zweifel* company and an elderly lady, who are to some extent always present in the different shots. The introduction in the analysed commercial does not say anything about the product and does not mention the slogan. Someone who is familiar with *Zweifel* might already recognise the flashily dressed trio and knows that the advertisement will be about a certain type of snack from *Zweifel*. Soon the viewer is in the middle of an afternoon tea party governed by one guiding principle, namely to learn the proper etiquette for drinking tea. Finally, the two different groups discover they have something in common, which turns out to be strong feelings for *Zweifel Salt and Vinegar Chips*. The different shots in the advertisement are deployed asymmetrically: showing on the one hand the elderly lady, and on the other hand the three men. Apart from the number of people, the advertisement constitutes an alternation between two contrasting parties, who belong to different classes. Shot number 5, 7, 10, 12, 14, 19 and 22 depict the elderly lady performing various tasks, starting from showing how to use a spoon or raise the little finger to being angry or upset. In comparison, shot number 4, 6, 9, 11, 16, 18 and 20 restore the principle of alternation and depict the other party namely one of the three *Zweifel* men or all of them together. Shot number 21, 22 and 23 break the principle of

alternation and present all four characters on one side, subtly showing, that when it comes to chips they are in agreement.

The emphasis of the last sequence lies in its delayed product presentation. Undoubtedly, this feature is designed so as not to reveal the product and the slogan until almost the end in order to tease the viewer. Rather, the strategy in the advertisement is to show as often as possible the name of the company *Zweifel* with the unique logo of the letter “Z” which is printed on the caps of the three men and on their orange suits. The logo is quite “simple and memorable” (Pfander, Pulver & Zahnd, 2011, p. 23) but appears old-fashioned. Due to the long history of the company, the font is playful and to some extent ancient. The previously explained characteristics could also be attributed to the commercial. The idea of not revealing the product builds upon the attitude that those who know the company can recognise the three men and those who do not know the company will remember them because of their distinctive outer appearance. The plot of the commercial is unique, meaning that usually commercials about snacks like chips revolve around the taste or coolness of the product. In general, *Zweifel Salt and Vinegar Chips* are not as potentially harmful to the public as *Tullamore Dew Irish Whiskey*, but the *Zweifel* company is also not guiltless when thinking about unhealthy greasy food, overweight people, or eating disorders. A crucial factor is how much is consumed and this fact is what really makes a product harmful or not. In fact, it is important to point out that the *Zweifel* company tries to establish a healthy image with products like ‘Cractiv Chips’ (Pfander, Pulver & Zahnd, 2010, p. 12), which do not have as much fat and are still tasty.

What can be seen as a positive aspect in the commercial is that no “illogical premise” (Silverblatt, 1995, p. 200) is given and therefore it is not a “false or misleading ad” (Silverblatt, 1995, p. 200). Furthermore, there is no “incomplete or

distorted message” or a “big promise” made, because nothing much about the product itself is said (Silverblatt, 1995, p. 201). What can be found in the advertisement is the use of hyperbole which relies on an exaggerated and absurd overstatement (Silverblatt, 1995, p. 201). The rhetoric strategies in the *Zweifel Salt and Vinegar Chips* commercial follow the previously mentioned principle to a certain extent, because it can be true that *Zweifel* works hard to produce the best possible product, but they definitely do not do everything for it and cannot do everything for it. The slogan “We do everything for the best chips!” (shot 23) reflects competitiveness and is a statement of opinion (Silverblatt, 1995, p. 201). What is meant by “everything”? However, it is up to the consumer to answer to the previous question. A latent function established by Silverblatt (1995) is persuasion, meaning to convince the viewer to buy the product (p. 178). Similar to the *Tullamore Dew Irish Whiskey* commercial the slogan of *Zweifel* also indirectly persuades the consumer to buy the product. The slogan says “We do everything for the best chips.” In this way they are targeting the message that the company already does everything to produce the best chips for you – the target audience, now “you can do a little bit for us and buy the chips.” The advertisement wants to say “Look how much we do for you and how much trouble we experience for you!” Further on in the slogan they also claim that they are the “chips experts” in order to contrast themselves to other chips producers. The word “experts” implies that they know everything there is to know about making snack chips. The slogan as a claim is an empty promise because nobody can prove if *Zweifel* has the experts in producing chips or not.

The central message of the advertisement is recognisable in several features like the framing of the different shots. The alternation of framing also governs the main message of the spot namely to show contrast but also unity. To demonstrate, shot number 1, 3 and 23 are full shots, which introduce the

advertisement as well as round it off, by presenting the four main characters in combination with the product. Close-ups which show and emphasise details can be grouped into four categories: shot number 2, 8 and 13 explicitly present the tea cup, which symbolises correctness and strictness. Shot number 16, 17 and 18 demonstrate a closer look at the three men, especially when their little finger is raised painfully. The only close-up that shows the angry feeling of the elderly lady is shot number 7, which gives the viewer more details of her facial expressions. Most importantly, shot 21 introduces the product via a close-up and this effect is particularly strong because of its contrasting colours and its breaking of framing continuity. The majority of shots are filmed within a medium frame. In fact, a comparison of the two opposing parties provides the perspectives of the different characters and reinforces class difference. So in some shots the elderly lady is the viewer, when in contrast in some shots she is seen and the audience experiences the viewpoint of the three men. Furthermore, considering this effect the camera purposely shows just the upper part of the head or a shoulder of the viewer in order to express distance and difference. Concerning attention, both parties frequently direct their attention towards the other gender, transforming the gender roles into a teacher pupil situation. "In advertising, as with all media formats, style reflects content. The originality of the presentation sends a message about the uniqueness of the product and directs us to see (and think about) the product in a new way" (Silverblatt, 1995, p. 210). The style of the *Zweifel Salt and Vinegar Chips* commercial is quite outstanding and distinctive. Therefore, framing, camera angle, camera movement among others contribute to the success of the commercial.

Repetition is a key theme in the analysed commercial. At the point when the elderly lady realises that the three men do not hold the tea cups correctly, she rises up from her sitting position with great anger (shot 14). What follows is a

rather painful demonstration of how to raise the little finger where the three men, one after the other, utter a quite funny “ouch”. What makes this moment so humorous is how the three men show their pain. This sequence is carefully edited and is the first instance when the three men are not as quiet as in the scenes before. The action of raising the little finger is repeated three times, but filmed from different camera angles. Camera angle is also remarkable in shot number 15 and 16, which shows the group first of all from the left side and secondly from the right side. The following shots avoid the effect of opposition between the two groups, but demonstrate to some extent similarities versus differences. The elderly lady has moved to the other side of the room and in the end sits on the same couch as the three men (shot 23), with one difference - she sits on the arm of the sofa, which raises her position above the rest, showing class difference, greatness and strength. In general, the position of the four different actors provides insight into cultural attitudes about the roles of men and women (Silverblatt, 1995, p. 212) and are of special interest because it seems typical gender roles are reversed. The *Zweifel* employees sit on a couch and have their bodies slightly bowed, which is a message of submission, worry and subordination (Silverblatt, 1995, p. 213). In contrast, the elderly woman in the end is situated on the side of the three men, but her elevated position means that she is well aware of, or stands above, the usually male-dominated world.

Camera movement, apart from framing and camera angle, is another method which manifests the potential of the advertisement. Shot number 12 and 19 are the only times when the camera is not static. The content of both shots can be compared to a before and after scenario showing first, the great anger of the elderly lady, and then her pride. The camera zooms into the face of the elderly lady in shot number 12, but pans down in shot 19. Camera movement has the effect of echoing imbalance and the task of “centering and decentering” (Bellour,

2000, p. 52) and this is the case in the analysed commercial. Personal feelings of the elderly lady are intensified by the way the camera moves.

Another interesting production value which is central to the advertisement is the use of colour. Two colour tones dominate the advertisement namely grey and orange. The bright orange suits of the three men contrast with the different shades of grey represented by the elderly woman, the living room and even the rainy English weather. In addition, another colour highlight which appears almost at the end of the advertisement is the *Zweifel Salt and Vinegar Chips* bag which is yellow and blue. Those colour contrasts attract the attention of the consumers (Silverblatt, 1995, p. 211) and are strategies for brand recognition.

Another essential instrument in the advertiser's toolbox is the use of sound. Because music is not used in the *Zweifel Salt and Vinegar Chips* commercial, attention has to be paid to the different background sounds. The list of various noises in the advertisement is long. Examples are the engine noise of the cab at the beginning, the stirring of the tea, the elderly lady's foot steps and the cracking of the chips. Nevertheless, there seems to be one sound which has an effect that "dramatizes the message" (Silverblatt, 1995, p. 221) namely the ticking of a clock. During the time when the elderly lady is giving her lesson no words are said and no conversation is held. This situation has a special tension because the three men are concentrating hard on not doing anything wrong. Another uncomfortable and uneasy sound is inserted when the woman "cracks" the finger bones of the men. The sounds in this scene contribute to the three men's extreme misery and a cold shiver runs down the back of the viewer. As demonstrated in the previous examples, all these techniques contribute to the success of an advertisement and affect the buying behaviour of consumers.

What is outstanding in the *Zweifel Salt and Vinegar Chips* commercial is its use of humour and therefore the producers can rely on laughter as an effective response from the audience (Silverblatt, 1995, p. 203). In general, people like to laugh and advertising producers hope that this response will make the audience feel positively about the product (Silverblatt, 1995, p. 204). The difficulty in a funny advertisement is always how the audience perceives the advertisement and if they might be offended or not (Gulas & Weinberger, 2006, p. 41). Researchers have discovered that the use of humour in British advertising is more favourably received than in commercials from the United States, which was pointed out by Gulas and Weinberger (2006, p. 48). What is important when humour is used in advertisements is that the viewer or target audience recognises the ambiguity of the message and is also able to resolve it (Brenčičová, 2005, p. 41). British people are famous for their black humour and what stands out in the advertisement in the end is that the old lady throws her formal conventions overboard and loves to eat *Zweifel Salt and Vinegar Chips*, whereas the other three men are not even allowed to touch or taste them. What comes out is that she also has a twinkle in her eye representing her sense of humour on the topic and that not everything is so strict and formal.

Guilt is another influential appeal which tries to persuade the consumer in a hidden way (Silverblatt, 1995, p. 204). As discussed earlier, the advertisement raises the questions: "We do everything for you, what do you do for us?" Therefore, as a psychological strategy the commercial does touch on the emotions of the target audience. In this case the viewer feels remorse for not returning the same effort as the three men in the advertisement. The latent message is that people who care about each other should help, do something good and support each other in buying the product. Silverblatt (1995) identified a very popular device in commercials: "Advertisers strive to establish a parasocial

relationship with the audience, making the consumer feel known, appreciated and special" (p. 215). Personnel from the *Zweifel* company even come into the homes of customers, as it is shown in the advertisement, in order to represent the product. The slogan gains an ironic tone in saying that sometimes they even have to go to homes where they have to fulfill difficult tasks and are not as appreciated as one might think.

Another motivating reason is the need for approval, whereas usually a person who models the product is the center of attention and encourages the audience to identify with him or her (Silverblatt, 1995, p. 205). Concerning the analysed commercial: The majority of viewers do not want to be like the main character. She appears old, strict, has frumpy characteristics, and seems intent on holding on to old habits. On the other hand, she is a self-confident person, who knows exactly what she wants and stands for. So the answer is, depending on one's character, values and beliefs, someone might admire or hate the elderly English lady in the spot.

Another, and the last identified, psychological motivation in the spot is nostalgia for significant moments, a longing for the past as pointed out by Silverblatt (1995, p. 204-207). "Tea time" is a typical English phenomenon and people like to hold on to such relaxing moments together with friends or family. It is a tradition that helps to make them rooted and safe (Silverblatt, 1995, p. 207). It seems that the elderly lady's duty is to show the three men from *Zweifel* how to drink tea in a formal and appropriate way. The presentation of *Englishness* is a major strategy in the creation of *Zweifel's* Chips commercial. "Discussions of Englishness tend to imply interest in the process of identification as much as the things or values identified" (Langford, 2000, p. 2). The definition of the term is quite problematic, because the concept is flexible and open towards interpretation. What must be

pointed out is that *Zweifel's Salt and Vinegar Chips* commercial provides the viewer one possible interpretation of *Englishness*, even if it might be stereotypical.

The advertisement for *Zweifel's Salt and Vinegar Chips* depicts to some extent historical events or images. The living room of the old lady is full of references to the past for example: two paintings of former kings and queens which refer to Britain's monarchy, some British flags, a fireplace which is central to the British idea of home and so on. "[P]hysical objects can convey meaning to us in both literal and objective ways and also more subtly by suggestion and association" (Dyer, 1995, p. 104). Therefore, it is important to examine the advertisement in detail. *Zweifel* also connects stuffed and mounted animals with hunting in Britain, which is clearly shown in the advertisement where a few stuffed birds are used as room decoration. In general, hunting is a controversial issue in Great Britain where some people are supporters and others are strenuous opponents of hunting. Hunting has been going on in different forms in Britain for hundreds of years (Craig, 2011) and it is still important when it comes to determining cultural attitudes and values. In general the room of the old lady in the advertisement is crammed with old furniture, old books and a lot of bric-a-brac.

As can be seen in these examples, the advertisers are trying to present to the public a whole range of typical British symbols in combinations with their slogan "Only those who experienced Great Britain can produce our British Salt and Vinegar Chips!" Therefore, they want to show a traditional British home. So Dyer (1995) points out the following: "[b]y using characters and scenes which can be stereotypically identified, the spectator is drawn into the ad and invited to identify or empathize with what is said and done" (p. 96). What becomes clear through the analysis is that "advertising can be regarded as a text that reflects cultural

attitudes and values” (Silverblatt, 1995, p. 187). The analysed advertisement also serves as a good example for cultural change (Silverblatt, 1995, p. 190). The elderly woman in the advertisement shows the three men how to drink tea correctly and how people used to drink tea some time ago. Later in the advertisement she eats the chips in a very conventional way as most people do today - right out of the bag. She is clearly comfortable in both roles and sets the rules how the other people have to behave and act. The message here is the following: Although the elderly woman relies on her old norms and values, she is still open-minded towards new products and more convenient ways to eat – putting an emphasis on traditions and values but also innovations and new products.

The next feature from the cultural context category is the presentation of a certain world view in the advertisement (Silverblatt, 1995, p. 190). What is clearly portrayed in the advertisement is a world which revolves around class differentiation as already mentioned (Silverblatt, 1995, p. 191). The three men from the *Zweifel* company clearly belong to the working class and to some extent look like trash collectors due to their orange working clothes. This slightly negative connotation reinforces class differences between the two parties. In contrary, the elderly lady seems to belong to the middle or upper-middle class. She is elegantly dressed, wears a pearl necklace and a brooch and sniffs loudly when someone behaves in the wrong way. She acts like a queen with ruling power, who wants to dominate the working class. She owns elegant porcelain, has refined tastes and her living room is full of antique furniture. What is not clear in the advertisement is whether she owns a house or just the flat, but previously identified features give a clue about her class status. Class division is an important issue in the analysed commercial, as it is also portrayed and featured when looking at framing, camera angle or camera movement.

Another world view which becomes clear through the advertisement is a “self-absorbed world” (Silverblatt, 1995, p. 191). Although the elderly woman invites the three men to tea, in the end she does not want to share the brought snack, but rather enjoys it on her own. Similar to the *Tullamore Dew Irish Whiskey* commercial, a depiction of traditional values is an important marketing device in both advertisements. The message is that patriotic British people should drink tea in a formal way but also enjoy *Zweifel* chips. Because the advertisement exaggerates the presentation of typical British values and traditions, the viewer is quickly forced to laugh about British culture. Advertisers manipulate and attract the attention of audience groups through an overstatement and a stereotypical presentation of Britain. The advertisement attracts attention almost from the beginning where the elderly lady shows three grown up men how to stir their tea. The situation seems strange because a powerful and self-confident woman treats three men in their 40s like young boys who need to learn how to behave. This reversal of typical gender roles gives the advertisement the function of entertainment as well as attracts attention.

On the company’s homepage *Zweifel*’s philosophy is stated in the following way “customer satisfaction is our top priority” (Pfander, Pulver & Zahnd, 2010) and this is also depicted in the advertisement. It is interesting that they offer a range of products, all specialised for different target audiences. The *Zweifel* company has created special products which look appealing to children therefore it can be assumed that the analysed commercial advertises salt and vinegar chips mainly for adults. An elderly lady in the commercial promotes the product indicating a target audience of older marrieds or older singles with no children as identified by Silverblatt (1995, p. 186). Salt and vinegar chips are quite popular in Great Britain whereas in Austria this flavour is not even available when looking at the latest Kelly’s chips product survey. One of the main aims of *Zweifel* is to expand to all

of Europe so therefore their advertisements are varied and represent different groups of people from all over the continent (Pfander, Pulver & Zahnd, 2010, p. 12). As can be seen in the advertisement, *Zweifel* presents to its target audience and especially to Britain, a favoured national taste namely salt and vinegar. An outstanding aspect in the analysed commercial is that it presents a quite old main character, which is not common in advertising in general. Young and good-looking actors usually dominate on the television screen when it comes to advertising. Therefore, in order to promote a product which usually is associated with a younger audience it is clever and definitely raises attention when an elderly person is shown. When browsing through and looking at the different *Zweifel* commercials it becomes clear that every single advertisement is targeted to a different audience group: young men, middle-aged men and women, elderly women and so on - showing that chips can be varied and appropriate for every taste.



Figure 47: JouJoux Chips³

For example: *JouJoux Chips* are specially created for children, where a little toy is waiting inside the chips package (Zweifel Pomy Chips AG, 2009).



Figure 48: Snacketti Dancer⁴

Snacketti Dancer is a snack, which is targeted towards teenagers or young adults. The music on the homepage, when viewing this product reinforces the modern and hip style of *Snacketti Dancer* (Zweifel Pomy Chips AG, 2009).

³ Source of Figure 47: LeShop SA (n.d.)

⁴ Source of Figure 48: Edipresse Publications SA (n.d.)

Figure 49: Secrets⁵Figure 50: Graneo Multigrain Snack⁶

Secrets is a specialty geared towards gourmet fans, who are looking for something different. It has exclusive flavours like “Moutarde de Dijon, Spicy Thai, African Spices and Sweet Paprika” (Pfander, Pulver & Zahnd, 2010, p. 30).

Graneo Multigrain Snacks are made for people, who look for healthy food. This product presents a whole grain alternative to the normal *Zweifel* chips (Zweifel Pomy Chips AG, 2009).

Zweifel’s product range is wide and these four snacks are just a few examples of how thoughtful and strategic their product placement is. Clever marketing strategies and the establishment of different snacks for a variety of audience groups put the company in contrast to *Tullamore Dew Irish Whiskey*, which promotes only one product to different groups. The presentation of different *Zweifel* snacks, helps us understand the analysed commercial. For example, the television commercial for *Original Zweifel Chips - Kracken* features the orange trio in a massage studio, where they experience a quite brutal massage. The humorous advertisement ends with the slogan: “Only those who experienced absolute cracking can produce our absolute cracktiv Chips” (Pfander, Pulver & Zahnd, 2010, p. 37). What becomes clear is that when the analysed advertisement is shown in isolation without knowledge of the company, other products or without seeing other *Zweifel* TV spots, the full and intended meaning

⁵ Source of Figure 49: Codecheck (2011)

⁶ Source of Figure 50: Testblog (2007-2011)

slips away. What remains is a creative advertisement that is full of cultural references, that immediately attracts attention, and that forces the viewer to have a closer look.

A focus on the four key elements: production value, framework, context and process identified by Silverblatt (1995), helped to analyse media messages, provided a look behind the curtain of advertising and improved media literacy. Two short television advertisements which promoted Irish whiskey and British salt and vinegar chips formed the frame of the analysis and helped to attribute already established methods of analysis to new media formats.

4 EVALUATING MEDIA LITERACY

“In many classrooms in the United States, Great Britain, Canada, and Australia, advertising is a topic of inquiry, and print and TV ads are used in classrooms as ‘texts’ to be studied” (Hobbs, 2007, p. 113). Drawing upon this tradition in different countries, this study invites students of secondary vocational schools for agriculture to analyse and learn about TV advertising. Quantitative research is used to explore how and if students develop their media literacy skills and to gather information on how students read British and Irish TV advertisements. “[L]earning about advertising and discussions about advertising in schools can reduce children’s vulnerability to advertising [...] and increase their ability to produce counterarguments in response to advertising” (Hobbs, 2007, p. 114). Apart from surveying the field of media literacy, this study also helps students become active and informed advertising media consumers. Therefore, in the experiment knowledge is being transferred, new things are learned, experiences are gained and thus opinions and views are shared, discussed and analysed. Students get the chance “to ‘read the word and the world’ through systematic opportunities for learning that connected literacy to life” (Hobbs, 2007, p. 112).

The work called *Reading the Media: Media Literacy in High School English* by Renee Hobbs (2007) demonstrates how media literacy has successfully been incorporated into an American school, shows an innovative approach on how to develop media projects in educational institutions and serves as a framework and guide to design the whole research. What follows is an explanation of the quantitative research methods used in the study.

4.1 Research Methodology

The first step in the research process is to develop research questions and in this case research hypotheses. The two main hypotheses, which guide the research project, can be stated in the following way:

- H1: Through different activities in applying, discussing and analyzing the five key concepts of media literacy, student's media literacy skills are improved (recognising the product, recalling the slogan, summarizing the advertisement, pointing out likes and dislikes, recognising the representation of stereotypical elements concerning the British Isles, having additional ideas about the British Isles, describing the main character, identifying represented values, recognising advertising strategies, identifying the target audience and purpose of the message, pointing out omitted information and explaining why buying or not buying the product).
- H2: The viewing of the two advertisements does not alter students' personal attitudes and values.

The logic behind this research project is deducing the answers to the questions embodied in the above mentioned general hypotheses and has led to specific experiments in 11 secondary vocational schools for agriculture in Austria. Quantitative research provides, on the one hand, insights into the complex learning environment of 502 students and on the other hand a better understanding of changes in students' performance. The following section explains the study in more detail.

4.1.1 Quantitative Research Design

The experiment can be described as a quasi-experimental group design, which is divided into two parts namely pre- and post-tests. Random group assignment was not possible, because results from a classroom of approximately 25 students were taken into account. In the quasi-experiment, students from the classes of nine schools are used as the treatment sample and a relatively comparable group of students from two other schools serve as the control group. This research includes 207 variables gathered from more than 500 students, for a total of 103 914 data points.

What follows is a clear explanation of the procedure of the quasi-experiment: In general, the duration of the whole quasi-experiment is approximately 50 minutes, whereas at the beginning of the lesson each teacher introduces the topic of advertising to the students along with a general overview of the lesson. To measure media literacy skills, students are shown a television advertisement. Half of the students view the *Tullamore Dew Irish Whiskey* commercial first, whereas the *Zweifel Salt and Vinegar Chips* advertisement is shown to the other group. Students are then asked to fill in a questionnaire with 29 questions after watching the first advertisement three times. As shown in the appendix, a mixture between open and closed questions is used to determine students' ability to identify the advertised product, recall the slogan, describe the advertisement, point out likes and dislikes, depict the main character and proposed values, recognise advertising strategies, identify the target audience and purpose of the message, and point out omitted information among others.

This approach is based on the work of Renee Hobbs (2007), as already pointed out, who conducted a survey on media literacy in an American high school. In the next phase, teachers strengthen students' media literacy skills through a mixture of listening, reading and writing activities and in class discussions. In addition, teachers also hand out a worksheet which supports the learning process and which helps to illustrate and discuss the five core concepts of media literacy. The five key concepts, which were already discussed earlier in this work, are transformed into questions and therefore help to recall and discuss the first advertisement. After this developmental phase, students are shown the second commercial of the two accompanied by a second questionnaire, which is fairly similar to questionnaire number one in order to point out differences and to show the extent to which adolescent's literacy skills are enhanced.

4.1.2 Quantitative Sampling

502 students aging from 14 to 19 years (mean 15.73) from eleven schools in Austria participated in the study, whereas 53.2% were female and 46.8% male. Besides general education the focus of these secondary technical and vocational schools for agriculture and forestry is on "initial vocational training" (BMUKK, 2007). Students are provided with the "relevant up-to-date scientific and technical know-how and skills"; which qualifies them for working in the agriculture and forestry sector as farmers or other related positions (BMUKK, 2001). Upon completion of these agricultural colleges, which last for three years students may work in their field or choose further education (BMUKK, 2007). Those schools are specialised in different subject areas like general agriculture, horticulture, forestry, viticulture and fruit growing among others.

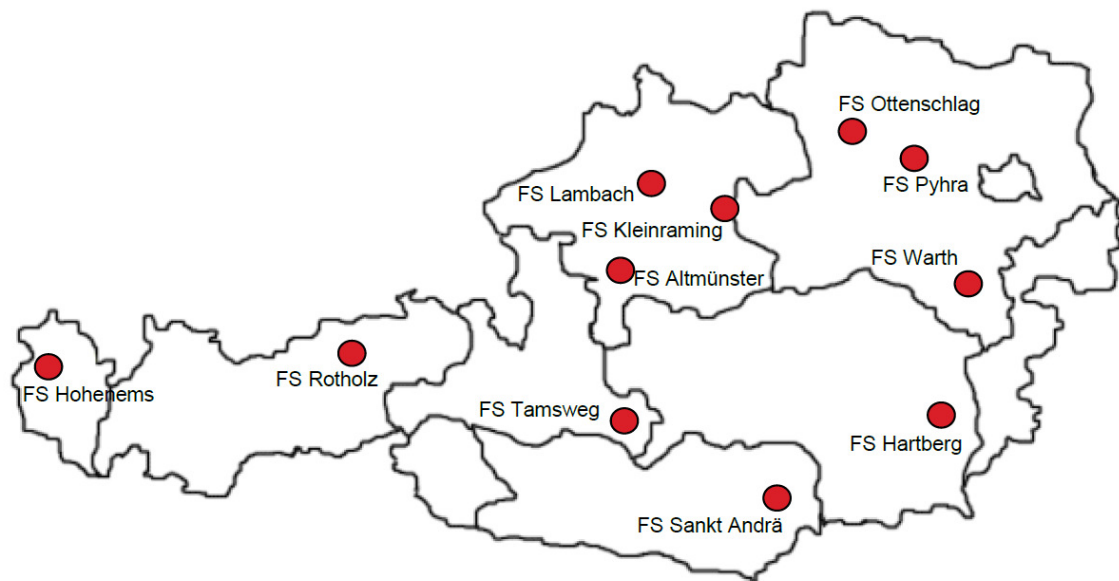


Figure 51: Location Secondary Vocational Schools in Austria

Figure 51 shows the location of the 11 secondary vocational schools in Austria. In order to generalize about a larger population a small sample needs to be studied (Neuman, 2007, p. 346). In the school year 2010/2011 12 399 students attend secondary vocational schools, whereas 502 were enrolled in the study meaning 4.05% were tested (personal communication with eight school inspectors, February 2011). The reasons for choosing those specific schools are based on different aspects: The researcher's own educational background can be tied to one of those schools – degree at the higher-level secondary school for agriculture and dietetics in upper Austria called "Hlfs Elmberg". Secondly, one of those schools will be the future workplace of the researcher. In order to be able to teach adolescents, who will be in a broader sense the target audience, it is important to be aware of the relationship between media and young people and also the effects of the media on them. A comparison of parental occupations reveals students background and their focus on agriculture and forestry as shown in Table 1.

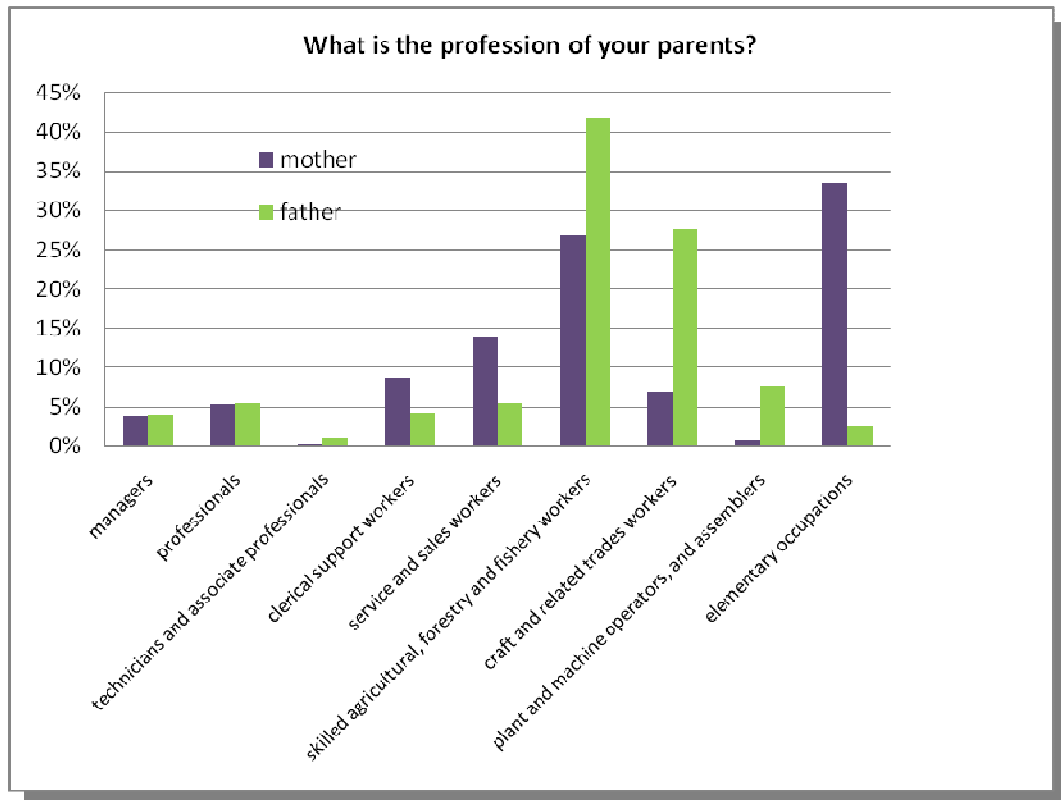


Table 1: Parental Occupation

Students are asked to write down parental occupations as an indirect measure of family interests in tasks and duties and are then coded into nine different categories according to the International Standard Classification of Occupations (ISCO) (International Labour Organization, 2004). For example, students point out that 26.8% of the mothers work in the field of agriculture and forestry while 41.9% of the fathers are identified as “field crop and vegetable growers, gardeners or livestock and dairy producers” (ISCO, 2008, p. 26). In addition, 33.5% of the mothers are identified with elementary occupations like housewife or maid, whereas most of the families who run an agricultural enterprise are also supported by the women in different varied areas. Therefore, one has to remember that in this category women also fulfill other tasks and help for example on the farm. Because of the high proportion of mothers and fathers working in the field of agriculture and forestry, this data gives reasons why students interpret the two commercials in terms of values, likes and dislikes in a very specific way, which will be pointed out later.

Other data reveals media consumption patterns and shows that television, video and DVD with 21.3% are mostly used, closely followed by the internet with 20.9%. According to Statistic Austria (2008-2009), the Austrian statistical office, watching television is the favourite leisure time activity for the average Austrian citizen (p. 95).

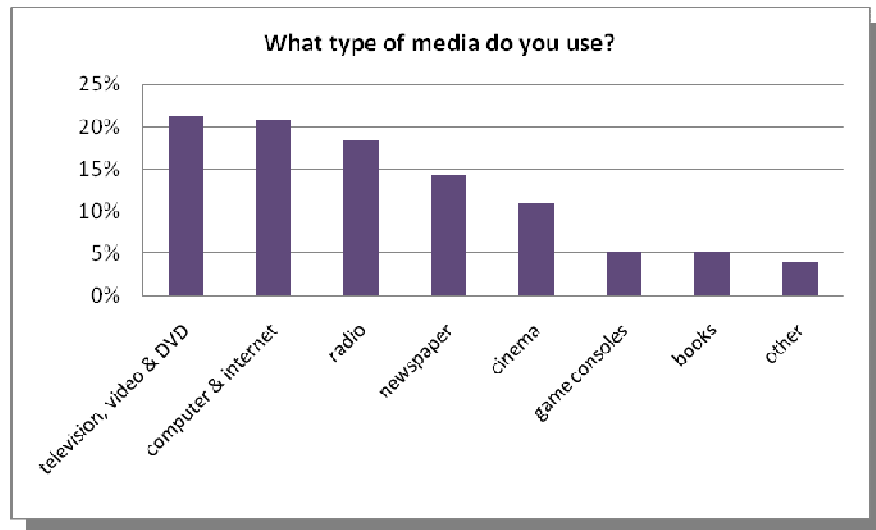


Table 2: Media Types

In the study, the television is the medium which is used mostly by the students and they have their own ideas and knowledge about television advertising. A reason for the selection of the two analysed advertisements is to make sure that students are familiar with the media format, not with the content of it. Both advertisements were never shown on television in Austria. As shown in Table 3 students use media mainly for amusement (30.7%) and therefore it is even more important to make students media literate consumers, make them “understand how media creates cultures”, and how it “affects our politics and our society” (Media Literacy Project, n.d., p. 2). 42 Students select ‘other’ in answering the previous question and point out that they use the media when they are bored, to stay in contact with friends or to use the internet for farm oriented tasks like the registration of calves.

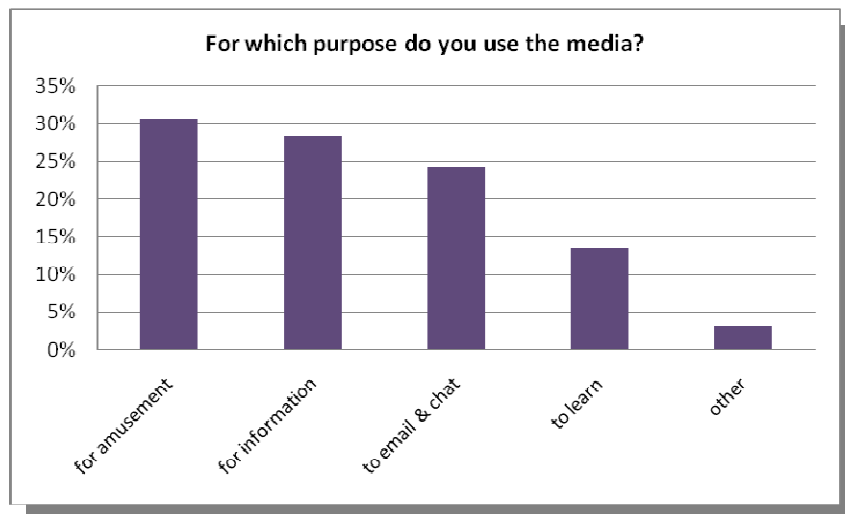


Table 3: Media Use

In contrast, 38.7% of the students say they are active consumers of media when reading, watching or listening to the news. When they are asked, 'Do you deliberately watch or listen to the news?' 37.2% answer with 'no' and are therefore not interested in being informed about what is going on in our world. Therefore, only a little more than a third of the students seem to actively participate in the process of active media consumption. This data enhances and highlights the importance of incorporating media literacy into the school curriculum. Although it is clear what type of media students use and for what purpose, it is not yet known how much students use the internet, TV or radio per day. Answers can be found in Table 4.

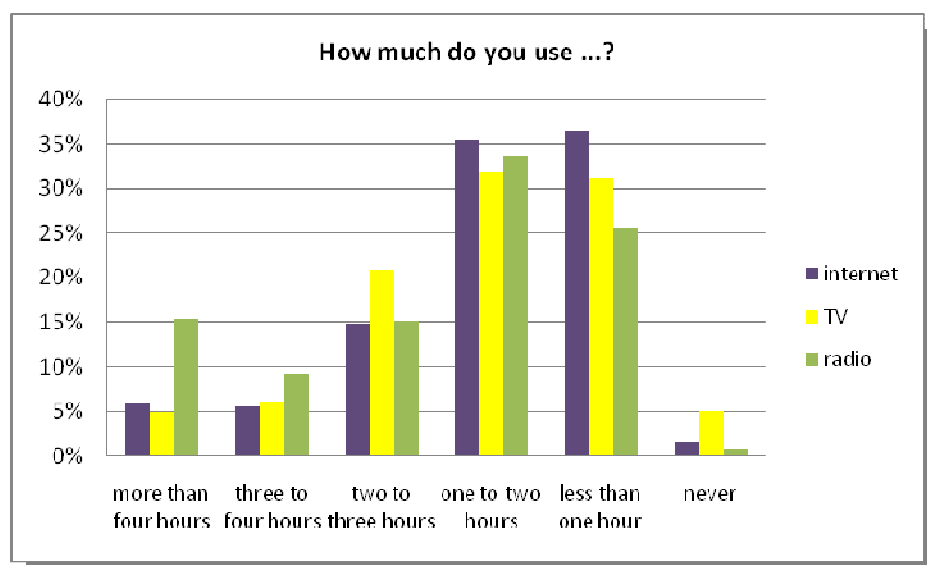


Table 4: Internet, TV and Radio Use

The percentage of students who use the internet less than one hour daily is 27.7% and 24.2% watch television one to two hours per day. Due to the majority of the students living in the boarding school with limited access to the internet and television, the numbers are certified. Compared to the latest findings of Statistic Austria (2008-2009) the average Austrian citizen under 19 years of age watches television approximately two-and-a-half hours per day, which is more than the students in the study do (p. 95). Secondary vocational schools with boarding schools provide a variety of activities and events for the pupils apart from internet and television like sports activities, school events or compulsory study times. In addition, 5.1% of the students say they do not watch television at all. Students who attend a secondary vocational school for agriculture and forestry are fond of nature and agriculture and like hands-on work. It is interesting to note in the study that 76 (15.4%) students say they listen to the radio more than four hours a day for example when driving a tractor. Therefore, 61% of the parents do not and cannot control the media use of their children.

All in all, students from secondary vocational schools of agriculture have limited access to different types of media and therefore do not make extensive use of it. Television for entertainment is the most important element in their media consumption practices. Detailed knowledge about the participants in the study like age, gender, family background and media consumption patterns helps to explain why students responded to the quasi-experiment in a certain way. Students viewing, listening and reading comprehension skills are measured by asking them to analyse two television advertisements. The results are presented in the following section.

4.1.3 Data Analysis

When working with media in the classroom six approaches are commonly used: practical activities, content analysis, textual analysis, case study, simulation and production (Bowker, 1992, p. 226). These elements can be seen as tools to raise awareness of the power of popular cultural texts and therefore can be expanded or condensed when used in the classroom. In general, there is a wide range of exercises concerning the media, but this work focuses on a range of small-scale exercises because of its extensive research nature in eleven vocational schools in Austria. Eleven teachers collaborated in the quasi-experiment, in which students analysed two advertisements. To help unify the tasks, the teachers got clear instructions on how to work with the students and therefore they applied the five key concepts of media literacy. Students' skill development over the course of approximately just 15 minutes is measured and compared to a matched control group.

The effectiveness of improving students' media literacy skills in the quasi-experiment can be described in the following way: In general, students improve their ability to identify the slogan of the product compared to the control group significantly (sig. 0,02 $p < 0,05$) as well as describe the content of the advertisement according to the 'who, where, when and what' questions in the second run better, but only in the sample and not significantly. Students are asked to summarize the advertisement with the help of four already identified questions by writing keywords. Students' answers are scored on a scale ranging from zero to three points (Hobbs, 2007, p. 100). A student who responds to all four questions received three points. The majority of students are very effective in summarizing the main ideas of the two advertisements (mean 2.6 points).

Another measure of identifying students' analysis skills, is the question 'What was the purpose of the message?' Students are offered six choices of answering the question and are able to check as many answers as they thought applied: to inform, to entertain, to persuade, for self-expression, to make money and to teach (Hobbs, 2007, p. 101). Students of both the control group and treatment group are significantly better at recognising 'to entertain' in the second run of the questionnaire (TG sig. 0,000 $p < 0,05$).

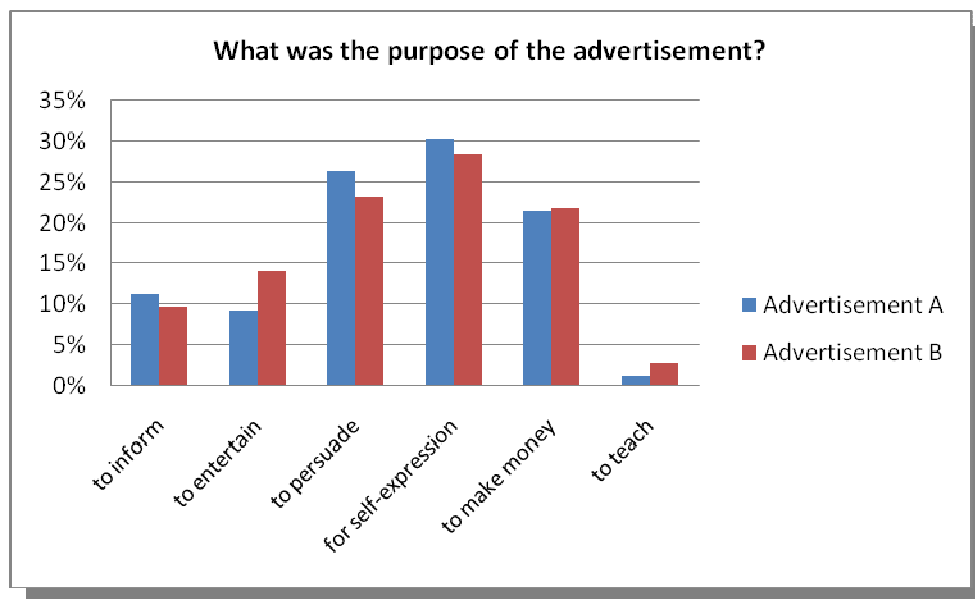


Table 5: Purpose of Advertisement

All in all, students identify the three most important reasons for broadcasting an advertisement namely to persuade, for self-expression and most important of all to make money. The study shows that there are not many significant differences between pre- and post-tests, due to a variety of circumstances like the extensive length of the questionnaire, teacher motivation, short input among others. Still the treatment group shows a better performance than the control group when recognizing marketing strategies (mean TG 1,4; CG 1,2) and omitted information (mean TG 1,6; CG 1,3). As a result, an information input of just 15 minutes helps students to improve their media literacy skills to a certain extent. If students have more frequent opportunities to work with television advertisements they could increase their ability to analyse media messages. Readers who would like to gain

more information about the significant differences of pre- and post-tests will find this information in the appendix, where all SPSS “Statistical Package for the Social Sciences” (Universität Ulm, 2011) tables are listed. The next section shows how students analyse the whiskey and chips commercial in detail. Therefore, the data set had to be sorted according to advertisement.

4.2 Evaluating Advertising Analysis Skills

One part of the study examines the learning outcomes of pre- and post activities in the classroom when analysing two television advertisements. The second part of the research focuses on how students interpret the two commercials according to the following questions:

- How do you like the advertisement? What do you like/dislike?
- What does the advertisement represent?
- What else comes to your mind when you think about the British Isles?
- How would you describe the main character in the advertisement?
- What values are represented in the message?*
- What techniques are used to attract and hold viewers’ attention?*
- Who is the target audience (gender, age, class) and why?*
- What information is omitted from the message? * (*Hobbs, 2007, p. 99)
- Would you buy the advertised product? Why/why not?

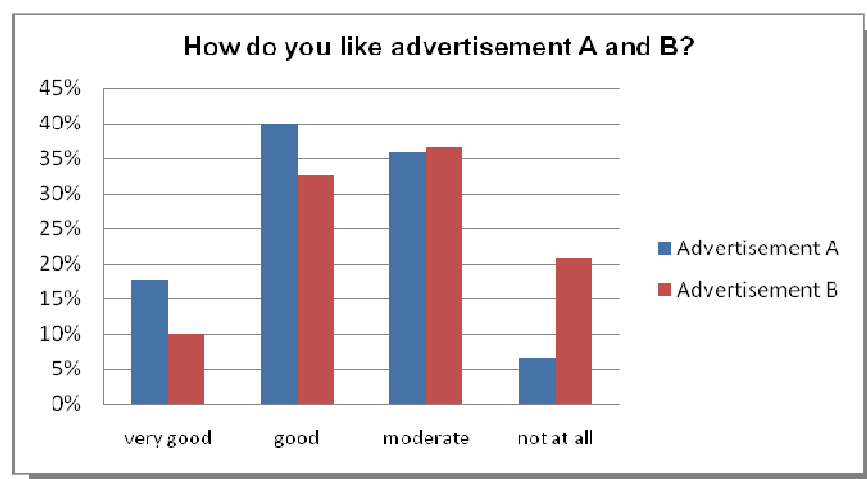


Table 6: General Liking of Ad A and B

Students are asked how much they like or dislike advertisement A (*Tullamore Dew Irish Whiskey*) and advertisement B (*Zweifel Salt and Vinegar Chips*)⁷. For 30.6% of the students 'good' best describes their liking of the whiskey commercial, but in contrast 15.9% do not like the chips commercial at all. This result is rather surprising, but Tables 7 and 8 make the answers clear. After reading a sample of students' responses to these open-ended questions categories are developed to code the variety of answers. For example, answers from students who describe liking the river, landscape, sea or dogs are put into the category 'nature and animals' as shown in the following table.

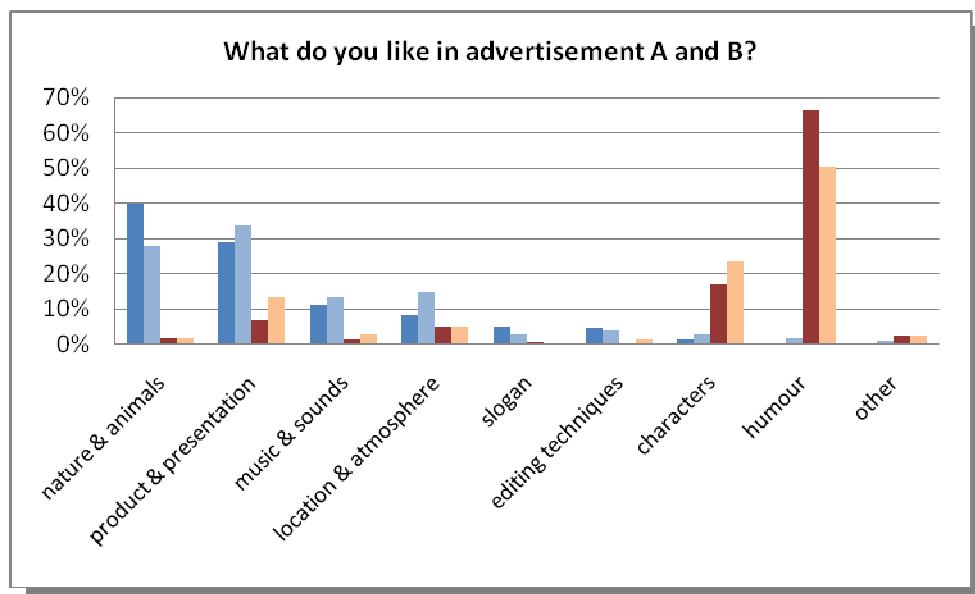


Table 7: Specific Liking of Ad A and B

The presentation of Ireland's nature especially, contributes to the success of the *Tullamore Dew Irish Whiskey* commercial in the study. Adolescents who attend a secondary vocational school for agriculture and forestry have one specific goal in mind namely to live with and from nature (Bioschule Schlägl, 2011). The identification of the two dogs in the advertisement is surprising because they are presented in shot number 14 for less than a second. The advertisement was also shown to a group of students during a course at the English department at the

⁷ Advertisement A (blue) in this section always refers to *Tullamore Dew Irish Whiskey*, whereas Advertisement B (orange) refers to *Zweifel Salt and Vinegar Chips*, not to which advertisement was shown first as in the previous section.

University of Vienna and those viewers did not even notice the presence of animals in the advertisement. There are 102 students (28.6%) who say they like the advertised product and its presentation. A majority of them are males, who connect the consumption of whiskey or alcohol in general to being “cool” and to belonging to a group. Some of them describe the main character as a “rock star”. Alcohol consumption plays an important role in the life of adolescents and more than half of the students (54%) would buy *Tullamore Dew Irish Whiskey*, even if they are not allowed. In contrary, the *Zweifel Salt and Vinegar Chips* commercial uses humour as a persuasion technique to grab the attention of the viewer (Media Literacy Project, n.d., p. 8). The percentage of students who identify this feel good aspect, but do not connect it to the product as hoped by the advertisement producers is 26.5%. One hundred and nine students do not like the commercial at all.

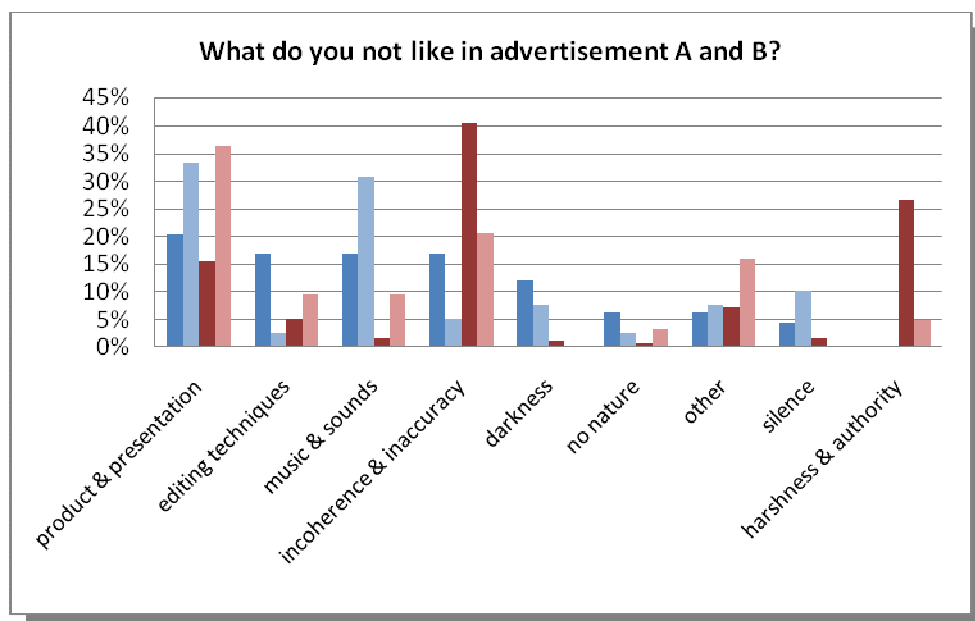


Table 8: Specific Disliking of Ad A and B

The harsh and authoritarian elderly lady in the *Zweifel Salt and Vinegar Chips* commercial, also identified by some students as the “queen”, does not succeed in her duty to persuade the students to buy the product. A total of 26.6% of the students point out that they do not like the way how the elderly lady treats the three guests, revealing a certain hostility toward the slapping of hands or almost

breaking fingers. Moreover, students identify themselves with the three men who wear overalls to do practical work, as representing a down-home authentic look. In contrast, 16.5% of the students (most of them female) explain that they like the main character in the way that she fulfills the duty of showing and teaching the three men good manners. Apart from social graces, a majority of students (15.6%) dislike advertisement B due to the incoherent and inaccurate presentation of a product. Secondary vocational school students, university students as well as university professors question the presentation of tea in a chips advertisement.

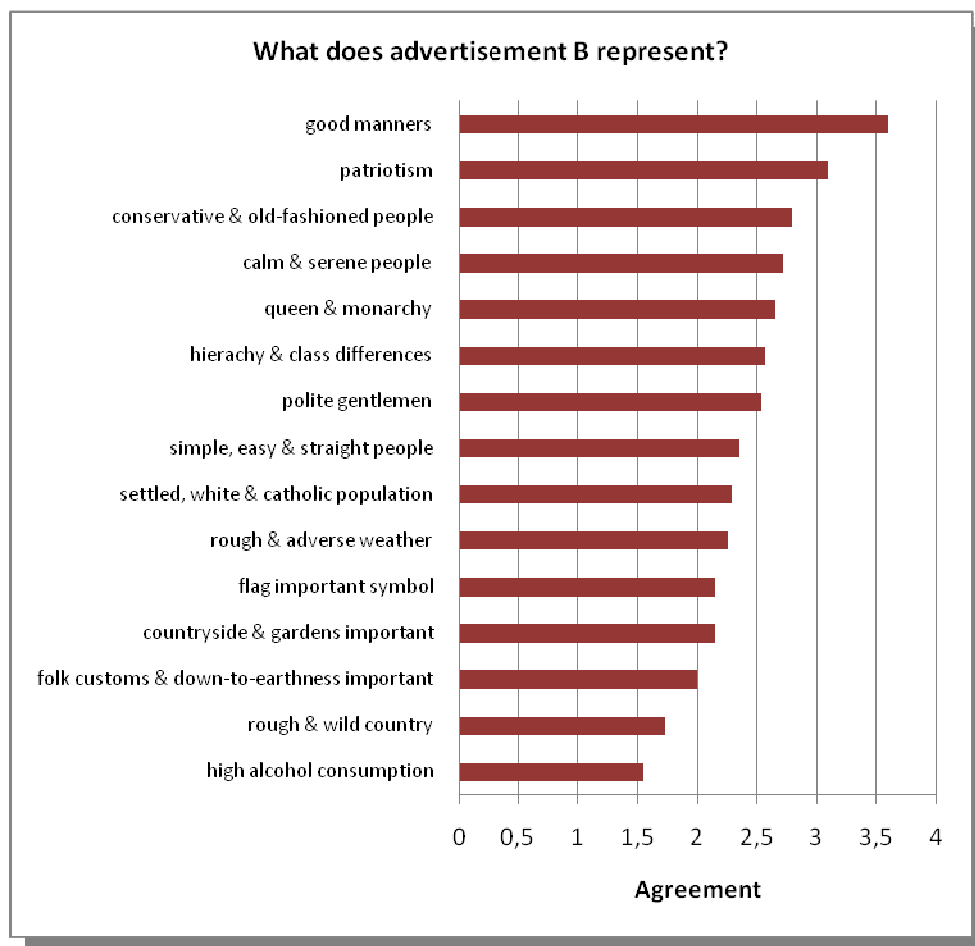


Table 9: Representation Ad B

Table nine presents the answers when students are asked to agree or disagree with certain statements about the British Isles. In responding to these questions, students have four possibilities of agreement: four points for “totally agree”, three points for “tend to agree”, two points for “tend to disagree” and one point for

“totally disagree”. Table nine presents the average answers. The topics of all 15 answers are not common sense stereotypes, moreover they are identified by the following authors⁸: Aughey, 2007, p. 43; Mandler, 2006, p. 178; as quoted in McLeod, 2004, p. 3; as quoted in Kumar, 2003, p. 230; Crinson, 2004, p. 184; Aughey, 2007, p. 105; as quoted in Mandler, 2006, p. 177; Carville, 2009, p. 211; Reddy, 2009, p. 151; Carville, 2009, p. 212; Aughey, 2007, p. 4; Crinson, 2004, p. 184; Carville, 2009, p. 197; Cross, 2004, p. 57; Cross, 2004, p. 56. The majority of students identify the representation of good manners, patriotism, conservative and old-fashioned people in advertisement B. After reading the various statements about the British Isles students could in addition create a list about their ideas concerning Britain and Ireland.

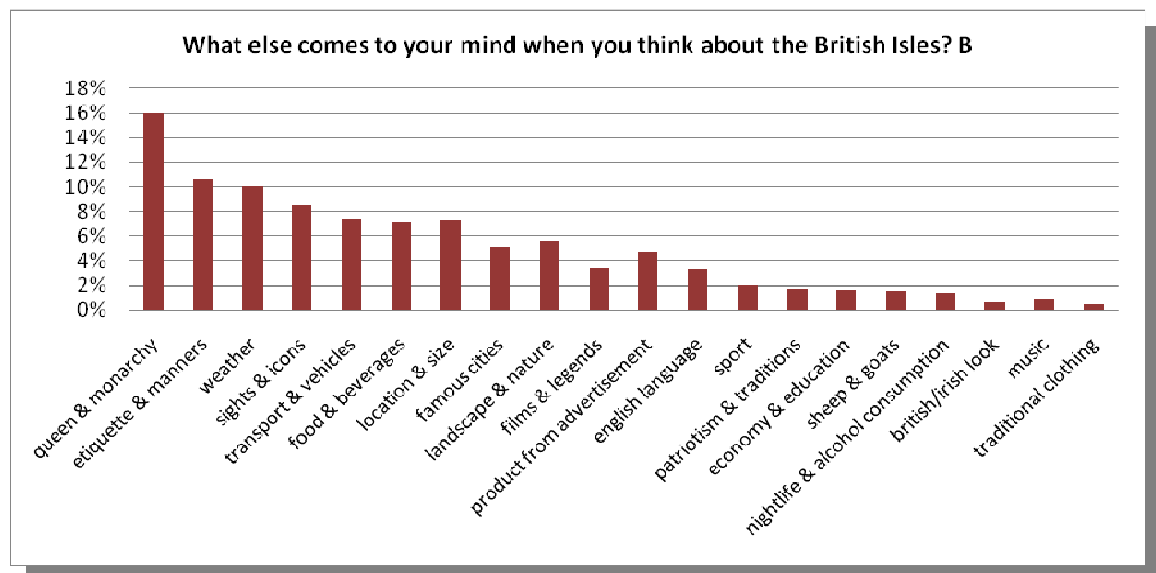


Table 10: Ideas British Isles B

Students point out different topics about the two countries after watching the first commercial compared to when they saw the second advertisement. On average 52 (15.97%) students recall the British political system after viewing *Zweifel Salt and Vinegar Chips* commercial. As already mentioned earlier, some students think of the elderly lady as the queen, who exercises sovereign powers over the

⁸ Listed according to order of statement in Table 9 (more information see Bibliography)

three employees. In addition, students also point out the weather as a typical British phenomenon as well as name some famous sights in London.

References to Ireland are identified in the *Tullamore Dew Irish Whiskey* commercial and the following table lists students' average agreement on various statements.

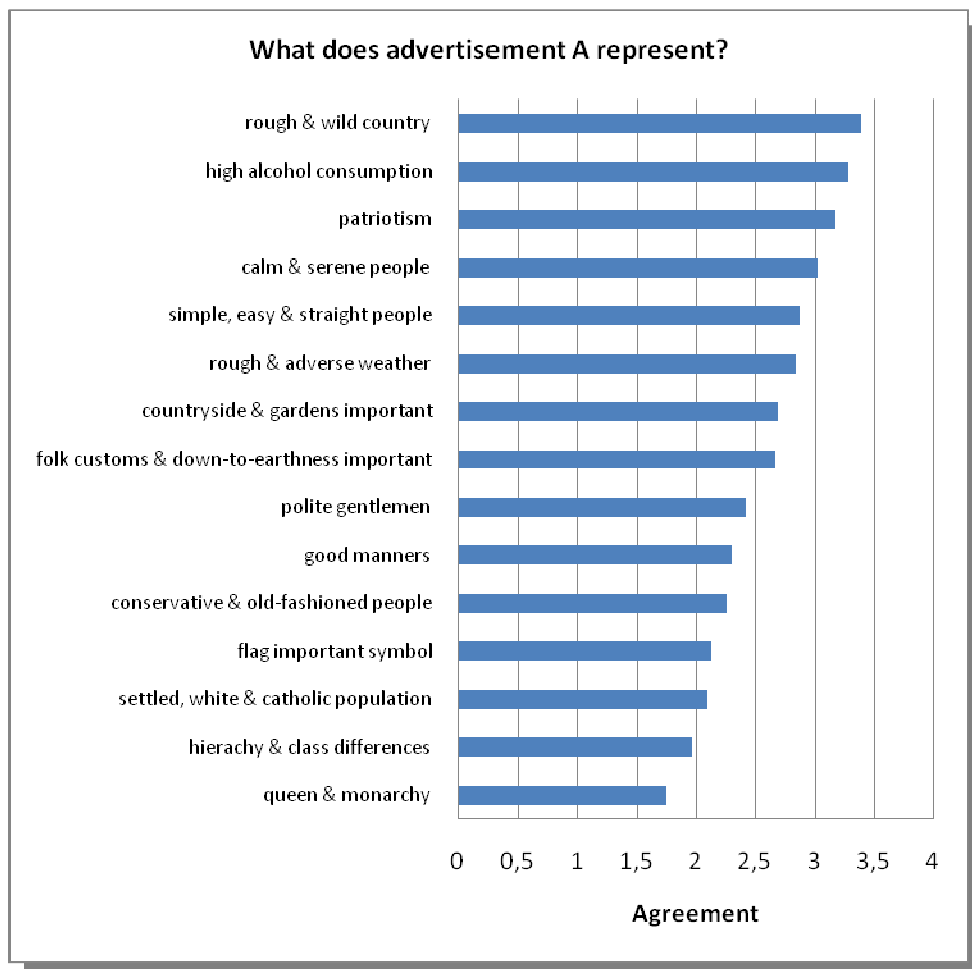


Table 11: Representation Ad A

In the whiskey commercial the majority of students point out the presentation of Ireland as a rough and wild country, which has a high degree of alcohol consumption. In both advertisements patriotism is identified as a recurring vital issue. Therefore, Britain or Ireland in this case has become a “product attribute [...] a ‘unique selling proposition’, the key variable that differentiates the product from its competitors” (Kelly-Holmes, 2005, p. 27). In both advertisements there

are a lot of references to Britain or Ireland as clearly identified by the students and those elements become the “core of the advertising message” (Kelly-Holmes, 2005, p. 27).

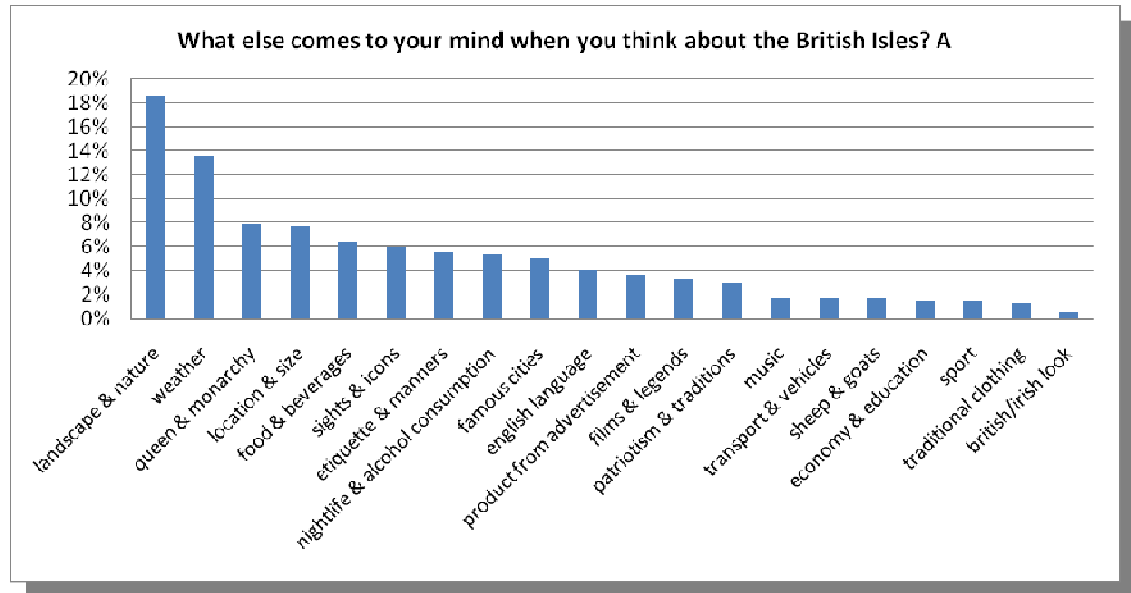


Table 12: Ideas British Isles A

This advertising strategy or “country-of-origin effect” is acquired through consumerization” (Kelly-Holmes, 2005, p. 27). The media creates, strengthens and maintains such conceptions (Kelly-Holmes, 2005, p. 27) and as the study shows students change their ideas after watching the second commercial. A concept which does not change is the British and Irish weather, which is clearly associated by the students with those countries and reinforced by the presentation of *Tullamore Dew Irish Whiskey* in the commercial. Even though the majority of students have never tasted *Tullamore Dew Irish Whiskey*, through “the realm of experiencing and processing” the advertising message, a well-developed sense of what an ‘Irish’ product is about is formed (Kelly-Holmes, 2005, p. 29). *Tullamore Whiskey* “should take on the attributes” of Ireland and the choice and characteristics of the main characters in the advertisements contributes to the construction and promotion of those images (Kelly-Holmes, 2005, p. 30) as shown in Table 13.

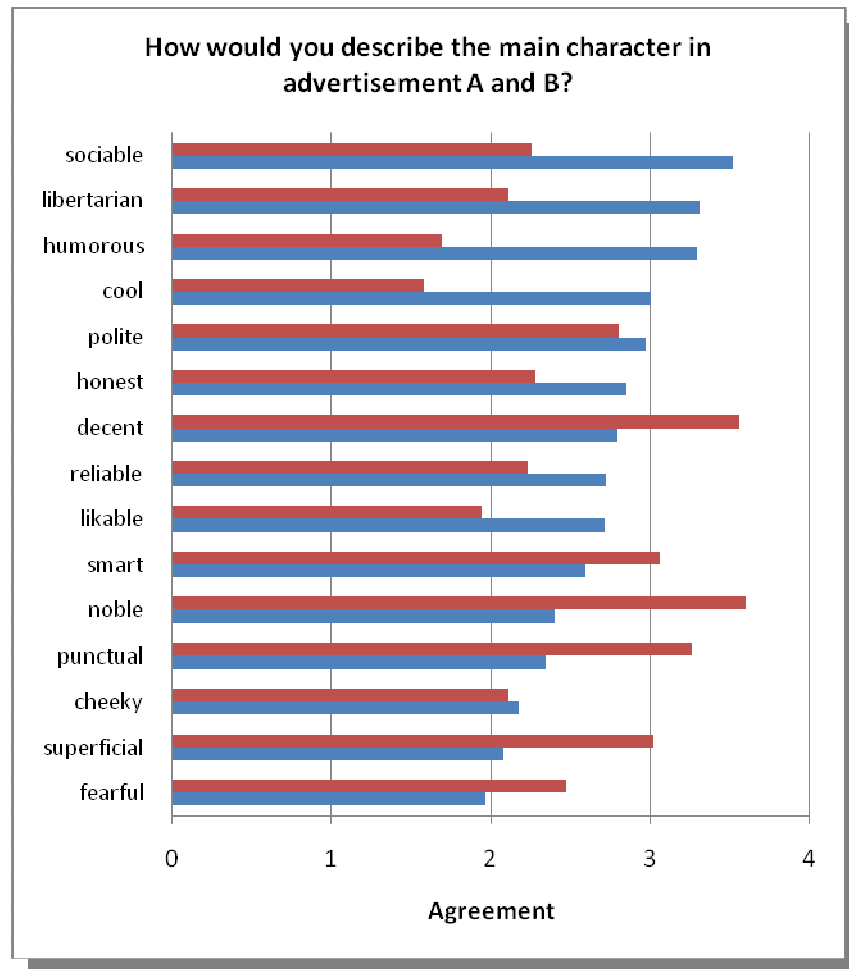


Table 13: Description of Main Character in Ad A and B

The majority of students describe the man in the whiskey advertisement as sociable (mean 3.52), libertarian (mean 3.31) and humorous (mean 3.29). Therefore, a person confronted with a bottle of *Tullamore Dew Irish Whiskey* should favour *Tullamore Dew* rather than whiskeys from other countries, because of its connection to the previous mentioned characteristics. Advertisements “are meant to appeal to or mobilize” certain themes, attitudes and feelings (Dyer, 1982, p. 92). Students in the study are asked to identify values, which are presented in the advertisements. The following table shows their responses after viewing the whiskey commercial.

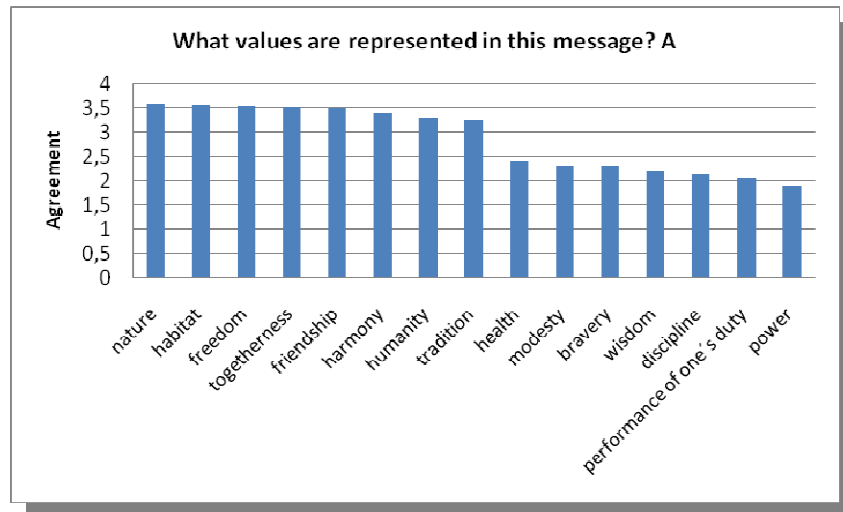


Table 14: Values Ad A

A powerful technique of persuasion in this advertisement is to play on the importance of maintaining nature, to esteem our habitat, the enjoyment of freedom and the fear of being lonely in our society through the presentation of togetherness and friendship. "Certain values such as [...] friendship [...] pleasure, happiness [...] are the staple diet of advertisements and are often confused with or transferred to the possession of things" (Dyer, 1982, p. 80). Therefore, one subconsciously thinks when consuming *Tullamore Dew Irish Whiskey* certain values are reinforced. "The drift if not the impact of the use of these values in selling means that genuine feelings are devalued or corrupted, and previously acceptable words become false and used loosely" (Dyer, 1982, p. 80).

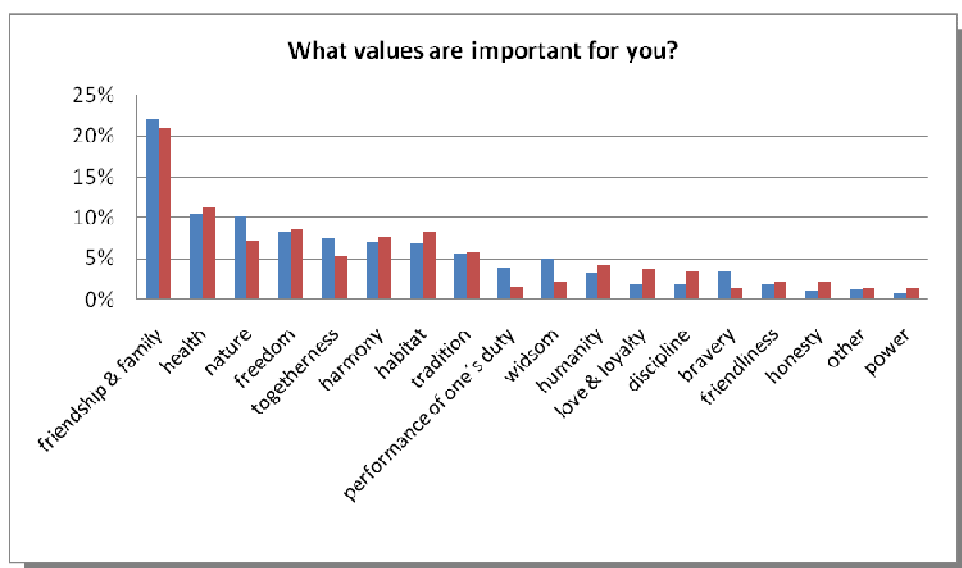


Table 15: Personal Values

In the study students are asked to describe which values are important for them in life. Table 15 shows their answers. Friendship and family, health and nature are mentioned mostly, where 21.93% of the students describe friendship as an important value in their life. Interestingly as Dyer (1982) mentioned in the quotation earlier, students do change their values significantly in the study (sig. 0,005 $p < 0,05$) after watching the second commercial. This shift of values emphasises even more the importance of teaching media literacy and of making students aware of the impact of the media in our culture. Although students recognise the purpose of media messages, identify the target audience and point out advertising strategies, they are still significantly influenced by a 30-second television advertisement. Nevertheless, it seems to be the case that advertising is successful in the sense that students change their minds about some basic principles in life.

When coming back to advertisement B and the description of the elderly lady, it becomes clear that students attribute characteristics such as noble, decent and punctual. Although the majority of students do not like the main character in advertisement B, they still connect her with positive characteristics.

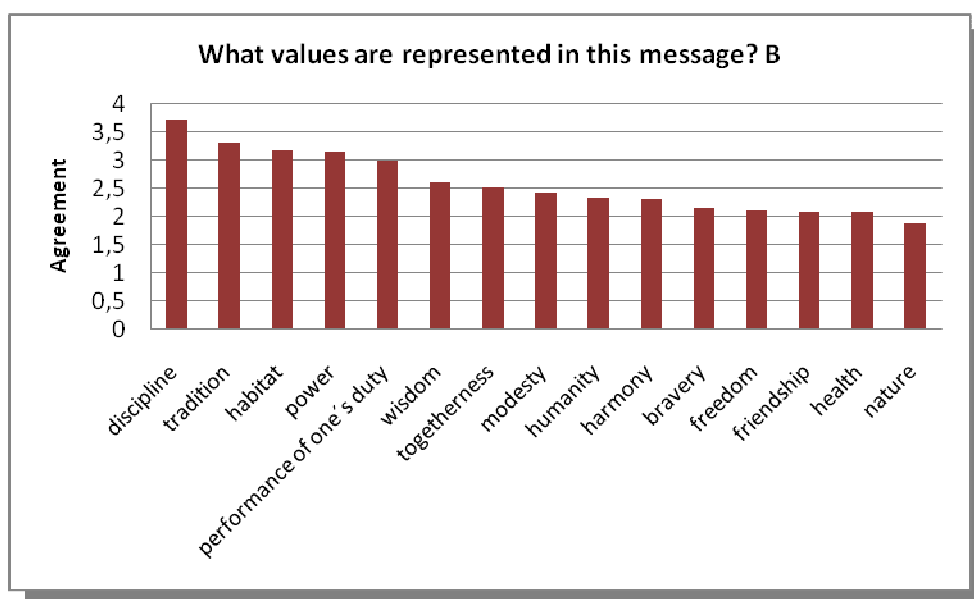


Table 16: Values Ad B

Students are also asked to define the values the advertisement is trying to convey to the viewer. Again students have four possibilities of agreement to answer the question and as shown in Table 16 identify discipline (mean 3.72), tradition (mean 3.32) and habitat (mean 3.17) as the core values represented in the *Zweifel Salt and Vinegar Chips* commercial. Students recognise those values as unstated messages in advertisement B. The students give the lowest ratings to the presentation of values like nature, health and friendship in the advertisement. “An advertiser’s aim is to capture our attention and favourably dispose us to the product or service” (Dyer, 1982, p. 96). *Zweifel’s* commercial is definitely outstanding as it uses humour to show discipline and applies the “country-of-origin effect” through the presentation of British traditions and habitat.

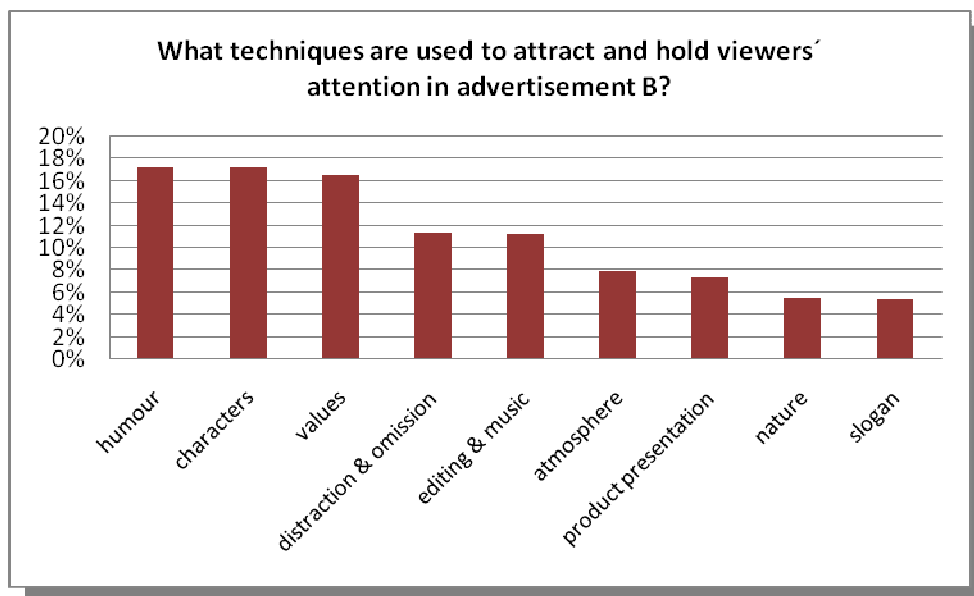


Table 17: Advertising Strategies Ad B

Humour as an advertising strategy, attracts and holds the attention of 17.23% of the students. Different values, like tradition or habitat, are mentioned by 16.57% of the students. The answers to this open-ended question are then coded and put in a variety of categories shown in Table 17. The characters in the advertisement are quite outstanding and 17.22% of the students identify this as a marketing strategy. The incoherent nature of the chips advertisement is a main reason why students dislike the whole commercial. They believe that is is a marketing

strategy to make the audience curious. Only nine students identify the slogan as an effective persuasion technique.

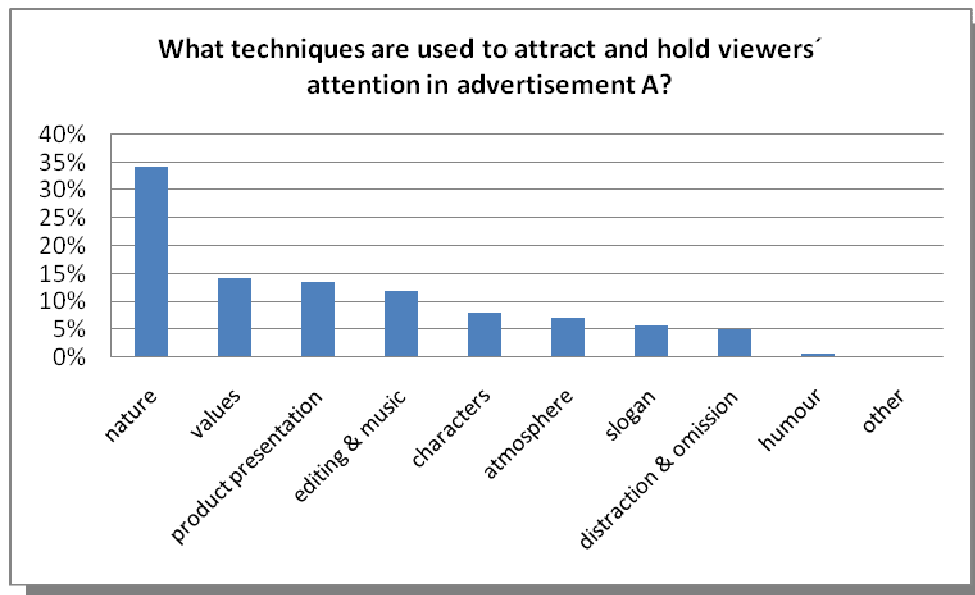


Table 18: Advertising Strategies Ad A

The presentation of nature in the commercial is described as an advertising strategy by 34.3% of the students. “This persuasion technique tries to link a product [...] with something liked or desired by the target audience, such as fun, pleasure, beauty” (Media Literacy Project, n. d., 7). Although the 14 to 19 year old students may not be the target audience of *Tullamore Dew Irish Whiskey*, still through the depiction of nature elements like the grass, a storm or the sea the advertisement creates a “strong emotional response” and then tries to “associate the feeling with the brand” (Media Literacy Project, n. d., p. 7).

Similar to Hobbs (2007) study, to measure students’ responses of target audience, they are given a checklist of two genders, six different age-range categories (from age 2 to over 60) and five different social-class categories (from “poor” to “wealthy”) to the question “Who is the target audience for this message?” (p. 119-120). Students are also asked to explain their choices. The following two tables show how students respond to the question of the gender of the target audience.

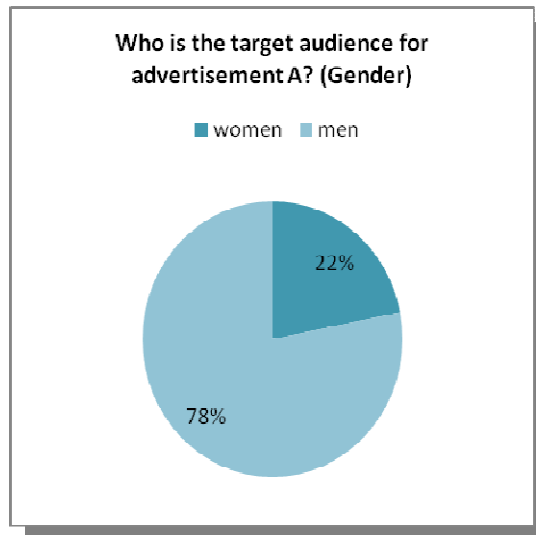


Table 19: Gender of Target Audience Ad A

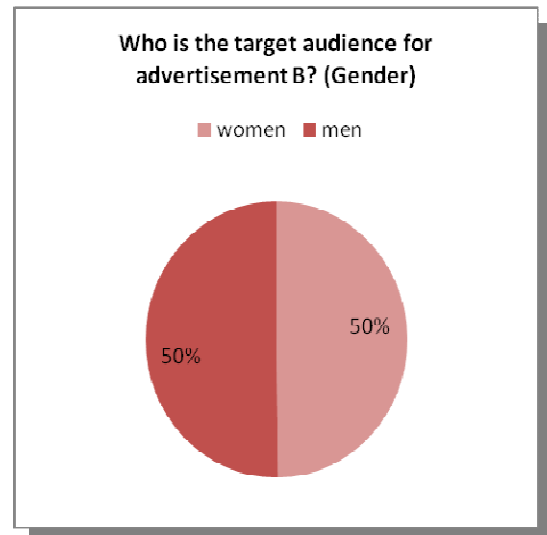


Table 20: Gender of Target Audience Ad B

The target audience of *Tullamore Dew Irish Whiskey* is males say 78.1% of the students. Reasons for this choice can be found in the following table, which presents students' explanations.

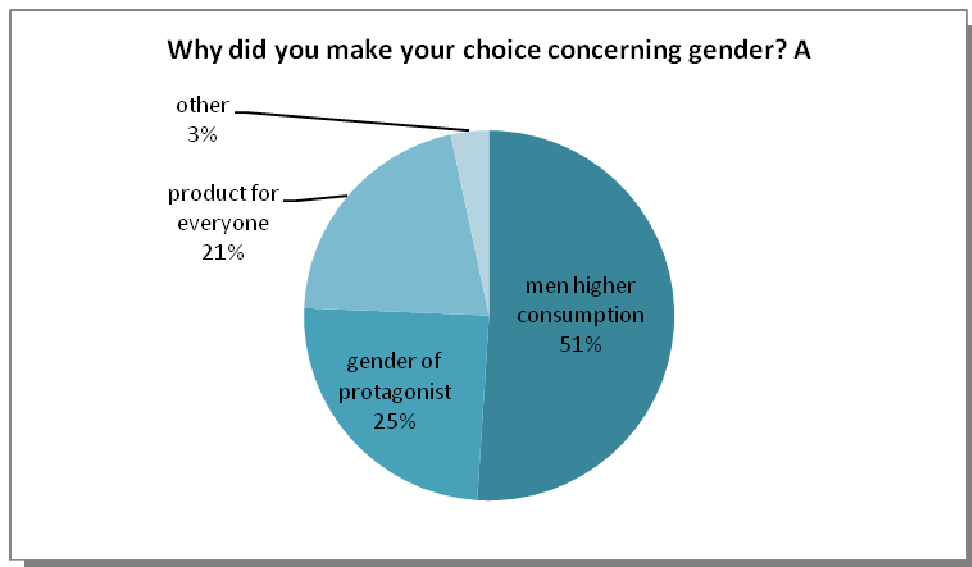


Table 21: Explanation Gender Ad A

"Media communicators devote enormous resources to developing a clear sense of audience" (Silverblatt, 1995, p. 34). It seems that in the case of the preferred gender the *Tullamore Dew Whiskey* commercial is successful, because as the study shows students agree on two main reasons why men are interested in whiskey as shown in Table 21. First of all, the main character in the advertisement is male, even though women also consume whiskey in the spot.

Secondly, students connect men to alcohol consumption more easily than women. In contrast, students see the target audience of *Zweifel* chips as gender equal when considering their responses to be 49.8% for females and 50.2% for males. Explanations are presented in Table 22: 57% argue that chips are a product for everyone, 24% connect the gender of the main character in the advertisement to the target audience, 8% say that men consume more chips than women (3%).

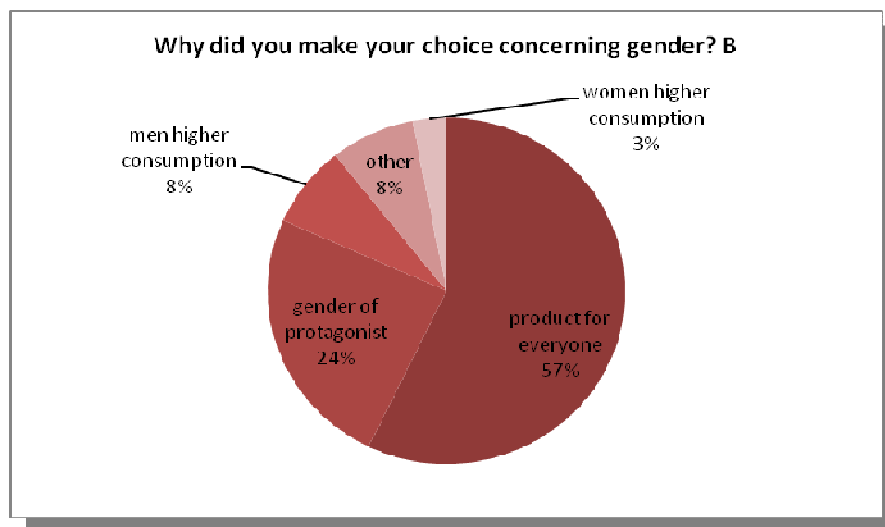


Table 22: Explanation Gender Ad B

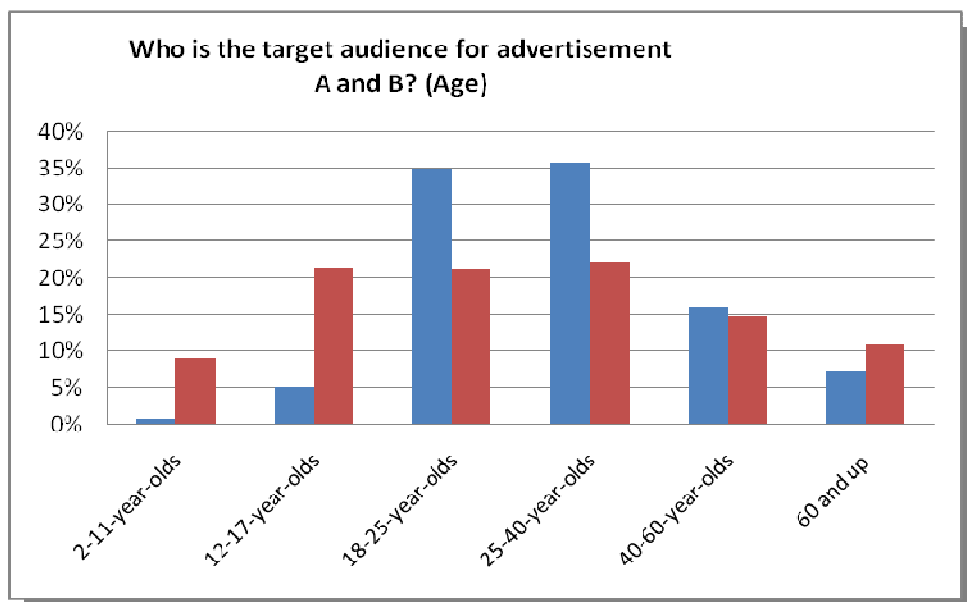


Table 23: Age of Target Audience Ad A and B

A majority of students (70.9%) say they believe 18-40-year-olds to be the target audience for *Tullamore Dew Irish Whiskey*. Results generally support that

students can more easily pin down a target audience for the whiskey commercial, whereas in the case of *Zweifel Salt and Vinegar Chips* students' responses are not so focused. One explanation is that whiskey drinkers have to be 18 years of age at least, due to the age limit of alcohol consumption. In contrary, when visiting the *Zweifel* homepage, it becomes clear that their Salt and Vinegar Chips are targeted towards an older generation - 40 years of age and up. As already explained and shown earlier *Zweifel* has different products for different audience groups. Findings in the study show that 25.8% of the students believe the target audience of the chips commercial to be people 40 years of age and older. Nine percent of the students identify the target audience to be 2-11-year-olds, although the advertisement does not show "ideal kids [...] amazing toys [...] cute celebrities [...] star power" (Center for Media Literacy, 2010), which are common advertising strategies when a product is targeted towards a young audience group. Table 24 demonstrates students' responses concerning the age of the target audience.

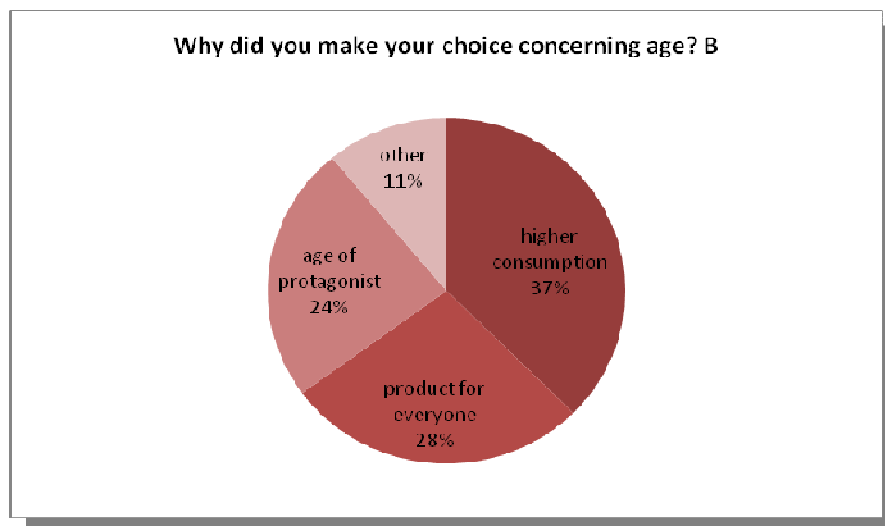


Table 24: Explanation Age Ad B

Twenty-eight percent of the students describe *Zweifel's Salt and Vinegar Chips* as a product for everyone, not recognizing that every product is targeted towards a certain type of audience. It can be true that especially kids like to enjoy chips, but *Zweifel's Salt and Vinegar Chips* are definitely targeted towards on older

generation. In general, it seems that it is difficult for the students to answer the question why they made their choice concerning gender, age and class of the target audience. Responses are often quite similar in that 40.4% of students can not even justify their assessment of the target audience, indicating weak analysis skills which should be improved through the teaching of media literacy. Students use their “existing knowledge and attitudes” without examining the advertisement in more detail (Hobbs, 2007, p. 123). Results also show that students do not define their target audience very narrowly as it is shown in the previous tables.

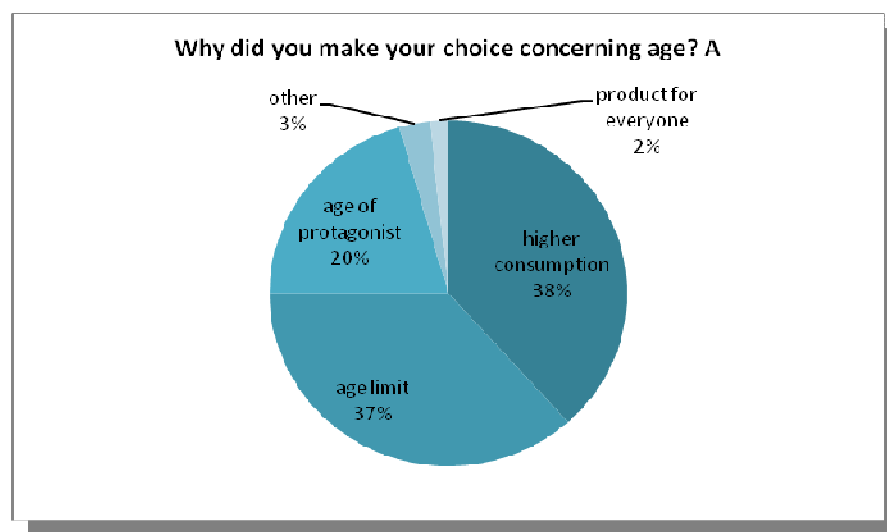


Table 25: Explanation Age Ad A

Table 25 shows students' responses concerning the age group of the *Tullamore Dew Irish Whiskey* commercial. Thirty-seven percent of the students identify the age limit as a major reason for their choices, as already described earlier. The following table shows how students interpret the class of the target audience. In analyzing students' assessment of the social class, 39% of the responses mark middle-class people as the intended target audience of *Tullamore Dew Irish Whiskey*, explaining that they could afford to buy whiskey. In contrary, when looking at answers concerning *Zweifel Salt and Vinegar Chips* it can be identified that answers were much wider, indicating that students have difficulty pinning down one specific target audience group.

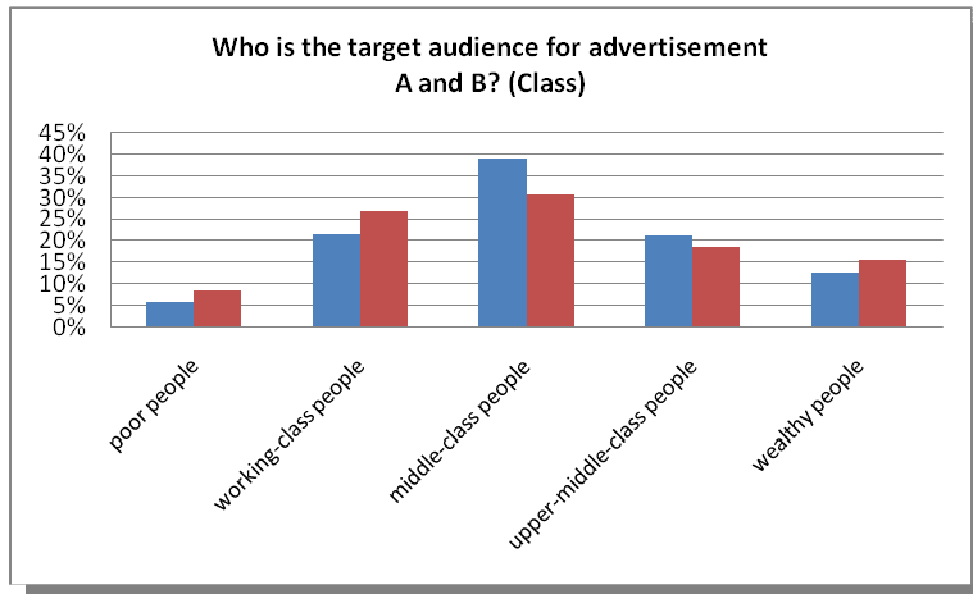


Table 26: Class of Target Audience Ad A and B

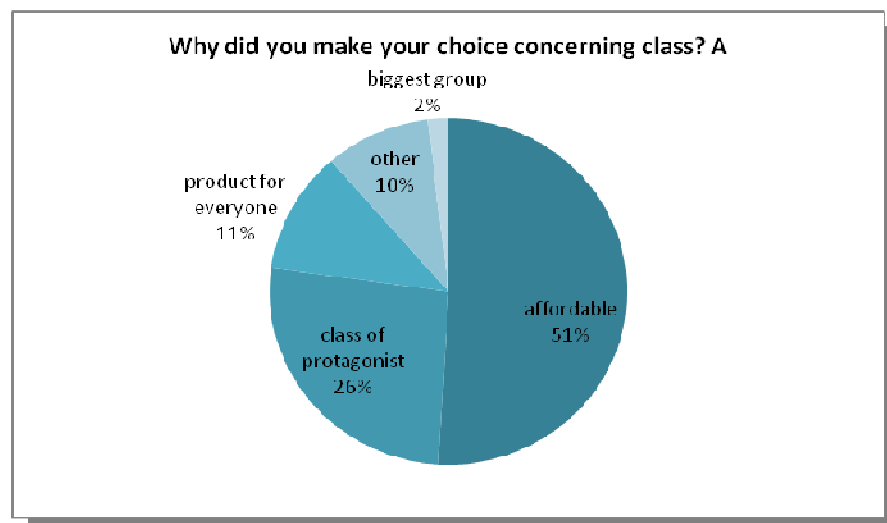


Table 27: Explanation Class Ad A

The students' explanation of their assessment concerning the class of the target audience when looking at *Zweifel's Salt and Vinegar Chips* commercial is interesting. Thirty-two percent claim that they pick a certain social class, because people need to be able to afford a product. Although chips are not very expensive, 15.4% of the students identify wealthy people as the target audience group.

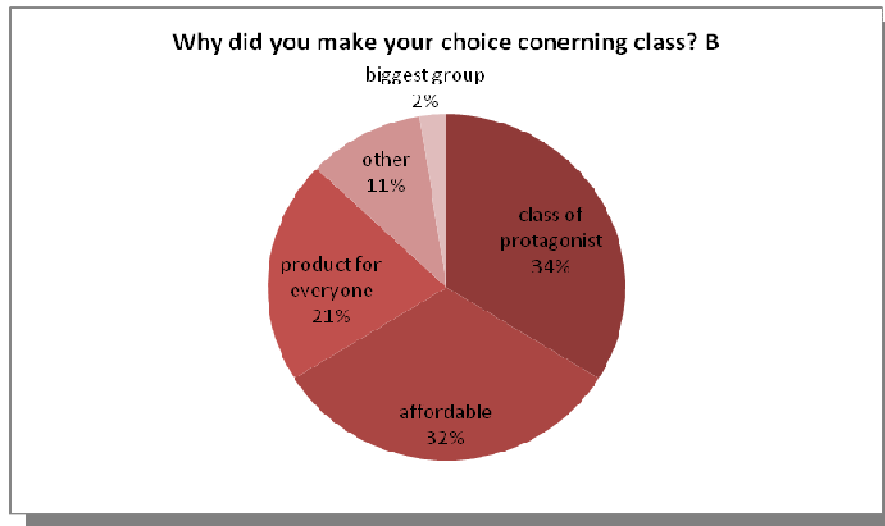


Table 28: Explanation Class Ad B

In addition, students are also asked to analyse and point out omitted information in the two advertisements. “Recognizing omissions is a skill that calls upon active processing of information and the ability to synthesize relationships between ideas” (Hobbs, 2007, p. 103). More than half of the students in the first run (54.1%) cannot identify or recall information that was omitted from the advertisements. “This question also measured a dimension of strategic, higher order comprehension because in identifying omitted information, students must be able to generate new information connected to a topic” (Hobbs, 2007, p. 103). In general, students of secondary vocational schools differ greatly in their abilities to learn and study – some will continue to higher education whereas some will enter the labour market when having finished the 9th compulsory school year. This study includes students with learning disabilities as well as physical disabilities. Students are asked to develop at least three ideas, facts or information about the product that is not said in the advertisement. The data shows that, as presented in Table 29 most of the students point out the price as one major component which is omitted in the advertisement, although the price question concerning whiskey is much more important than chips due to its higher price.

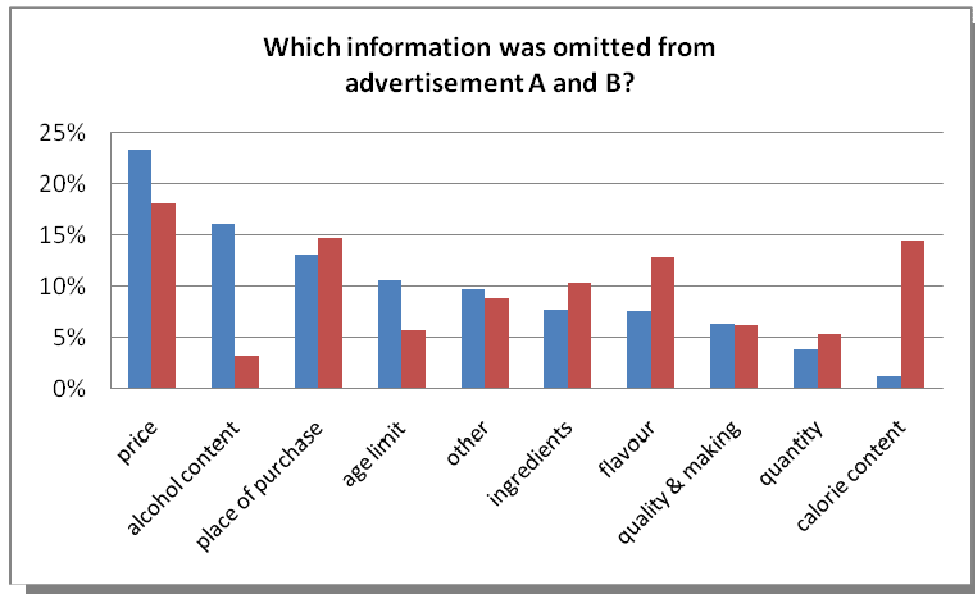


Table 29: Omitted Information Ad A and B

Important for the students is also the question about the alcohol content in *Tullamore Dew Irish Whiskey* and calorie content in *Zweifel Salt and Vinegar Chips*. Another point which is not present in both advertisements is where to buy the products. Students did not know either of the companies before the test and have never seen their advertisements. Since one main aim of an advertisement is to persuade the consumer to buy, students ask for the “place of purchase”. The students say that 54.4% of them would buy *Tullamore Dew Irish Whiskey*, whereas just 43% of the students would buy *Zweifel Salt and Vinegar Chips* as shown in Table 30 and 31.

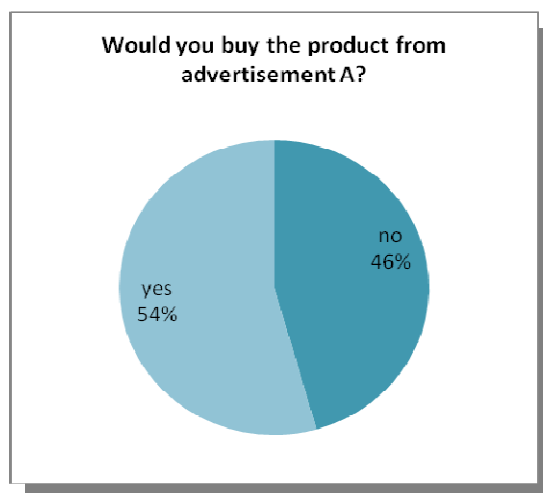


Table 30: Purchasing Product A

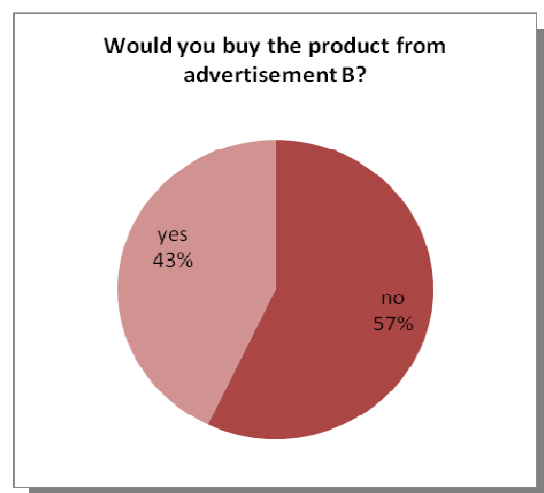


Table 31: Purchasing Product B

As already identified, students prefer the whiskey commercial as shown in Table 32, asking for the reasons of buying product A and B.



Table 32: Why Purchasing Product A and B

One main reason for buying *Zweifel Salt and Vinegar Chips* is students' personal preference for chips in general, and not the commercial itself which supports the act of buying or consuming. Moreover students' ideas and memories of the chips taste contributes to the number of students willing to buy the advertised chips (43%).

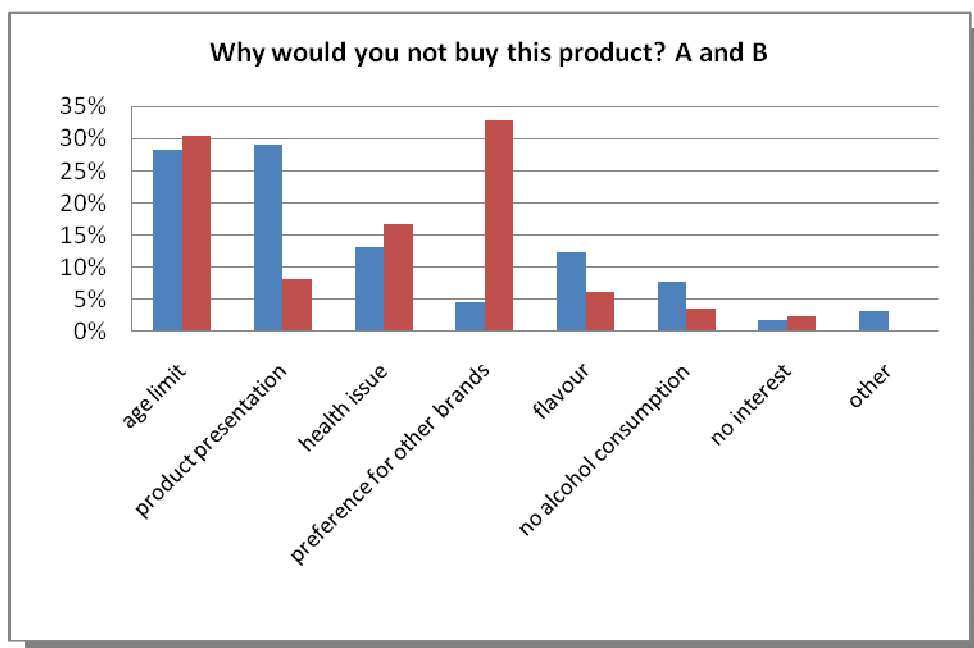


Table 33: Why Not Purchasing Product A and B

Reasons for not buying the advertised product are for example the product and its presentation, the flavour especially when thinking about salt and vinegar chips and the overall preference for other products. In general, the study shows that students as consumers prefer Austrian products, which support traditional Austrian farms in rural areas. “Regional food is gaining importance” (Lebensministerium Öffentlichkeitsarbeit, 2008) and students as future farmers know very well the “ecological and economic advantages” when Austrian products are consumed (Lebensministerium Öffentlichkeitsarbeit, 2007). “Purchasing products from Austrian farms secures jobs, ensures value added in our home country and helps to protect the environment” (Lebensministerium, Öffentlichkeitsarbeit, 2007). The data shows that students are open-minded towards new products, but always insist on supporting the Austrian food market. “[I]t’s a healthy and necessary position for young people to be able to recognise that messages are socially constructed products” (Hobbs, 2007, p. 146). The study shows that some students deeply examine the meaning of the two advertisements and demand to support regional typical food from Austria.

Recognizing the benefits of teaching media literacy, this study shows how students improve their media literacy skills and how they analyse two television advertisements. If students would have more opportunities to work with media texts an improvement of their analysis skills can be guaranteed. The data shows that media literacy helps to “build students’ capacity as responsible readers of multimedia texts as well as twenty-first-century consumers” (Hobbs, 2007, p. 128).

5 CONCLUSION

“Even more powerful than our own life experiences, media texts are at the center of our cultural worlds” (Hobbs, 2007, p. 6). The continuous growth of the media requires a critical reading of media messages in order to demonstrate literate consumerism. The focus of this study is threefold: to provide insights and introduce the topic of media literacy in combination with television advertising on a theoretical level, to incorporate a practical reading of two television advertisements about *Tullamore Dew Irish Whiskey* and *Zweifel Salt and Vinegar Chips* and to demonstrate how change in learning practices occurs when students become involved in reading media messages. Due to the fact that media studies are more or less missing from the curriculum of secondary vocational schools for agriculture in Austria, the study stresses the importance of media education and suggests that adolescents will create, establish and support our future environment and that it is therefore of central importance to make them aware of the media’s influence in our everyday lives. The classroom gives the opportunity to teach a critical understanding of the media.

The unique discourse focusing on the application of media literacy is presented in hypothesis number one, stating that through different activities in applying, discussing and analyzing the five key concepts of media literacy students’ media literacy skills are improved. Results of quantitative research prove but also reject students’ improvement in analyzing television advertisements. Therefore, students to a certain extent demonstrate a better understanding of how media creates messages. In general, the majority of students have good comprehension and analysis skills in understanding and reflecting on mass media messages (recognizing advertising strategies, identifying the target audience and the purpose of the message, etc.), whereas especially open-ended questions prove

to be challenging for the students. Through regular and intensive learning opportunities students' media literacy skills could be improved in order to make them responsible consumers of media messages.

In considering the impact of the two television advertisements on students' personal attitudes and values as presented in hypothesis number two, it is important to point out the change and great influence of the two mass media messages, which leads to a rejection of hypothesis number two. As presented in the study, students measurably change their response to the question of what values are important for them after viewing the second commercial.

The key purpose of this study is to show possible ways of interpreting British /Irish television advertising and to provide teachers as well as educators with future directions of the teaching of media literacy. *Looking at TV Advertisements: A Quantitative Study on Media Literacy in Secondary Vocational Schools for Agriculture in Austria* examines on the one hand media literacy through a theoretical but also practical lens to demonstrate how important teaching and learning in our media saturated world is and on the other hand influences educational change in Austrian schools.

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7 APPENDIX

7.1 Quasi-Experiment Guidance (Questionnaire)

**universität
wien**

Silvia- Christina Moser

**[STUDIE ZUM THEMA
MEDIENPÄDAGOGIK AN
LANDWIRTSCHAFTLICHEN
FACHSCHULEN IN
ÖSTERREICH]**

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Sehr geehrte/r Frau/Herr

Liebe/r

Im Rahmen meiner Masterarbeit an der Universität Wien am Institut für Anglistik und Amerikanistik arbeite ich an einer wissenschaftlichen Studie zum Thema Medienpädagogik an österreichischen landwirtschaftlichen Fachschulen. Ziel dabei ist es, Informationen zu geben hinsichtlich Mediennutzung, Medienwirkungen und der Analyse von Medienbotschaften landwirtschaftlicher Fachschüler/innen diverser Fachrichtungen. Die Studie bzw. das Experiment gliedert sich in drei Schwerpunkte, deren Ablauf und Durchführung im folgenden genau beschrieben sind. Alle benötigten Materialien und Unterlagen liegen bei. Ich bitte Sie/dich Fragebogen A und B jeweils mind. 50 mal zu kopieren und die beiden Fragebögen für jede/n Schüler/in zusammenzuheften, um so vorher/nachher Unterschiede feststellen zu können. Es wäre somit für mich wichtig, wenn du mindestens 50 Schüler/innen befragen könntest.

Nach der Durchführung des Experiments bitte ich Sie/dich die ausgefüllten Fragebögen in den zwei beigelegten Kuverts wieder an mich zurückzusenden.

Anschließend möchte ich mich recht herzlich für die Unterstützung und Hilfe bedanken!

Mit freundlichen Grüßen

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1. Übersicht bzw. Verlauf des Experiments

Zeit	Phase, Lehr- bzw. Lerninhalt	Methodisch didaktische Hinweise	Materialien
2 min	1. Lehrerinput - Einführung	Stichwortkärtchen zum Thema Einführung vortragen – dabei erfolgt eine kurze Einleitung zum Thema Werbung, deren Einfluss und eine genaue Erklärung des Experiments hinsichtlich Ablauf <u>Anmerkung:</u> Die Schüler/innen wenn möglichst nicht beeinflussen!	Lehrer/innenvortrag (siehe Stichwortkärtchen mit dem Titel <i>Lehrerinput - Einführung</i>)
4 min	2. Werbespotvorführung A (<i>Tullamore Dew Whiskey</i> , 0:30) 	Lehrer/in zeigt Schüler/innen Werbespot A 3x, dabei erfolgt kein Kommentar von Seiten des Lehrers bzw. der Lehrerin Im Notfall ist der Werbespot auch unter folgendem Link zu finden: http://www.youtube.com/watch?v=311J-E3dtiA	You Tube Video von Werbespot auf beiliegender CD
15 min	3. Fragebogen A	Schüler/innen füllen selbstständig Fragebogen A aus. Lehrer/in beobachtet das Arbeiten und gibt so wenig wie möglich Hilfestellung. Danach wird Fragebogen A wieder abgesammelt.	Beiliegender Fragebogen A

10 min	4. Lehrerinput - Lehr- und Erarbeitungsphase	Die fünf Hauptkonzepte der Medienkompetenz werden mit den Schüler/innen aktiv erarbeitet. Dabei hilft ein Arbeitsblatt. Der Lehrer bzw. die Lehrerin bespricht die fünf Punkte wobei kurz ein Input gegeben wird und dann Fragen an die Schüler/innen gestellt werden. Die Schüler/innen müssen danach die Überschriften am Arbeitsblatt eintragen. Weiters erfolgt ein kurzes Brainstorming zum Thema: Wir entwickeln eine Werbung – was müssen wir alles beachten?	• Siehe Stichwortzettel <i>Lehrerinput- Lehr- und Erarbeitungsphase</i> • Arbeitsblatt mit dem Titel <i>Werbung</i> • Lösungsblatt
4 min	5. Werbespotvorführung B (<i>Salt and Vinegar Chips</i> , 0:32) 	Lehrer/in zeigt Schüler/innen Werbespot B 3x, dabei erfolgt kein Kommentar von Seiten des Lehrers bzw. der Lehrerin Im Notfall ist der Werbespot auch unter folgendem Link zu finden: http://www.youtube.com/watch?v=YmEHygANF7o	You Tube Video von Werbespot auf beiliegender CD
15 min	6. Fragebogen B	Schüler/innen füllen selbstständig Fragebogen B aus. Lehrer/in beobachtet das Arbeiten und gibt so wenig wie möglich Hilfestellung. Danach wird Fragebogen B wieder abgesammelt.	Beiliegender Fragebogen B
Gesamtz. 50 min		Nach Abschluss des Experiments ausgefüllte Fragebögen wieder zurücksenden. DANKE!	Frankierte und beschriftete Rücksendekувerts

Source of Figure *Tullamore Dew Whiskey*: Günstiger.de (1999-2011). *Tullamore Dew*. Retrieved February 10, 2011, from http://www.schnapshoeker.de/shop/images/product_images/original_images/93_0.jpg

Source of Figure *Salt and Vinegar Chips*: Codecheck (2011). *Zweifel Salt & Vinegar Chips*. Retrieved February 10, 2011, from <http://www.codecheck.info/img/59808/1>

2. Lehrerinput – Einführung

Es passiert immer an der spannendsten Stelle.

Die Werbeunterbrechung entführt uns in eine Welt der Superlative.

Besser, billiger, sauberer, toller, einfacher.

Bunte Bilder und aufwendige Spots sollen uns zum Kauf anregen.

Ich entführe euch heute für eine Stunde in die Welt der Werbung.

Der **ABLAUF** der heutigen Stunde sieht daher folgendermaßen aus:

Als erstes bekommt jeder von ein zwei Fragebögen. Liest dazu bitte Frage eins durch und beantwortet diese. Danach zeige ich euch ein kurzes Video, wobei ihr dann den Rest des Fragebogens A ausfüllen werdet. Eine Kollegin von mir führt eine Studie für die Universität Wien durch und braucht dabei eure Mithilfe. Alle Antworten werden anonym behandelt und es soll für euch auch kein Test sein, da ich diese Fragebögen nicht ansehen bzw. benoten werde.

Nach dem ersten Fragebogen werde ich euch kurz ein paar wichtige Elemente erklären bzw. euch auf Strategien in der Werbung aufmerksam machen und wir werden gemeinsam die gezeigte Werbung besprechen.

Danach dürft ihr einen zweiten Werbespot ansehen und wiederrum einen Fragebogen ausfüllen - nämlich Fragebogen B. Und das war's dann auch schon!

Ich zeige euch nun den ersten Werbespot. Bitte schaut genau hin!

3. Fragebogen A

Aufgabe: Nachdem du nun das erste Video gesehen hast, beantworte bitte folgende Fragen.

2. Um welches Produkt wird geworben?.....

3. Wie lautet der Werbeslogan in diesem Werbespot?

.....

4. Beschreibe worum es in diesem Werbespot geht. Beantworte dazu folgende Fragen:

WER spielt mit? WO wurde der Werbespot gedreht? WANN bzw. bei welcher Tageszeit spielt dieser Werbespot? WAS sagt der Werbespot über das Produkt aus?

.....

.....

.....

5. Wie gut gefällt dir dieser Werbespot?

☐ ausgezeichnet

☐ gut

☐ mittelmäßig

☐ gar nicht

Was gefällt dir?

.....

.....

.....

Was gefällt dir nicht?

.....

.....

.....

6. Der Werbespot versucht zu vermitteln, dass auf den britischen Inseln (Großbritannien, Irland)...

	Ich stimme vollkommen zu 	Ich stimme eher zu 	Ich stimme eher nicht zu 	Ich stimme gar nicht zu 
...die meisten Menschen eng mit ihrem Heimatland verbunden sind und Traditionen sehr schätzen.				
...gute Manieren wichtig sind.				
...Alkohol eine große Rolle spielt.				
...es viele Gentlemen gibt, die höflich und zuvorkommend sind.				
...raues und wildes Land dominiert.				
...die meisten Menschen konservativ und altmodisch sind.				
...bei den meisten Menschen die ländliche Gegend bzw. Gärten eine große Rolle spielen.				
...die Königin von großer Bedeutung ist.				
... Ruhe und Gelassenheit bei den meisten Menschen sehr geschätzt wird.				
...die meisten Menschen katholisch sind und eine weiße Hautfarbe haben.				

...bäuerliche Bräuche eine große Rolle spielen und die Menschen bodenständig sind.				
...die meisten Menschen schlicht, einfach und unverfälscht sind.				
...oft schlechtes bzw. ungünstiges Wetter herrscht.				
...die Fahne eine große Rolle spielt und als Symbol angesehen wird.				
...Rangordnung ein großes Thema ist und es Klassenunterschiede gibt.				

7. Was fällt dir sonst noch zu den britischen Inseln ein? (Großbritannien, Irland) Bitte mind. 3 Nennungen!

.....

.....

8. Wie würdest du den Charakter der Hauptperson in diesem Werbespot beschreiben? Kreuze jeweils an!

	Ich stimme vollkommen zu 	Ich stimme eher zu 	Ich stimme eher nicht zu 	Ich stimme gar nicht zu 
lustig bzw. heiter				
frech				
freiheitsliebend				
vornehm				
klug				
anständig				
ehrllich				
cool				
vertrauenswürdig				
liebenswert				
oberflächlich				
höflich				
gesellig				
pünktlich				
furchtsam				

9. Welche Werte werden in diesem Werbespot angesprochen? Kreuze jeweils an!

	Ich stimme vollkommen zu 	Ich stimme eher zu 	Ich stimme eher nicht zu 	Ich stimme gar nicht zu 
Freundschaft				
Harmonie				
Disziplin				
Macht				
Tradition				
Zusammengehörigkeit				
Gesundheit				
Bescheidenheit				
Pflichterfüllung				
Heimat				
Klugheit				
Natur				
Freiheit				
Menschlichkeit				
Tapferkeit				

10. Welche Werte sind dir wichtig? (Nenne bitte mindestens 4!)

.....

.....

11. Welche Werbestrategien bzw. Tricks werden in diesem Werbespot eingesetzt? (Nenne bitte mind. 3!)

.....

.....

.....

12. Wer ist die Zielgruppe für diese Werbung? Wichtig begründe jeweils deine Antwort!

- | | | |
|---------------------------------|--|--|
| ☐ Frauen | ☐ 2-11 Jährige | ☐ arme Leute |
| ☐ Männer | ☐ 12-17 Jährige | ☐ Arbeiterklasse |
| | ☐ 18-25 Jährige | ☐ Mittelschicht |
| | ☐ 25-40 Jährige | ☐ obere Mittelschicht |
| | ☐ 40-60 Jährige | ☐ reiche Leute |
| | ☐ über 60 Jährige | |

Warum?

.....

.....

.....

Warum?

.....

.....

.....

Warum?

.....

.....

.....

13. Was ist die Aufgabe dieser Werbung? (Mehrfachnennungen möglich!)

- | | | |
|--|---|---|
| ☐ zu informieren | ☐ zu unterhalten | ☐ zu überzeugen |
| ☐ Produkte darzustellen | ☐ Geld zu machen | ☐ Wissen zu lehren |

14. Welche Informationen zum Produkt wurden im Werbespot nicht genannt?

Was wurde nicht angesprochen? Nenne bitte mindestens drei Punkte!

.....

.....

.....

15. Würdest du das Produkt kaufen?

- ☐ Ja ☐ Nein

Warum würdest du das Produkt kaufen/ nicht kaufen?

.....

.....

.....

16. Welche Medien nutzt du? (Mehrfachnennungen möglich!)

- ☐ Zeitung ☐ Radio ☐ Internet/Computer ☐ Fernsehen/Video/DVD
☐ Bücher, Zeitungen ☐ Spielkonsolen ☐ Kino ☐ Sonstiges

17. Wozu nutzt du Medien? (Mehrfachnennungen möglich!)

- ☐ zur Unterhaltung ☐ zur Information ☐ zum Lernen ☐ zum Chatten und Mailen
☐ Sonstiges:

18. Liest, hörst bzw. schaust du bewusst Nachrichten?

- ☐ Ja ☐ Nein

19. Wie lange nutzt du durchschnittlich das Internet am Tag?

- ☐ überhaupt nicht ☐ weniger als 1 h ☐ 1-2 h ☐ 2-3 h ☐ 3-4 h ☐ mehr als 4 h

20. Wie lange schaust du durchschnittlich fern am Tag?

- ☐ überhaupt nicht ☐ weniger als 1 h ☐ 1-2 h ☐ 2-3 h ☐ 3-4 h ☐ mehr als 4 h

21. Wie lange hörst du durchschnittlich Radio oder Musik am Tag?

- ☐ überhaupt nicht ☐ weniger als 1 h ☐ 1-2 h ☐ 2-3 h ☐ 3-4 h ☐ mehr als 4 h

22. Kontrollieren deine Eltern deine Mediennutzung?

- ☐ Ja ☐ Nein

23. Wie alt bist du?Jahre**24. Geschlecht:** ☐ männlich ☐ weiblich**25. In welchem Bezirk wohnst du?.....****26. In welchem Ort wohnst du?.....****27. Auf welche Schule gehst du?.....****28. Welchen Beruf hat dein Vater?.....****29. Welchen Beruf hat deine Mutter?.....**

4. Lehrerinput – Inhalte der Lehr- und Erarbeitungsphase

Nachdem ihr nun den ersten Werbespot gesehen habt und dazu auch einige Fragen zu beantworten waren, werde ich nun mit euch fünf wichtige Grundkonzepte zum Thema Werbung durchgehen. Zur Unterstützung bekommt ihr dabei ein Arbeitsblatt, wo ihr immer die Überschrift des gerade besprochenen Themas eintragen müsst. Liest euch dazu bitte zuerst das Arbeitsblatt sorgfältig durch. Ich werde die Themen nicht in der angegebenen Reihenfolge besprechen. Los geht's!

1. Viele Werbungen haben einen Slogan, damit man sich besser an die Werbung erinnert. Die Sprache und Wortwahl in der Werbung ist also sehr wichtig und trägt zum Erfolg der Werbung bei. Oft reimen sich die Slogans um so länger im Gedächtnis behalten zu werden.

Wenn ihr nachdenkt fallen euch sicher ein paar Werbeslogans ein.

Welche Werbeslogans kennt ihr?

Wisst ihr bereits wo dieses Thema am Arbeitsblatt steht? Hierbei geht es um die Sprache und Wortwahl in Werbungen. Ihr könnt also als Überschrift bei Nummer zwei „**Sprache und Wortwahl**“ schreiben.

2. Alle Mittel in der Werbung wie zum Beispiel der Einsatz von bekannten Persönlichkeiten sind gezielt ausgewählt und durchdacht. Werbung will Informationen geben, Eindruck vermitteln, Stimmung herstellen, den Kunden beeinflussen und zum Kauf anregen. Durch Übertreibung und Versprechungen gelingt es der Werbung, selbst die normalsten Dinge zu verkaufen. Kosten des Produkts, Gesundheitsgefahren, Anwendung, Nachteile, Maße, Werte, Inhaltsstoffe, Haltbarkeit werden in der Werbung oft nicht angesprochen. Das wirkliche Leben oder der echte Nutzen des Produkts wird dabei oft nicht in der Werbung angesprochen.

Welche Informationen habt ihr über Whiskey durch den Werbespot bekommen?

Dieses Thema steht als erstes am Arbeitsblatt. Tragt dazu bitte als Überschrift **„Undurchsichtigkeit und Verschlüsselung“** ein, denn die Werbung stellt Produkte oft in einem anderen Licht dar!

3. Wir erleben Werbung unterschiedlich. Manche Menschen erinnern sich an einen Werbespot leichter als andere, da wir unterschiedlich sind und andere Eigenschaften und Charakterzüge haben. Jede Werbung richtet sich daher an eine bestimmte Zielgruppe. Es gibt zum Beispiel Werbungen für Kinder, die ihre Eltern animieren sollen das Produkt zu kaufen. Hierbei geht es also um die Zuseher und die Zielgruppe, tragt also bitte **„Zuseher und Zielgruppe“** am Arbeitsblatt an der dritten Stelle ein!
4. Werbung macht auf neue Produkte aufmerksam und zwar so, dass möglichst jeder es haben möchte. Werbung weckt Wünsche, die man ohne sie wahrscheinlich nicht hätte, um so Geld zu verdienen. Dabei arbeitet die Werbung mit speziellen Strategien wie zum Beispiel Humor, Musik- und Soundeffekte, der Einsatz von Farben und so weiter. Oft werden in der Werbung auch wage Versprechungen gemacht, die Emotionen anregen und für Begeisterung sorgen.

Welche Werbestrategien oder „Tricks“ fallen euch noch ein?

Diese Werbestrategien helfen das Produkt besser verkaufen zu könnten, deswegen schreibt bitte rechts neben der Abbildung des Geldes **„Profit und Nutzen“**!

5. In der Werbung werden oft Werte und Sichtweisen dargestellt, die man sich innerlich wünscht wie Harmonie, Familienglück, Freundschaft und so weiter. Die Menschen kaufen dann das Produkt, weil sie glauben dass es ihnen dann so gut geht wie es in der Werbung dargestellt ist.

Welche Stimmung hat bei dir die Whiskey Werbung ausgelöst?

Welche Gefühle vermittelt die Werbung?

Wie ihr gesehen habt ist der Inhalt einer Werbung stark von Werte, Stimmungen und Gefühlen geprägt. Schreibt also bitte am Arbeitsblatt rechts neben der Sonne im fehlenden Feld „**Inhalt und Nachricht**“!

Klassendiskussion:

Stellt euch nun vor ihr arbeitet in einer Werbeagentur. Ihr erhält nun den Auftrag, für ein neues Getränk zu werben. Was müsste man alles beachten? Welche „Tricks“ würdet ihr verwenden? Ihr könnt euch dabei ruhig euer Arbeitsblatt zu Hilfe nehmen und Ideen bekommen!

Mögliche Lösungen:

- Name des Produktes
- Ort der Werbung (Medien,...)
- kräftige Farben verwenden, denn diese erregen Aufmerksamkeit und stechen hervor
- ansprechende Sprache (guter Werbeslogan)
- die beste Sendezeit im Fernsehen
- aktueller Anlass (z.B. wirbt man im Sommer mit leckerem Eis)
- die Platzierung der Werbung (z.B. in Zeitschriften)
- Begleitmusik
- berühmte Personen als Werbeträger verpflichten

Überleitung zu Fragebogen B:

Nachdem wir nun einiges zum Thema Werbung besprochen habe, werde ich euch nun einen zweiten Werbespot zeigen. Danach bekommt ihr wieder einen Fragebogen! Schaut also genau hin!

6. Werbung (Handout + Lösungen)

Source of *Klassendiskussion & Mögliche Lösungen*:

nilsiboy (2005). *Probe HSF über Medien, Werbung*. Retrieved February 10, 2011, from <http://www.4teachers.de/?action=search&searchstring=werbung&searchtype=materials&searchfach=0&page=5>

Werbung

Name:.....

Aufgabe: Ergänze bitte die fünf Überschriften zu den Erklärungen!

	1..... Alle Mittel in der Werbung sind gezielt ausgewählt und durchdacht. Werbung will Informationen geben, Eindruck vermitteln, Stimmung herstellen, den Kunden beeinflussen und zum Kauf anregen. Kosten des Produkts, Gesundheitsgefahren, Anwendung, Nachteile werden in der Werbung oft nicht angesprochen.
	2..... Viele Werbungen haben einen Slogan, damit man sich besser an die Werbung erinnert. Die Sprache und Wortwahl in der Werbung ist also sehr wichtig und trägt zum Erfolg der Werbung bei.
	3..... Wir erleben Werbung unterschiedlich. Manche Menschen erinnern sich an einen Werbespot leichter als andere.
	4..... In der Werbung werden oft Werte und Sichtweisen dargestellt, die man sich innerlich wünscht wie Harmonie, Familienglück, Freundschaft und so weiter.
	5..... Werbung macht auf neue Produkte aufmerksam und zwar so, dass möglichst jeder es haben möchte. Dabei arbeitet die Werbung mit speziellen Strategien wie zum Beispiel Humor, Musik- und Soundeffekte, der Einsatz von Farben und so weiter. Oft werden in der Werbung auch wage Versprechungen gemacht, die Emotionen anregen und für Begeisterung sorgen.

Source of Figure 1-5:

1. Alles um die Kinderkirche (2010). *Brille3*. Retrieved March 10, 2010, from <http://www.allesumdiekinderkirche.de/grafiken/brille3.gif>
2. Ebbertz.de (n.d.). *Onkel Theo erzählt von den Buchstaben*. Retrieved March 10, 2011, from http://www.ebbertz.de/bilder/buchstaben_1.gif
3. Lichtung des Seins (n.d.). *Dramatis personae*. Retrieved March 10, 2010, from http://www.lichtung-des-seins.de/wordpress/wp-content/uploads/2008/07/dramatis_personae_klein.jpg
4. Bettina (n.d.). *Sonne*. Retrieved March 10, 2011, from <http://www.creativ-kramdose.de/HTML/Malvorlagen/sonne.jpg>
5. Animatejes.de (2005/2011). *Geld Bilder*. Retrieved March 10, 2011, from <http://www.animatejes.de/bilder/geld/animatejes-geld-03536.jpg>

Werbung (Lösung)

Name:.....

Aufgabe: Ergänze bitte die fünf Überschriften zu den Erklärungen!

	1. <i>Undurchsichtigkeit und Verschlüsselung</i> Alle Mittel in der Werbung sind gezielt ausgewählt und durchdacht. Werbung will Informationen geben, Eindruck vermitteln, Stimmung herstellen, den Kunden beeinflussen und zum Kauf anregen. Kosten des Produkts, Gesundheitsgefahren, Anwendung, Nachteile werden in der Werbung oft nicht angesprochen.
	2. <i>Sprache und Wortwahl</i> Viele Werbungen haben einen Slogan, damit man sich besser an die Werbung erinnert. Die Sprache und Wortwahl in der Werbung ist also sehr wichtig und trägt zum Erfolg der Werbung bei.
	3. <i>Zuseher und Zielgruppe</i> Wir erleben Werbung unterschiedlich. Manche Menschen erinnern sich an einen Werbespot leichter als andere.
	4. <i>Inhalt und Nachricht</i> In der Werbung werden oft Werte und Sichtweisen dargestellt, die man sich innerlich wünscht wie Harmonie, Familienglück, Freundschaft und so weiter.
	5. <i>Profit und Nutzen</i> Werbung macht auf neue Produkte aufmerksam und zwar so, dass möglichst jeder es haben möchte. Dabei arbeitet die Werbung mit speziellen Strategien wie zum Beispiel Humor, Musik- und Soundeffekte, der Einsatz von Farben und so weiter. Oft werden in der Werbung auch wage Versprechungen gemacht, die Emotionen anregen und für Begeisterung sorgen.

7. Fragebogen B

Aufgabe: Nachdem du nun das zweite Video gesehen hast, beantworte bitte folgende Fragen.

1. Um welches Produkt wird geworben?.....

2. Wie lautet der Werbeslogan in diesem Werbespot?

3. Beschreibe worum es in diesem Werbespot geht. Beantworte dazu folgende Fragen:

WER spielt mit? WO wurde der Werbespot gedreht? WANN bzw. bei welcher Tageszeit spielt dieser Werbespot? WAS sagt der Werbespot über das Produkt aus?

4. Wie gut gefällt dir dieser Werbespot?

☐ ausgezeichnet

☐ gut

☐ mittelmäßig

☐ gar nicht

Was gefällt dir?

Was gefällt dir nicht?

5. Der Werbespot versucht zu vermitteln, dass auf den britischen Inseln (Großbritannien, Irland)...

	Ich stimme vollkommen zu 	Ich stimme eher zu 	Ich stimme eher nicht zu 	Ich stimme gar nicht zu 
...die meisten Menschen eng mit ihrem Heimatland verbunden sind und Traditionen sehr schätzen.				
...gute Manieren wichtig sind.				
...Alkohol eine große Rolle spielt.				
...es viele Gentlemen gibt, die höflich und zuvorkommend sind.				
...raues und wildes Land dominiert.				
...die meisten Menschen konservativ und altmodisch sind.				
...bei den meisten Menschen die ländliche Gegend bzw. Gärten eine große Rolle spielen.				
...die Königin von großer Bedeutung ist.				
... Ruhe und Gelassenheit bei den meisten Menschen sehr geschätzt wird.				
...die meisten Menschen katholisch sind und eine weiße Hautfarbe haben.				

...bäuerliche Bräuche eine große Rolle spielen und die Menschen bodenständig sind.				
...die meisten Menschen schlicht, einfach und unverfälscht sind.				
...oft schlechtes bzw. ungünstiges Wetter herrscht.				
...die Fahne eine große Rolle spielt und als Symbol angesehen wird.				
...Rangordnung ein großes Thema ist und es Klassenunterschiede gibt.				

6. Was fällt dir sonst noch zu den britischen Inseln ein? (Großbritannien, Irland) Bitte mind. 3 Nennungen!

.....

.....

7. Wie würdest du den Charakter der älteren Dame in diesem Werbespot beschreiben? Kreuze jeweils an!

	Ich stimme vollkommen zu 	Ich stimme eher zu 	Ich stimme eher nicht zu 	Ich stimme gar nicht zu 
lustig bzw. heiter				
frech				
freiheitsliebend				
vornehm				
klug				
anständig				
ehrllich				
cool				
vertrauenswürdig				
liebenswert				
oberflächlich				
höflich				
gesellig				
pünktlich				
furchtsam				

8. Welche Werte werden in diesem Werbespot angesprochen? Kreuze jeweils an!

	Ich stimme vollkommen zu 	Ich stimme eher zu 	Ich stimme eher nicht zu 	Ich stimme gar nicht zu 
Freundschaft				
Harmonie				
Disziplin				
Macht				
Tradition				
Zusammengehörigkeit				
Gesundheit				
Bescheidenheit				
Pflichterfüllung				
Heimat				
Klugheit				
Natur				
Freiheit				
Menschlichkeit				
Tapferkeit				

9. Welche Werte sind dir wichtig? (Nenne bitte mindestens 4!)

.....

.....

10. Welche Werbestrategien bzw. Tricks werden in diesem Werbespot eingesetzt? (Nenne bitte mind. 3!)

.....

.....

.....

11. Wer ist die Zielgruppe für diese Werbung? Wichtig begründe jeweils deine Antwort!

- | | | |
|---------------------------------|--|--|
| ☐ Frauen | ☐ 2-11 Jährige | ☐ arme Leute |
| ☐ Männer | ☐ 12-17 Jährige | ☐ Arbeiterklasse |
| | ☐ 18-25 Jährige | ☐ Mittelschicht |
| | ☐ 25-40 Jährige | ☐ obere Mittelschicht |
| | ☐ 40-60 Jährige | ☐ reiche Leute |
| | ☐ über 60 Jährige | |

Warum?

Warum?

Warum?

.....		
.....		
.....		

12. Was ist die Aufgabe dieser Werbung? (Mehrfachnennungen möglich!)

- | | | |
|--|---|---|
| ☐ zu informieren | ☐ zu unterhalten | ☐ zu überzeugen |
| ☐ Produkte darzustellen | ☐ Geld zu machen | ☐ Wissen zu lehren |

13. Welche Informationen zum Produkt wurden im Werbespot nicht genannt?

Was wurde nicht angesprochen? Nenne bitte mindestens drei Punkte!

.....

.....

.....

14. Würdest du das Produkt kaufen?

- ☐ Ja ☐ Nein

Warum würdest du das Produkt kaufen/ nicht kaufen?

.....

.....

Vielen Dank für deine Mithilfe!

7.2 Statistical Evaluation and Results (SPSS)

T-Test Paired Samples Statistics (only Treatment Group)

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Product Identification A	,9948	386	,07189	,00366
	Product Identification B	,9741	386	,15906	,00810
Pair 2	Identification of Slogan A	,6188	383	,48632	,02485
	Identification of Slogan B	,7023	383	,45782	,02339
Pair 3	Spot Description A	2,6099	382	,53947	,02760
	Spot Description B	2,6440	382	,55078	,02818
Pair 4	Personal Values Advertisement A	4,2994	314	5,43738	,30685
	Personal Values 1 Advertisement B	5,3758	314	7,42667	,41911
Pair 5	Personal Values 2 Advertisement A	7,9389	311	5,02890	,28516
	Personal Values 2 Advertisement B	8,3119	311	7,19515	,40800
Pair 6	Personal Values 3 Advertisement A	8,8095	294	4,29355	,25041
	Personal Values 3 Advertisement B	8,9286	294	4,74593	,27679
Pair 7	Personal Values 4 Advertisement A	9,3416	243	4,65444	,29858
	Personal Values 4 Advertisement B	9,6461	243	5,42704	,34814
Pair 8	Advertising Strategies A	1,7409	386	1,29544	,06594
	Advertising Strategies B	1,4249	386	1,27343	,06482
Pair 9	to inform	,26	374	,439	,023
	to inform	,34	374	,475	,025
Pair 10	to entertain	,24	374	,428	,022
	to entertain	,41	374	,493	,025
Pair 11	to persuade	,70	374	,461	,024
	to persuade	,72	374	,447	,023
Pair 12	for self expression	,82	374	,388	,020
	for self expression	,84	374	,365	,019
Pair 13	to make money	,64	374	,481	,025
	to make money	,57	374	,495	,026
Pair 14	to teach	,03	374	,176	,009
	to teach	,08	374	,276	,014
Pair 15	Omitted Information A	1,8731	386	1,23033	,06262
	Omitted Information B	1,6166	386	1,23715	,06297

T-Test Paired Samples Correlations (only Treatment Group)

		N	Correlation	Sig.
Pair 1	Product Identification A & Product Identification B	386	,215	,000
Pair 2	Identification of Slogan A & Identification of Slogan B	383	-,099	,052
Pair 3	Spot Description A & Spot Description B	382	,282	,000
Pair 4	Personal Values Advertisement A & Personal Values 1 Advertisement B	314	,245	,000
Pair 5	Personal Values 2 Advertisement A & Personal Values 2 Advertisement B	311	,037	,512
Pair 6	Personal Values 3 Advertisement A & Personal Values 3 Advertisement B	294	,051	,381
Pair 7	Personal Values 4 Advertisement A & Personal Values 4 Advertisement B	243	,126	,050
Pair 8	Advertising Strategies A & Advertising Strategies B	386	,344	,000
Pair 9	to inform & to inform	374	,447	,000
Pair 10	to entertain & to entertain	374	,241	,000
Pair 11	to persuade & to persuade	374	,333	,000
Pair 12	for self expression & for self expression	374	,305	,000
Pair 13	to make money & to make money	374	,520	,000
Pair 14	to teach & to teach	374	,055	,286
Pair 15	Omitted Information A & Omitted Information B	386	,521	,000

T-Test Paired Samples Test (only Treatment Group)

		Paired Differences			
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference
					Lower
Pair 1	Product Identification A - Product Identification B	,02073	,15982	,00813	,00473
Pair 2	Identification of Slogan A - Identification of Slogan B	-,08355	,70027	,03578	-,15391
Pair 3	Spot Description A - Spot Description B	-,03403	,65319	,03342	-,09974
Pair 4	Personal Values Advertisement A - Personal Values 1 Advertisement B	-1,07643	8,05813	,45475	-1,97118
Pair 5	Personal Values 2 Advertisement A - Personal Values 2 Advertisement B	-,37299	8,62306	,48897	-1,33511
Pair 6	Personal Values 3 Advertisement A - Personal Values 3 Advertisement B	-,11905	6,23456	,36361	-,83466
Pair 7	Personal Values 4 Advertisement A - Personal Values 4 Advertisement B	-,30453	6,69015	,42917	-1,14992
Pair 8	Advertising Strategies A - Advertising Strategies B	,31606	1,47132	,07489	,16882
Pair 9	to inform - to inform	-,083	,481	,025	-,132
Pair 10	to entertain - to entertain	-,171	,570	,029	-,229
Pair 11	to persuade - to persuade	-,029	,525	,027	-,083
Pair 12	for self expression - for self expression	-,027	,445	,023	-,072
Pair 13	to make money - to make money	,067	,478	,025	,018
Pair 14	to teach - to teach	-,051	,319	,017	-,083
Pair 15	Omitted Information A - Omitted Information B	,25648	1,20778	,06147	,13561

T-Test Paired Samples Test (only Treatment Group)

		Paired Differences	t	df	Sig. (2-tailed)
		95% Confidence Interval of the Difference			
		Upper			
Pair 1	Product Identification A - Product Identification B	,03672	2,548	385	,011
Pair 2	Identification of Slogan A - Identification of Slogan B	-,01320	-2,335	382	,020
Pair 3	Spot Description A - Spot Description B	,03168	-1,018	381	,309
Pair 4	Personal Values Advertisement A - Personal Values 1 Advertisement B	-,18169	-2,367	313	,019
Pair 5	Personal Values 2 Advertisement A - Personal Values 2 Advertisement B	,58913	-,763	310	,446
Pair 6	Personal Values 3 Advertisement A - Personal Values 3 Advertisement B	,59656	-,327	293	,744
Pair 7	Personal Values 4 Advertisement A - Personal Values 4 Advertisement B	,54087	-,710	242	,479
Pair 8	Advertising Strategies A - Advertising Strategies B	,46330	4,220	385	,000
Pair 9	to inform - to inform	-,034	-3,330	373	,001
Pair 10	to entertain - to entertain	-,113	-5,809	373	,000
Pair 11	to persuade - to persuade	,024	-1,084	373	,279
Pair 12	for self expression - for self expression	,018	-1,163	373	,246
Pair 13	to make money - to make money	,115	2,703	373	,007
Pair 14	to teach - to teach	-,018	-3,077	373	,002
Pair 15	Omitted Information A - Omitted Information B	,37734	4,172	385	,000

T-Test Paired Samples Statistics (only Control Group)

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Product Identification A	1,0000 ^a	116	,00000	,00000
	Product Identification B	1,0000 ^a	116	,00000	,00000
Pair 2	Identification of Slogan A	,6552	116	,47737	,04432
	Identification of Slogan B	,7328	116	,44444	,04127
Pair 3	Spot Description A	2,4609	115	,71680	,06684
	Spot Description B	2,4435	115	,73974	,06898
Pair 4	Personal Values Advertisement A	5,5670	97	6,25984	,63559
	Personal Values 1 Advertisement B	6,7216	97	6,67355	,67760
Pair 5	Personal Values 2 Advertisement A	7,8763	97	5,62779	,57142
	Personal Values 2 Advertisement B	7,9381	97	5,84490	,59346
Pair 6	Personal Values 3 Advertisement A	8,5604	91	4,74508	,49742
	Personal Values 3 Advertisement B	8,6923	91	5,51300	,57792
Pair 7	Personal Values 4 Advertisement A	10,1625	80	4,65912	,52091
	Personal Values 4 Advertisement B	9,7125	80	5,44290	,60853
Pair 8	Advertising Strategies A	1,5690	116	1,33985	,12440
	Advertising Strategies B	1,1724	116	1,22493	,11373
Pair 9	to inform	,22	112	,418	,040
	to inform	,40	112	1,111	,105
Pair 10	to entertain	,23	112	,424	,040
	to entertain	,39	112	,491	,046
Pair 11	to persuade	,64	112	,481	,045
	to persuade	,63	112	,486	,046
Pair 12	for self expression	,75	112	,435	,041
	for self expression	,83	112	,377	,036

a. The correlation and t cannot be computed because the standard error of the difference is 0.

T-Test Paired Samples Statistics (only Control Group)

		Mean	N	Std. Deviation	Std. Error Mean
Pair 13	to make money	,59	112	,494	,047
	to make money	,62	112	,489	,046
Pair 14	to teach	,02	110	,134	,013
	to teach	,08	110	,275	,026
Pair 15	Omitted Information A	1,8448	116	1,18398	,10993
	Omitted Information B	1,3362	116	1,20104	,11151

T-Test Paired Samples Correlations (only Control Group)

		N	Correlation	Sig.
Pair 2	Identification of Slogan A & Identification of Slogan B	116	-,069	,460
Pair 3	Spot Description A & Spot Description B	115	,157	,094
Pair 4	Personal Values Advertisement A & Personal Values 1 Advertisement B	97	,394	,000
Pair 5	Personal Values 2 Advertisement A & Personal Values 2 Advertisement B	97	,177	,082
Pair 6	Personal Values 3 Advertisement A & Personal Values 3 Advertisement B	91	,068	,523
Pair 7	Personal Values 4 Advertisement A & Personal Values 4 Advertisement B	80	-,065	,570
Pair 8	Advertising Strategies A & Advertising Strategies B	116	,544	,000
Pair 9	to inform & to inform	112	,096	,313
Pair 10	to entertain & to entertain	112	,251	,008
Pair 11	to persuade & to persuade	112	,231	,014
Pair 12	for self expression & for self expression	112	,508	,000
Pair 13	to make money & to make money	112	,498	,000
Pair 14	to teach & to teach	110	,208	,030
Pair 15	Omitted Information A & Omitted Information B	116	,490	,000

T-Test Paired Samples Test (only Control Group)

		Paired Differences			
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference
					Lower
Pair 2	Identification of Slogan A - Identification of Slogan B	-,07759	,67439	,06262	-,20161
Pair 3	Spot Description A - Spot Description B	,01739	,94574	,08819	-,15731
Pair 4	Personal Values Advertisement A - Personal Values 1 Advertisement B	-1,15464	7,12586	,72352	-2,59082
Pair 5	Personal Values 2 Advertisement A - Personal Values 2 Advertisement B	-,06186	7,35954	,74725	-1,54513
Pair 6	Personal Values 3 Advertisement A - Personal Values 3 Advertisement B	-,13187	7,02568	,73649	-1,59504
Pair 7	Personal Values 4 Advertisement A - Personal Values 4 Advertisement B	,45000	7,38952	,82617	-1,19446
Pair 8	Advertising Strategies A - Advertising Strategies B	,39655	1,22920	,11413	,17048
Pair 9	to inform - to inform	-,179	1,149	,109	-,394
Pair 10	to entertain - to entertain	-,161	,562	,053	-,266
Pair 11	to persuade - to persuade	,018	,600	,057	-,094
Pair 12	for self expression - for self expression	-,080	,406	,038	-,156
Pair 13	to make money - to make money	-,027	,492	,047	-,119
Pair 14	to teach - to teach	-,064	,280	,027	-,117
Pair 15	Omitted Information A - Omitted Information B	,50862	1,20503	,11188	,28700

T-Test Paired Samples Test (only Control Group)

		Paired Differences	t	df	Sig. (2-tailed)
		95% Confidence Interval of the Difference			
		Upper			
Pair 2	Identification of Slogan A - Identification of Slogan B	,04644	-1,239	115	,218
Pair 3	Spot Description A - Spot Description B	,19210	,197	114	,844
Pair 4	Personal Values Advertisement A - Personal Values 1 Advertisement B	,28154	-1,596	96	,114
Pair 5	Personal Values 2 Advertisement A - Personal Values 2 Advertisement B	1,42142	-,083	96	,934
Pair 6	Personal Values 3 Advertisement A - Personal Values 3 Advertisement B	1,33130	-,179	90	,858
Pair 7	Personal Values 4 Advertisement A - Personal Values 4 Advertisement B	2,09446	,545	79	,588
Pair 8	Advertising Strategies A - Advertising Strategies B	,62262	3,475	115	,001
Pair 9	to inform - to inform	,036	-1,645	111	,103
Pair 10	to entertain - to entertain	-,055	-3,024	111	,003
Pair 11	to persuade - to persuade	,130	,315	111	,753
Pair 12	for self expression - for self expression	-,004	-2,096	111	,038
Pair 13	to make money - to make money	,065	-,576	111	,566
Pair 14	to teach - to teach	-,011	-2,382	109	,019
Pair 15	Omitted Information A - Omitted Information B	,73024	4,546	115	,000

How do you like Advertisement A?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	very good	88	13,5	17,6	17,6
	good	200	30,6	40,0	57,6
	moderate	179	27,4	35,8	93,4
	not at all	33	5,0	6,6	100,0
	Total	500	76,5	100,0	
Missing	System	154	23,5		
Total		654	100,0		

How do you like Advertisement B?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	very good	50	7,6	10,0	10,0
	good	164	25,1	32,7	42,6
	moderate	184	28,1	36,7	79,3
	not at all	104	15,9	20,7	100,0
	Total	502	76,8	100,0	
Missing	System	152	23,2		
Total		654	100,0		

What do you like? 1 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	product & presentation	102	15,6	28,9	28,9
	slogan	18	2,8	5,1	34,0
	editing techniques	16	2,4	4,5	38,5
	music & sounds	40	6,1	11,3	49,9
	nature & animals	141	21,6	39,9	89,8
	location & atmosphere	29	4,4	8,2	98,0
	characters	5	,8	1,4	99,4
	humour	1	,2	,3	99,7
	other	1	,2	,3	100,0
	Total	353	54,0	100,0	
Missing	System	301	46,0		
Total		654	100,0		

What do you like? 2 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	product & presentation	76	11,6	33,5	33,5
	slogan	6	,9	2,6	36,1
	editing techniques	8	1,2	3,5	39,6
	music & sounds	30	4,6	13,2	52,9
	nature & animals	63	9,6	27,8	80,6
	location & atmosphere	33	5,0	14,5	95,2
	characters	6	,9	2,6	97,8
	humour	3	,5	1,3	99,1
	other	2	,3	,9	100,0
	Total	227	34,7	100,0	
Missing	System	427	65,3		
Total		654	100,0		

What do you not like? 1 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	product & presentation	42	6,4	20,3	20,3
	editing techniques	35	5,4	16,9	37,2
	music & sounds	35	5,4	16,9	54,1
	silence	9	1,4	4,3	58,5
	darkness	25	3,8	12,1	70,5
	no nature	13	2,0	6,3	76,8
	incoherence & inaccuracy	35	5,4	16,9	93,7
	other	13	2,0	6,3	100,0
	Total	207	31,7	100,0	
Missing	System	447	68,3		
Total		654	100,0		

What do you not like? 2 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	product & presentation	13	2,0	33,3	33,3
	editing techniques	1	,2	2,6	35,9
	music & sounds	12	1,8	30,8	66,7
	silence	4	,6	10,3	76,9
	darkness	3	,5	7,7	84,6
	no nature	1	,2	2,6	87,2
	incoherence & inaccuracy	2	,3	5,1	92,3
	other	3	,5	7,7	100,0
	Total	39	6,0	100,0	
Missing	System	615	94,0		
Total		654	100,0		

What do you like? 1 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	product & presentation	17	2,6	6,5	6,5
	slogan	1	,2	,4	6,9
	editing techniques	2	,3	,8	7,7
	music & sounds	3	,5	1,1	8,8
	nature & animals	4	,6	1,5	10,3
	location & atmosphere	12	1,8	4,6	14,9
	characters	43	6,6	16,5	31,4
	humour	173	26,5	66,3	97,7
	other	6	,9	2,3	100,0
	Total	261	39,9	100,0	
Missing	System	393	60,1		
Total		654	100,0		

What do you like? 2 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	product & presentation	24	3,7	13,1	13,1
	slogan	1	,2	,5	13,7
	editing techniques	2	,3	1,1	14,8
	music & sounds	5	,8	2,7	17,5
	nature & animals	3	,5	1,6	19,1
	location & atmosphere	9	1,4	4,9	24,0
	characters	43	6,6	23,5	47,5
	humour	92	14,1	50,3	97,8
	other	4	,6	2,2	100,0
	Total	183	28,0	100,0	
Missing	System	471	72,0		
Total		654	100,0		

What do you not like? 1 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	product & presentation	39	6,0	15,5	15,5
	editing techniques	13	2,0	5,2	20,6
	music & sounds	4	,6	1,6	22,2
	silence	4	,6	1,6	23,8
	darkness	3	,5	1,2	25,0
	no nature	2	,3	,8	25,8
	harshness & authority	67	10,2	26,6	52,4
	incoherence & inaccuracy	102	15,6	40,5	92,9
	other	18	2,8	7,1	100,0
	Total	252	38,5	100,0	
Missing	System	402	61,5		
Total		654	100,0		

What do you not like? 2 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	product & presentation	23	3,5	36,5	36,5
	editing techniques	6	,9	9,5	46,0
	music & sounds	6	,9	9,5	55,6
	no nature	2	,3	3,2	58,7
	harshness & authority	3	,5	4,8	63,5
	incoherence & inaccuracy	13	2,0	20,6	84,1
	other	10	1,5	15,9	100,0
	Total	63	9,6	100,0	
Missing	System	591	90,4		
Total		654	100,0		

Means Case Processing Summary (What does Advertisement A represent?)

	Cases					
	Included		Excluded		Total	
	N	Percent	N	Percent	N	Percent
patriotism	500	76,5%	154	23,5%	654	100,0%
good manners	500	76,5%	154	23,5%	654	100,0%
high alcohol consumption	500	76,5%	154	23,5%	654	100,0%
polite gentlemen	491	75,1%	163	24,9%	654	100,0%
rough & wild country	501	76,6%	153	23,4%	654	100,0%
conservative & old-fashioned people	499	76,3%	155	23,7%	654	100,0%
countryside & gardens important	498	76,1%	156	23,9%	654	100,0%
queen & monarchy	496	75,8%	158	24,2%	654	100,0%
calm & serene people	500	76,5%	154	23,5%	654	100,0%
settled, white & catholic population	494	75,5%	160	24,5%	654	100,0%
folk customs & down-to-earthness important	493	75,4%	161	24,6%	654	100,0%
simple, easy & straight people	495	75,7%	159	24,3%	654	100,0%
rough & adverse weather	499	76,3%	155	23,7%	654	100,0%
flag important symbol	496	75,8%	158	24,2%	654	100,0%
hierachy & class differences	495	75,7%	159	24,3%	654	100,0%

Report (What does Advertisement A represent?)

	patriotism	good manners	high alcohol consumption	polite gentlemen	rough & wild country
Mean	3,18	2,30	3,29	2,42	3,39
N	500	500	500	491	501
Std. Deviation	,824	,854	,832	,883	,809

Report (What does Advertisement A represent?)

	conservative & old-fashioned people	countryside & gardens important	queen & monarchy	calm & serene people	settled, white & catholic population
Mean	2,26	2,69	1,75	3,03	2,10
N	499	498	496	500	494
Std. Deviation	,881	1,009	,931	,954	,988

Report (What does Advertisement A represent?)

	folk customs & down-to-earthness important	simple, easy & straight people	rough & adverse weather	flag important symbol	hierachy & class differences
Mean	2,67	2,88	2,84	2,13	1,97
N	493	495	499	496	495
Std. Deviation	,978	,875	1,004	1,322	,899

Means Case Processing Summary (What does Advertisement B represent?)

	Cases					
	Included		Excluded		Total	
	N	Percent	N	Percent	N	Percent
patriotism	494	75,5%	160	24,5%	654	100,0%
good manners	498	76,1%	156	23,9%	654	100,0%
high alcohol consumption	499	76,3%	155	23,7%	654	100,0%
polite gentlemen	493	75,4%	161	24,6%	654	100,0%
rough & wild country	495	75,7%	159	24,3%	654	100,0%
conservative & old-fashioned people	497	76,0%	157	24,0%	654	100,0%
countryside & gardens important	494	75,5%	160	24,5%	654	100,0%
queen & monarchy	496	75,8%	158	24,2%	654	100,0%
calm & serene people	496	75,8%	158	24,2%	654	100,0%
settled, white & catholic population	496	75,8%	158	24,2%	654	100,0%
folk customs & down-to-earthness important	496	75,8%	158	24,2%	654	100,0%
simple, easy & straight people	495	75,7%	159	24,3%	654	100,0%
rough & adverse weather	496	75,8%	158	24,2%	654	100,0%
flag important symbol	494	75,5%	160	24,5%	654	100,0%
hierachy & class differences	493	75,4%	161	24,6%	654	100,0%

Report (What does Advertisement B represent?)

	patriotism	good manners	high alcohol consumption	polite gentlemen	rough & wild country
Mean	3,10	3,66	1,56	2,54	1,74
N	494	498	499	493	495
Std. Deviation	,931	,652	,865	,976	,887

Report (What does Advertisement B represent?)

	conservative & old-fashioned people	countryside & gardens important	queen & monarchy	calm & serene people	settled, white & catholic population
Mean	2,80	2,16	2,66	2,72	2,29
N	497	494	496	496	496
Std. Deviation	,964	,999	1,142	,976	1,079

Report (What does Advertisement B represent?)

	folk customs & down-to-earthness important	simple, easy & straight people	rough & adverse weather	flag important symbol	hierachy & class differences
Mean	2,01	2,36	2,26	2,16	2,57
N	496	495	496	494	493
Std. Deviation	,978	,982	1,066	1,033	1,070

What else comes to your mind when you think about the British Isles? 1 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	queen & monarchy	35	5,4	9,7	9,7
	economy & education	3	,5	,8	10,6
	patriotism & traditions	8	1,2	2,2	12,8
	etiquette & manners	15	2,3	4,2	17,0
	nightlife & alcohol consumption	21	3,2	5,8	22,8
	music	7	1,1	1,9	24,8
	food & beverages	18	2,8	5,0	29,8
	sport	4	,6	1,1	30,9
	weather	57	8,7	15,9	46,8
	landscape & nature	66	10,1	18,4	65,2
	sheep & goats	8	1,2	2,2	67,4
	traditional clothing	3	,5	,8	68,2
	british/irish look	2	,3	,6	68,8
	films & legends	12	1,8	3,3	72,1
	transport & vehicles	6	,9	1,7	73,8
	famous cities	15	2,3	4,2	78,0
	sights & icons	25	3,8	7,0	85,0
	location & size	27	4,1	7,5	92,5
	english language	18	2,8	5,0	97,5
	product from advertisement	9	1,4	2,5	100,0
	Total	359	54,9	100,0	
Missing	System	295	45,1		
Total		654	100,0		

What else comes to your mind when you think about the British Isles? 2 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	queen & monarchy	25	3,8	7,5	7,5
	economy & education	3	,5	,9	8,4
	patriotism & traditions	12	1,8	3,6	11,9
	etiquette & manners	19	2,9	5,7	17,6
	nightlife & alcohol consumption	21	3,2	6,3	23,9
	music	5	,8	1,5	25,4
	food & beverages	24	3,7	7,2	32,5
	sport	5	,8	1,5	34,0
	weather	42	6,4	12,5	46,6
	landscape & nature	60	9,2	17,9	64,5
	sheep & goats	5	,8	1,5	66,0
	traditional clothing	5	,8	1,5	67,5
	british/irish look	2	,3	,6	68,1
	films & legends	10	1,5	3,0	71,0
	transport & vehicles	8	1,2	2,4	73,4
	famous cities	18	2,8	5,4	78,8
	sights & icons	19	2,9	5,7	84,5
	location & size	28	4,3	8,4	92,8
	english language	11	1,7	3,3	96,1
	product from advertisement	13	2,0	3,9	100,0
	Total	335	51,2	100,0	
Missing	System	319	48,8		
Total		654	100,0		

What else comes to your mind when you think about the British Isles? 3 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	queen & monarchy	21	3,2	6,5	6,5
	economy & education	9	1,4	2,8	9,3
	patriotism & traditions	10	1,5	3,1	12,4
	etiquette & manners	23	3,5	7,1	19,5
	nightlife & alcohol consumption	12	1,8	3,7	23,2
	music	5	,8	1,5	24,8
	food & beverages	24	3,7	7,4	32,2
	sport	6	,9	1,9	34,1
	weather	40	6,1	12,4	46,4
	landscape & nature	62	9,5	19,2	65,6
	sheep & goats	4	,6	1,2	66,9
	traditional clothing	5	,8	1,5	68,4
	british/irish look	2	,3	,6	69,0
	films & legends	12	1,8	3,7	72,8
	transport & vehicles	3	,5	,9	73,7
	famous cities	18	2,8	5,6	79,3
	sights & icons	17	2,6	5,3	84,5
	location & size	23	3,5	7,1	91,6
	english language	13	2,0	4,0	95,7
	product from advertisement	14	2,1	4,3	100,0
	Total	323	49,4	100,0	
Missing	System	331	50,6		
Total		654	100,0		

What else comes to your mind when you think about the British Isles? 1 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	queen & monarchy	71	10,9	20,4	20,4
	economy & education	2	,3	,6	21,0
	patriotism & traditions	5	,8	1,4	22,4
	etiquette & manners	44	6,7	12,6	35,1
	nightlife & alcohol consumption	5	,8	1,4	36,5
	music	3	,5	,9	37,4
	food & beverages	21	3,2	6,0	43,4
	sport	9	1,4	2,6	46,0
	weather	35	5,4	10,1	56,0
	landscape & nature	22	3,4	6,3	62,4
	sheep & goats	6	,9	1,7	64,1
	british/irish look	1	,2	,3	64,4
	films & legends	9	1,4	2,6	67,0
	transport & vehicles	22	3,4	6,3	73,3
	famous cities	21	3,2	6,0	79,3
	sights & icons	29	4,4	8,3	87,6
	location & size	20	3,1	5,7	93,4
	english language	16	2,4	4,6	98,0
	product from advertisement	7	1,1	2,0	100,0
	Total	348	53,2	100,0	
Missing	System	306	46,8		
Total		654	100,0		

What else comes to your mind when you think about the British Isles? 2 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	queen & monarchy	51	7,8	15,8	15,8
	economy & education	3	,5	,9	16,7
	patriotism & traditions	7	1,1	2,2	18,9
	etiquette & manners	37	5,7	11,5	30,3
	nightlife & alcohol consumption	4	,6	1,2	31,6
	music	4	,6	1,2	32,8
	food & beverages	24	3,7	7,4	40,2
	sport	6	,9	1,9	42,1
	weather	36	5,5	11,1	53,3
	landscape & nature	16	2,4	5,0	58,2
	sheep & goats	4	,6	1,2	59,4
	traditional clothing	2	,3	,6	60,1
	british/irish look	1	,2	,3	60,4
	films & legends	11	1,7	3,4	63,8
	transport & vehicles	22	3,4	6,8	70,6
	famous cities	16	2,4	5,0	75,5
	sights & icons	34	5,2	10,5	86,1
	location & size	23	3,5	7,1	93,2
	english language	12	1,8	3,7	96,9
	product from advertisement	10	1,5	3,1	100,0
	Total	323	49,4	100,0	
Missing	System	331	50,6		
Total		654	100,0		

What else comes to your mind when you think about the British Isles? 3 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	queen & monarchy	34	5,2	11,7	11,7
	economy & education	10	1,5	3,4	15,2
	patriotism & traditions	5	,8	1,7	16,9
	etiquette & manners	22	3,4	7,6	24,5
	nightlife & alcohol consumption	4	,6	1,4	25,9
	music	2	,3	,7	26,6
	food & beverages	23	3,5	7,9	34,5
	sport	5	,8	1,7	36,2
	weather	26	4,0	9,0	45,2
	landscape & nature	16	2,4	5,5	50,7
	sheep & goats	5	,8	1,7	52,4
	traditional clothing	2	,3	,7	53,1
	british/irish look	2	,3	,7	53,8
	films & legends	14	2,1	4,8	58,6
	transport & vehicles	27	4,1	9,3	67,9
	famous cities	12	1,8	4,1	72,1
	sights & icons	25	3,8	8,6	80,7
	location & size	26	4,0	9,0	89,7
	english language	11	1,7	3,8	93,4
	product from advertisement	19	2,9	6,6	100,0
	Total	290	44,3	100,0	
Missing	System	364	55,7		
Total		654	100,0		

Means Case Processing Summary (How would you describe the main character in Advertisement A?)

	Cases					
	Included		Excluded		Total	
	N	Percent	N	Percent	N	Percent
humorous	496	75,8%	158	24,2%	654	100,0%
cheeky	493	75,4%	161	24,6%	654	100,0%
libertarian	499	76,3%	155	23,7%	654	100,0%
noble	492	75,2%	162	24,8%	654	100,0%
smart	493	75,4%	161	24,6%	654	100,0%
decent	495	75,7%	159	24,3%	654	100,0%
honest	491	75,1%	163	24,9%	654	100,0%
cool	496	75,8%	158	24,2%	654	100,0%
reliable	495	75,7%	159	24,3%	654	100,0%
likable	496	75,8%	158	24,2%	654	100,0%
superficial	491	75,1%	163	24,9%	654	100,0%
polite	491	75,1%	163	24,9%	654	100,0%
sociable	494	75,5%	160	24,5%	654	100,0%
punctual	487	74,5%	167	25,5%	654	100,0%
fearful	491	75,1%	163	24,9%	654	100,0%

Report (How would you describe the main character in Advertisement A?)

	humorous	cheeky	libertarian	noble	smart	decent	honest
Mean	3,29	2,17	3,31	2,40	2,59	2,79	2,85
N	496	493	499	492	493	495	491
Std. Deviation	,788	,885	,793	1,642	,828	,897	,837

Report (How would you describe the main character in Advertisement A?)

	cool	reliable	likable	superficial	polite	sociable
Mean	3,00	2,72	2,71	2,08	2,97	3,52
N	496	495	496	491	491	494
Std. Deviation	,923	,873	,850	,950	,874	,787

Report (How would you describe the main character in Advertisement A?)

	punctual	fearful
Mean	2,34	1,96
N	487	491
Std. Deviation	,879	,959

Means Case Processing Summary (How would you describe the main character in Advertisement B?)

	Cases					
	Included		Excluded		Total	
	N	Percent	N	Percent	N	Percent
humorous	495	75,7%	159	24,3%	654	100,0%
cheeky	497	76,0%	157	24,0%	654	100,0%
libertarian	494	75,5%	160	24,5%	654	100,0%
noble	496	75,8%	158	24,2%	654	100,0%
smart	496	75,8%	158	24,2%	654	100,0%
decent	498	76,1%	156	23,9%	654	100,0%
honest	495	75,7%	159	24,3%	654	100,0%
cool	493	75,4%	161	24,6%	654	100,0%
reliable	496	75,8%	158	24,2%	654	100,0%
likable	492	75,2%	162	24,8%	654	100,0%
superficial	492	75,2%	162	24,8%	654	100,0%
polite	493	75,4%	161	24,6%	654	100,0%
sociable	493	75,4%	161	24,6%	654	100,0%
punctual	497	76,0%	157	24,0%	654	100,0%
fearful	494	75,5%	160	24,5%	654	100,0%

Report (How would you describe the main character in Advertisement B?)

	humorous	cheeky	libertarian	noble	smart	decent	honest
Mean	1,69	2,11	2,11	3,60	3,06	3,56	2,82
N	495	497	494	496	496	498	495
Std. Deviation	,850	1,063	,930	,787	,957	,788	,962

Report (How would you describe the main character in Advertisement B?)

	cool	reliable	likable	superficial	polite	sociable
Mean	1,58	2,23	1,94	3,02	2,80	2,25
N	493	496	492	492	493	493
Std. Deviation	,861	,931	,892	1,060	1,067	,973

Report (How would you describe the main character in Advertisement B?)

	punctual	fearful
Mean	3,26	2,47
N	497	494
Std. Deviation	1,023	1,120

Means Case Processing Summary (What values are represented in this message? A)

	Cases					
	Included		Excluded		Total	
	N	Percent	N	Percent	N	Percent
friendship	499	76,3%	155	23,7%	654	100,0%
harmony	496	75,8%	158	24,2%	654	100,0%
discipline	496	75,8%	158	24,2%	654	100,0%
power	492	75,2%	162	24,8%	654	100,0%
tradition	497	76,0%	157	24,0%	654	100,0%
togetherness	496	75,8%	158	24,2%	654	100,0%
health	496	75,8%	158	24,2%	654	100,0%
modesty	493	75,4%	161	24,6%	654	100,0%
performance of one's duty	492	75,2%	162	24,8%	654	100,0%
habitat	498	76,1%	156	23,9%	654	100,0%
wisdom	489	74,8%	165	25,2%	654	100,0%
nature	498	76,1%	156	23,9%	654	100,0%
freedom	499	76,3%	155	23,7%	654	100,0%
humanity	497	76,0%	157	24,0%	654	100,0%
bravery	495	75,7%	159	24,3%	654	100,0%

Report (What values are represented in this message? A)

	friendship	harmony	discipline	power	tradition	togetherness
Mean	3,49	3,40	2,14	1,90	3,27	3,51
N	499	496	496	492	497	496
Std. Deviation	,802	,782	,905	,938	,848	,752

Report (What values are represented in this message? A)

	health	modesty	performance of one's duty	habitat	wisdom	nature	freedom
Mean	2,41	2,32	2,06	3,56	2,19	3,59	3,55
N	496	493	492	498	489	498	499
Std. Deviation	1,005	,913	,916	,724	,895	,690	,705

Report (What values are represented in this message? A)

	humanity	bravery
Mean	3,31	2,30
N	497	495
Std. Deviation	,833	,996

Means Case Processing Summary (What values are represented in this message? B)

	Cases					
	Included		Excluded		Total	
	N	Percent	N	Percent	N	Percent
friendship	493	75,4%	161	24,6%	654	100,0%
harmony	493	75,4%	161	24,6%	654	100,0%
discipline	493	75,4%	161	24,6%	654	100,0%
power	492	75,2%	162	24,8%	654	100,0%
tradition	494	75,5%	160	24,5%	654	100,0%
togetherness	493	75,4%	161	24,6%	654	100,0%
health	492	75,2%	162	24,8%	654	100,0%
modesty	487	74,5%	167	25,5%	654	100,0%
performance of one's duty	492	75,2%	162	24,8%	654	100,0%
habitat	493	75,4%	161	24,6%	654	100,0%
wisdom	494	75,5%	160	24,5%	654	100,0%
nature	493	75,4%	161	24,6%	654	100,0%
freedom	492	75,2%	162	24,8%	654	100,0%
humanity	492	75,2%	162	24,8%	654	100,0%
bravery	494	75,5%	160	24,5%	654	100,0%

Report (What values are represented in this message? B)

	friendship	harmony	discipline	power	tradition	togetherness
Mean	2,09	2,31	3,72	3,15	3,32	2,51
N	493	493	493	492	494	493
Std. Deviation	1,665	,961	,603	,983	1,000	,993

Report (What values are represented in this message? B)

	health	modesty	performance of one's duty	habitat	wisdom	nature	freedom
Mean	2,07	2,42	2,99	3,17	2,61	1,88	2,10
N	492	487	492	493	494	493	492
Std. Deviation	,999	1,041	1,033	,989	1,050	,953	1,697

Report (What values are represented in this message? B)

	humanity	bravery
Mean	2,34	2,16
N	492	494
Std. Deviation	1,029	1,004

Personal Values 1 Advertisement A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	friendship & family	269	41,1	60,6	60,6
	harmony	8	1,2	1,8	62,4
	discipline	4	,6	,9	63,3
	power	6	,9	1,4	64,6
	tradition	13	2,0	2,9	67,6
	togetherness	8	1,2	1,8	69,4
	health	18	2,8	4,1	73,4
	performance of one's duty	2	,3	,5	73,9
	habitat	21	3,2	4,7	78,6
	widsom	1	,2	,2	78,8
	nature	19	2,9	4,3	83,1
	freedom	24	3,7	5,4	88,5
	humanity	9	1,4	2,0	90,5
	bravery	3	,5	,7	91,2
	love & loyalty	4	,6	,9	92,1
	friendliness	23	3,5	5,2	97,3
	honesty	1	,2	,2	97,5
	other	11	1,7	2,5	100,0
	Total	444	67,9	100,0	
Missing	System	210	32,1		
Total		654	100,0		

Personal Values 2 Advertisement A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	friendship & family	56	8,6	13,2	13,2
	harmony	47	7,2	11,1	24,3
	discipline	12	1,8	2,8	27,1
	power	2	,3	,5	27,6
	tradition	33	5,0	7,8	35,4
	togetherness	33	5,0	7,8	43,2
	health	54	8,3	12,7	55,9
	modesty	1	,2	,2	56,1
	habitat	38	5,8	9,0	65,1
	widsom	2	,3	,5	65,6
	nature	36	5,5	8,5	74,1
	freedom	41	6,3	9,7	83,7
	humanity	19	2,9	4,5	88,2
	bravery	1	,2	,2	88,4
	love & loyalty	11	1,7	2,6	91,0
	friendliness	16	2,4	3,8	94,8
	honesty	18	2,8	4,2	99,1
	trust	3	,5	,7	99,8
	other	1	,2	,2	100,0
	Total	424	64,8	100,0	
Missing	System	230	35,2		
Total		654	100,0		

Personal Values 3 Advertisement A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	friendship & family	30	4,6	7,3	7,3
	harmony	27	4,1	6,5	13,8
	discipline	12	1,8	2,9	16,7
	power	2	,3	,5	17,2
	tradition	28	4,3	6,8	24,0
	togetherness	39	6,0	9,4	33,4
	health	65	9,9	15,7	49,2
	modesty	5	,8	1,2	50,4
	performance of one's duty	5	,8	1,2	51,6
	habitat	49	7,5	11,9	63,4
	widsom	4	,6	1,0	64,4
	nature	55	8,4	13,3	77,7
	freedom	50	7,6	12,1	89,8
	humanity	15	2,3	3,6	93,5
	love & loyalty	6	,9	1,5	94,9
	friendliness	8	1,2	1,9	96,9
	honesty	4	,6	1,0	97,8
	trust	3	,5	,7	98,5
	other	6	,9	1,5	100,0
	Total	413	63,1	100,0	
Missing	System	241	36,9		
Total		654	100,0		

Personal Values 4 Advertisement A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	friendship & family	25	3,8	6,7	6,7
	harmony	32	4,9	8,5	15,2
	discipline	4	,6	1,1	16,3
	power	2	,3	,5	16,8
	tradition	19	2,9	5,1	21,9
	togetherness	40	6,1	10,7	32,5
	health	33	5,0	8,8	41,3
	modesty	1	,2	,3	41,6
	performance of one's duty	11	1,7	2,9	44,5
	habitat	38	5,8	10,1	54,7
	widsom	5	,8	1,3	56,0
	nature	45	6,9	12,0	68,0
	freedom	52	8,0	13,9	81,9
	humanity	29	4,4	7,7	89,6
	bravery	9	1,4	2,4	92,0
	love & loyalty	3	,5	,8	92,8
	friendliness	6	,9	1,6	94,4
	honesty	5	,8	1,3	95,7
	trust	1	,2	,3	96,0
	other	15	2,3	4,0	100,0
	Total	375	57,3	100,0	
Missing	System	279	42,7		
Total		654	100,0		

Personal Values 1 Advertisement B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	friendship & family	246	37,6	58,4	58,4
	harmony	17	2,6	4,0	62,5
	discipline	14	2,1	3,3	65,8
	power	4	,6	1,0	66,7
	tradition	10	1,5	2,4	69,1
	togetherness	3	,5	,7	69,8
	health	23	3,5	5,5	75,3
	performance of one's duty	2	,3	,5	75,8
	habitat	10	1,5	2,4	78,1
	widsom	5	,8	1,2	79,3
	nature	14	2,1	3,3	82,7
	freedom	12	1,8	2,9	85,5
	humanity	5	,8	1,2	86,7
	bravery	3	,5	,7	87,4
	love & loyalty	6	,9	1,4	88,8
	friendliness	36	5,5	8,6	97,4
	honesty	1	,2	,2	97,6
	trust	2	,3	,5	98,1
	other	8	1,2	1,9	100,0
	Total	421	64,4	100,0	
Missing	System	233	35,6		
Total		654	100,0		

Personal Values 2 Advertisement B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	friendship & family	58	8,9	13,9	13,9
	harmony	56	8,6	13,4	27,3
	discipline	20	3,1	4,8	32,1
	power	8	1,2	1,9	34,0
	tradition	26	4,0	6,2	40,2
	togetherness	28	4,3	6,7	46,9
	health	58	8,9	13,9	60,8
	modesty	2	,3	,5	61,2
	performance of one's duty	3	,5	,7	62,0
	habitat	34	5,2	8,1	70,1
	widsom	1	,2	,2	70,3
	nature	28	4,3	6,7	77,0
	freedom	31	4,7	7,4	84,4
	humanity	18	2,8	4,3	88,8
	bravery	3	,5	,7	89,5
	love & loyalty	11	1,7	2,6	92,1
	friendliness	13	2,0	3,1	95,2
	honesty	10	1,5	2,4	97,6
	trust	5	,8	1,2	98,8
	other	5	,8	1,2	100,0
	Total	418	63,9	100,0	
Missing	System	236	36,1		
Total		654	100,0		

Personal Values 3 Advertisement B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	friendship & family	26	4,0	6,5	6,5
	harmony	26	4,0	6,5	12,9
	discipline	15	2,3	3,7	16,6
	power	8	1,2	2,0	18,6
	tradition	32	4,9	7,9	26,6
	togetherness	24	3,7	6,0	32,5
	health	61	9,3	15,1	47,6
	modesty	5	,8	1,2	48,9
	performance of one's duty	2	,3	,5	49,4
	habitat	53	8,1	13,2	62,5
	widsom	6	,9	1,5	64,0
	nature	43	6,6	10,7	74,7
	freedom	47	7,2	11,7	86,4
	humanity	18	2,8	4,5	90,8
	bravery	2	,3	,5	91,3
	love & loyalty	6	,9	1,5	92,8
	friendliness	6	,9	1,5	94,3
	honesty	11	1,7	2,7	97,0
	trust	3	,5	,7	97,8
	other	9	1,4	2,2	100,0
	Total	403	61,6	100,0	
Missing	System	251	38,4		
Total		654	100,0		

Personal Values 4 Advertisement B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	friendship & family	19	2,9	5,2	5,2
	harmony	24	3,7	6,6	11,8
	discipline	6	,9	1,7	13,5
	power	2	,3	,6	14,0
	tradition	22	3,4	6,1	20,1
	togetherness	28	4,3	7,7	27,8
	health	38	5,8	10,5	38,3
	modesty	5	,8	1,4	39,7
	performance of one's duty	9	1,4	2,5	42,1
	habitat	39	6,0	10,7	52,9
	widsom	13	2,0	3,6	56,5
	nature	30	4,6	8,3	64,7
	freedom	51	7,8	14,0	78,8
	humanity	26	4,0	7,2	86,0
	bravery	9	1,4	2,5	88,4
	love & loyalty	8	1,2	2,2	90,6
	friendliness	15	2,3	4,1	94,8
	honesty	11	1,7	3,0	97,8
	trust	1	,2	,3	98,1
	other	7	1,1	1,9	100,0
	Total	363	55,5	100,0	
Missing	System	291	44,5		
Total		654	100,0		

Advertising Strategies 1 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	nature	199	30,4	54,8	54,8
	humour	3	,5	,8	55,6
	values	31	4,7	8,5	64,2
	atmosphere	13	2,0	3,6	67,8
	characters	13	2,0	3,6	71,3
	distraction & omission	2	,3	,6	71,9
	editing & music	46	7,0	12,7	84,6
	slogan	17	2,6	4,7	89,3
	product presentation	38	5,8	10,5	99,7
	other	1	,2	,3	100,0
	Total	363	55,5	100,0	
Missing	System	291	44,5		
Total		654	100,0		

Advertising Strategies 2 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	nature	91	13,9	29,4	29,4
	humour	2	,3	,6	30,1
	values	59	9,0	19,1	49,2
	atmosphere	36	5,5	11,7	60,8
	characters	23	3,5	7,4	68,3
	distraction & omission	4	,6	1,3	69,6
	editing & music	41	6,3	13,3	82,8
	slogan	7	1,1	2,3	85,1
	product presentation	46	7,0	14,9	100,0
	Total	309	47,2	100,0	
Missing	System	345	52,8		
Total		654	100,0		

Advertising Strategies 3 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	nature	43	6,6	18,6	18,6
	humour	1	,2	,4	19,0
	values	35	5,4	15,2	34,2
	atmosphere	13	2,0	5,6	39,8
	characters	30	4,6	13,0	52,8
	distraction & omission	30	4,6	13,0	65,8
	editing & music	22	3,4	9,5	75,3
	slogan	23	3,5	10,0	85,3
	product presentation	34	5,2	14,7	100,0
	Total	231	35,3	100,0	
Missing	System	423	64,7		
Total		654	100,0		

Advertising Strategies 1 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	nature	10	1,5	3,5	3,5
	humour	75	11,5	26,0	29,4
	values	61	9,3	21,1	50,5
	atmosphere	3	,5	1,0	51,6
	characters	33	5,0	11,4	63,0
	distraction & omission	46	7,0	15,9	78,9
	editing & music	30	4,6	10,4	89,3
	slogan	5	,8	1,7	91,0
	product presentation	26	4,0	9,0	100,0
	Total	289	44,2	100,0	
Missing	System	365	55,8		
Total		654	100,0		

Advertising Strategies 2 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	nature	6	,9	2,9	2,9
	humour	17	2,6	8,1	11,0
	values	57	8,7	27,1	38,1
	atmosphere	6	,9	2,9	41,0
	characters	49	7,5	23,3	64,3
	distraction & omission	26	4,0	12,4	76,7
	editing & music	20	3,1	9,5	86,2
	slogan	6	,9	2,9	89,0
	product presentation	23	3,5	11,0	100,0
	Total	210	32,1	100,0	
Missing	System	444	67,9		
Total		654	100,0		

Advertising Strategies 3 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	nature	14	2,1	10,3	10,3
	values	24	3,7	17,6	27,9
	atmosphere	2	,3	1,5	29,4
	characters	27	4,1	19,9	49,3
	distraction & omission	23	3,5	16,9	66,2
	editing & music	8	1,2	5,9	72,1
	slogan	19	2,9	14,0	86,0
	product presentation	16	2,4	11,8	97,8
	other	3	,5	2,2	100,0
	Total	136	20,8	100,0	
Missing	System	518	79,2		
Total		654	100,0		

Gender of Target Audience A

		Responses		Percent of Cases
		N	Percent	
Gender of Target Audience A ^a	women	136	21,9%	27,5%
	men	484	78,1%	97,8%
Total		620	100,0%	125,3%

a. Dichotomy group tabulated at value 1.

Gender of Target Audience B

		Responses		Percent of Cases
		N	Percent	
Gender of Target Audience B ^a	women	395	49,8%	81,3%
	men	398	50,2%	81,9%
Total		793	100,0%	163,2%

a. Dichotomy group tabulated at value 1.

Why did you make your choice concerning gender? 1 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	product for everyone	82	12,5	21,0	21,0
	men higher consumption	199	30,4	51,0	72,1
	gender of protagonist	96	14,7	24,6	96,7
	other	13	2,0	3,3	100,0
	Total	390	59,6	100,0	
Missing	System	264	40,4		
Total		654	100,0		

Why did you make your choice concerning gender? 1 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	product for everyone	187	28,6	57,2	57,2
	men higher consumption	25	3,8	7,6	64,8
	women higher consumption	10	1,5	3,1	67,9
	gender of protagonist	80	12,2	24,5	92,4
	other	25	3,8	7,6	100,0
	Total	327	50,0	100,0	
Missing	System	327	50,0		
Total		654	100,0		

Age of Target Audience A

		Responses		Percent of Cases
		N	Percent	
Age of Target Audience A ^a	2-11-year-olds	7	,8%	1,4%
	12-17-year-olds	47	5,2%	9,5%
	18-25-year-olds	317	35,0%	64,0%
	25-40-year-olds	325	35,9%	65,7%
	40-60-year-olds	145	16,0%	29,3%
	60 and up	65	7,2%	13,1%
Total		906	100,0%	183,0%

a. Dichotomy group tabulated at value 1.

Age of Target Audience B

		Responses		Percent of Cases
		N	Percent	
Age of Target Audience B ^a	2-11-year-olds	110	9,0%	22,6%
	12-17-year-olds	263	21,6%	54,1%
	18-25-year-olds	260	21,3%	53,5%
	25-40-year-olds	271	22,2%	55,8%
	40-60-year-olds	180	14,8%	37,0%
	60 and up	134	11,0%	27,6%
Total		1218	100,0%	250,6%

a. Dichotomy group tabulated at value 1.

Why did you make your choice concerning age? 2 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	product for everyone	6	,9	1,7	1,7
	higher consumption	138	21,1	38,3	40,0
	age of protagonist	74	11,3	20,6	60,6
	age limit	132	20,2	36,7	97,2
	other	10	1,5	2,8	100,0
	Total	360	55,0	100,0	
Missing	System	294	45,0		
Total		654	100,0		

Why did you make your choice concerning age? 2 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	product for everyone	92	14,1	27,5	27,5
	higher consumption	125	19,1	37,3	64,8
	age of protagonist	80	12,2	23,9	88,7
	age limit	1	,2	,3	89,0
	other	37	5,7	11,0	100,0
	Total	335	51,2	100,0	
Missing	System	319	48,8		
Total		654	100,0		

Class of Target Audience A

		Responses		Percent of Cases
		N	Percent	
Class of Target Audience A ^a	poor people	52	5,8%	10,7%
	working-class people	195	21,6%	40,1%
	middle-class people	353	39,0%	72,6%
	upper-middle-class people	190	21,0%	39,1%
	wealthy people	114	12,6%	23,5%
Total		904	100,0%	186,0%

a. Dichotomy group tabulated at value 1.

Class of Target Audience B

		Responses		Percent of Cases
		N	Percent	
Class of Target Audience B ^a	poor people	83	8,4%	17,5%
	working-class people	267	26,9%	56,2%
	middle-class people	305	30,7%	64,2%
	upper-middle-class people	184	18,5%	38,7%
	wealthy people	153	15,4%	32,2%
Total		992	100,0%	208,8%

a. Dichotomy group tabulated at value 1.

Why did you make your choice concerning class? 3 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	product for everyone	37	5,7	11,4	11,4
	biggest group	6	,9	1,9	13,3
	class of protagonist	85	13,0	26,2	39,5
	affordable	165	25,2	50,9	90,4
	other	31	4,7	9,6	100,0
	Total	324	49,5	100,0	
Missing	System	330	50,5		
Total		654	100,0		

Why did you make your choice concerning class? 3 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	product for everyone	61	9,3	20,8	20,8
	biggest group	7	1,1	2,4	23,2
	class of protagonist	99	15,1	33,8	57,0
	affordable	95	14,5	32,4	89,4
	other	31	4,7	10,6	100,0
	Total	293	44,8	100,0	
Missing	System	361	55,2		
Total		654	100,0		

What is the purpose of this message? A

		Responses		Percent of Cases
		N	Percent	
Purpose of Message A ^a	to inform	157	11,4%	31,8%
	to entertain	129	9,3%	26,2%
	to persuade	364	26,3%	73,8%
	for self expression	418	30,2%	84,8%
	to make money	298	21,5%	60,4%
	to teach	17	1,2%	3,4%
Total		1383	100,0%	280,5%

a. Dichotomy group tabulated at value 1.

What is the purpose of this message? B

		Responses		Percent of Cases
		N	Percent	
Purpose of the message Ba	to inform	132	9,7%	26,8%
	to entertain	192	14,1%	38,9%
	to persuade	316	23,2%	64,1%
	for self expression	387	28,4%	78,5%
	to make money	298	21,9%	60,4%
	to teach	38	2,8%	7,7%
Total		1363	100,0%	276,5%

a. Dichotomy group tabulated at value 1.

Omitted Information 1 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ingredients	24	3,7	7,9	7,9
	calorie content	3	,5	1,0	8,9
	alcohol content	10	1,5	3,3	12,1
	flavour	23	3,5	7,5	19,7
	quantity	14	2,1	4,6	24,3
	quality & making	22	3,4	7,2	31,5
	place of purchase	13	2,0	4,3	35,7
	age limit	77	11,8	25,2	61,0
	price	87	13,3	28,5	89,5
	other	32	4,9	10,5	100,0
	Total	305	46,6	100,0	
Missing	System	349	53,4		
Total		654	100,0		

Omitted Information 2 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ingredients	22	3,4	7,3	7,3
	calorie content	5	,8	1,7	9,0
	alcohol content	59	9,0	19,7	28,7
	flavour	19	2,9	6,3	35,0
	quantity	12	1,8	4,0	39,0
	quality & making	14	2,1	4,7	43,7
	place of purchase	54	8,3	18,0	61,7
	age limit	9	1,4	3,0	64,7
	price	80	12,2	26,7	91,3
	other	26	4,0	8,7	100,0
	Total	300	45,9	100,0	
Missing	System	354	54,1		
Total		654	100,0		

Omitted Information 3 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ingredients	23	3,5	8,1	8,1
	calorie content	3	,5	1,1	9,2
	alcohol content	72	11,0	25,4	34,5
	flavour	26	4,0	9,2	43,7
	quantity	9	1,4	3,2	46,8
	quality & making	21	3,2	7,4	54,2
	place of purchase	49	7,5	17,3	71,5
	age limit	10	1,5	3,5	75,0
	price	42	6,4	14,8	89,8
	other	29	4,4	10,2	100,0
	Total	284	43,4	100,0	
Missing	System	370	56,6		
Total		654	100,0		

Omitted Information 1 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ingredients	23	3,5	7,8	7,8
	calorie content	43	6,6	14,6	22,4
	alcohol content	1	,2	,3	22,7
	flavour	32	4,9	10,8	33,6
	quantity	9	1,4	3,1	36,6
	quality & making	19	2,9	6,4	43,1
	place of purchase	35	5,4	11,9	54,9
	price	112	17,1	38,0	92,9
	other	21	3,2	7,1	100,0
	Total	295	45,1	100,0	
Missing	System	359	54,9		
Total		654	100,0		

Omitted Information 2 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ingredients	37	5,7	13,2	13,2
	calorie content	25	3,8	8,9	22,1
	alcohol content	2	,3	,7	22,8
	flavour	31	4,7	11,0	33,8
	quantity	25	3,8	8,9	42,7
	quality & making	26	4,0	9,3	52,0
	place of purchase	63	9,6	22,4	74,4
	age limit	1	,2	,4	74,7
	price	41	6,3	14,6	89,3
	other	30	4,6	10,7	100,0
	Total	281	43,0	100,0	
Missing	System	373	57,0		
Total		654	100,0		

Omitted Information 3 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ingredients	25	3,8	10,0	10,0
	calorie content	50	7,6	20,0	30,0
	alcohol content	22	3,4	8,8	38,8
	flavour	42	6,4	16,8	55,6
	quantity	10	1,5	4,0	59,6
	quality & making	8	1,2	3,2	62,8
	place of purchase	25	3,8	10,0	72,8
	age limit	42	6,4	16,8	89,6
	price	4	,6	1,6	91,2
	other	22	3,4	8,8	100,0
	Total	250	38,2	100,0	
Missing	System	404	61,8		
Total		654	100,0		

Would you buy this product from Advertisement A?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	no	227	34,7	45,6	45,6
	yes	271	41,4	54,4	100,0
	Total	498	76,1	100,0	
Missing	System	156	23,9		
Total		654	100,0		

Would you buy this product from Advertisement B?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	no	283	43,3	57,1	57,1
	yes	213	32,6	42,9	100,0
	Total	496	75,8	100,0	
Missing	System	158	24,2		
Total		654	100,0		

Why would you buy this product? 1 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	personal preference	68	10,4	27,4	27,4
	product appearance	13	2,0	5,2	32,7
	commercial	78	11,9	31,5	64,1
	testing	57	8,7	23,0	87,1
	flavour	29	4,4	11,7	98,8
	other	3	,5	1,2	100,0
	Total	248	37,9	100,0	
Missing	System	406	62,1		
Total		654	100,0		

Why would you buy this product? 1 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	personal preference	85	13,0	42,5	42,5
	product appearance	24	3,7	12,0	54,5
	commercial	25	3,8	12,5	67,0
	testing	51	7,8	25,5	92,5
	flavour	14	2,1	7,0	99,5
	other	1	,2	,5	100,0
	Total	200	30,6	100,0	
Missing	System	454	69,4		
Total		654	100,0		

Why would you not buy this product? 2 A

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	age limit	62	9,5	28,2	28,2
	product presentation	64	9,8	29,1	57,3
	health issue	29	4,4	13,2	70,5
	preference for other brands	10	1,5	4,5	75,0
	flavour	27	4,1	12,3	87,3
	no alcohol consumption	17	2,6	7,7	95,0
	no interest	4	,6	1,8	96,8
	other	7	1,1	3,2	100,0
	Total	220	33,6	100,0	
Missing	System	434	66,4		
Total		654	100,0		

Why would you not buy this product? 2 B

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	product presentation	79	12,1	30,5	30,5
	health issue	21	3,2	8,1	38,6
	preference for other brands	43	6,6	16,6	55,2
	flavour	85	13,0	32,8	88,0
	no alcohol consumption	16	2,4	6,2	94,2
	no interest	9	1,4	3,5	97,7
	other	6	,9	2,3	100,0
	Total	259	39,6	100,0	
Missing	System	395	60,4		
Total		654	100,0		

Which type of media do you use?

		Responses		Percent of Cases
		N	Percent	
Which type of media do you use? ^a	newspaper	304	14,2%	61,3%
	radio	393	18,4%	79,2%
	computer & internet	447	20,9%	90,1%
	television, video & DVD	455	21,3%	91,7%
	books	109	5,1%	22,0%
	game consoles	113	5,3%	22,8%
	cinema	232	10,9%	46,8%
	other	84	3,9%	16,9%
Total		2137	100,0%	430,8%

a. Dichotomy group tabulated at value 1.

For which purpose do you use media?

		Responses		Percent of Cases
		N	Percent	
For which purpose do you use media? ^a	for amusement	419	30,7%	85,2%
	for information	388	28,4%	78,9%
	to learn	185	13,6%	37,6%
	to email & chat	331	24,2%	67,3%
	other	42	3,1%	8,5%
Total		1365	100,0%	277,4%

a. Dichotomy group tabulated at value 1.

Do you deliberately watch and listen to the news?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	no	243	37,2	49,0	49,0
	yes	253	38,7	51,0	100,0
	Total	496	75,8	100,0	
Missing	System	158	24,2		
Total		654	100,0		

How long do you use internet daily on an average?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	more than 4 hours	29	4,4	5,8	5,8
	three to four hours	28	4,3	5,6	11,5
	two to three hours	74	11,3	14,9	26,4
	one to two hours	176	26,9	35,5	61,9
	less than one hour	181	27,7	36,5	98,4
	never	8	1,2	1,6	100,0
	Total	496	75,8	100,0	
Missing	System	158	24,2		
Total		654	100,0		

How much do you watch TV daily on an average?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	more than 4 hours	24	3,7	4,9	4,9
	three to four hours	30	4,6	6,1	10,9
	two to three hours	103	15,7	20,9	31,8
	one to two hours	158	24,2	32,0	63,8
	less than one hour	154	23,5	31,2	94,9
	never	25	3,8	5,1	100,0
	Total	494	75,5	100,0	
Missing	System	160	24,5		
Total		654	100,0		

How long do you listen to the radio daily on an average?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	more than 4 hours	76	11,6	15,4	15,4
	three to four hours	46	7,0	9,3	24,7
	two to three hours	75	11,5	15,2	39,9
	one to two hours	166	25,4	33,6	73,5
	less than one hour	127	19,4	25,7	99,2
	never	4	,6	,8	100,0
	Total	494	75,5	100,0	
Missing	System	160	24,5		
Total		654	100,0		

Do your parents control your media use?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	no	399	61,0	81,4	81,4
	yes	91	13,9	18,6	100,0
	Total	490	74,9	100,0	
Missing	System	164	25,1		
Total		654	100,0		

Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	14	55	8,4	11,3	11,3
	15	162	24,8	33,2	44,5
	16	152	23,2	31,1	75,6
	17	102	15,6	20,9	96,5
	18	15	2,3	3,1	99,6
	19	2	,3	,4	100,0
	Total	488	74,6	100,0	
Missing	System	166	25,4		
Total		654	100,0		

Mean Case Processing Summary Age

	Cases					
	Included		Excluded		Total	
	N	Percent	N	Percent	N	Percent
age	488	74,6%	166	25,4%	654	100,0%

Report Age

age		
Mean	N	Std. Deviation
15,73	488	1,038

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	female	261	39,9	53,2	53,2
	male	230	35,2	46,8	100,0
	Total	491	75,1	100,0	
Missing	System	163	24,9		
Total		654	100,0		

Secondary Vocational Schools for Agriculture

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	rotholz	62	9,5	12,4	12,4
	ottenschlag	16	2,4	3,2	15,5
	hartberg	53	8,1	10,6	26,1
	kleinraming	35	5,4	7,0	33,1
	standrä	46	7,0	9,2	42,2
	altmünster	41	6,3	8,2	50,4
	tamsweg	50	7,6	10,0	60,4
	warth	22	3,4	4,4	64,7
	hohenems	61	9,3	12,2	76,9
	lambach	70	10,7	13,9	90,8
	pyhra	46	7,0	9,2	100,0
	Total	502	76,8	100,0	
Missing	System	152	23,2		
Total		654	100,0		

Profession of father

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	manager	18	2,8	4,1	4,1
	professionals	24	3,7	5,4	9,5
	technicians and associate professionals	5	,8	1,1	10,6
	clerical support workers	19	2,9	4,3	14,9
	service and sales workers	24	3,7	5,4	20,4
	skilled agricultural, forestry and fishery workers	185	28,3	41,9	62,2
	craft and related trades workers	122	18,7	27,6	89,8
	plant and machine operators, and assemblers	34	5,2	7,7	97,5
	elementary occupations	11	1,7	2,5	100,0
	Total	442	67,6	100,0	
Missing	System	212	32,4		
Total		654	100,0		

Profession of mother

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	managers	17	2,6	3,8	3,8
	professionals	24	3,7	5,4	9,2
	technicians and associate professionals	1	,2	,2	9,4
	clerical support workers	39	6,0	8,7	18,1
	service and sales workers	62	9,5	13,8	31,9
	skilled agricultural, forestry and fishery workers	120	18,3	26,8	58,7
	craft and related trades workers	31	4,7	6,9	65,6
	plant and machine operators, and assemblers	4	,6	,9	66,5
	elementary occupations	150	22,9	33,5	100,0
	Total	448	68,5	100,0	
Missing	System	206	31,5		
Total		654	100,0		

ZUSAMMENFASSUNG

Medien aller Art sind ein wichtiger Bestandteil des Alltagslebens eines Jugendlichen. Aktive Medienarbeit und Medienpädagogik fördern Fähigkeiten und Einsichten Medienbotschaften verstehen, analysieren und bewerten zu können um Jugendliche als medienkompetente Konsumenten anzusehen. In dieser Studie werden vielfältige Aspekte der Medienpädagogik beleuchtet: Die Themenpalette reicht von einer theoretischen Einführung zum Thema Medienkompetenz und Werbung über die Analyse zweier praktischen Beispiele britischer und irischer Fernsehwerbung bis hin zu einer quantitativen Studie wo 502 Schülerinnen und Schüler aus elf verschiedenen landwirtschaftlichen Fachschulen in Österreich mit Fragen zur Werbeanalyse konfrontiert wurden und praktische Wissensvermittlung zum Thema Medien erfuhren. Ergebnisse demonstrieren die Notwendigkeit theoretischer und praktischer Wissensvermittlung auf dem Gebiet der Medienerziehung.

CURRICULUM VITAE

AUSBILDUNG:

- seit Okt 2009 Universität Wien, Masterstudium: Anglophone Literatures and Cultures
- 09 - 12/ 2010 University of Ottawa in Kanada, Auslandssemester im Zuge des Masterstudiums
- 2008 - 2009 Alpen- Adria Universität Klagenfurt, Bachelorstudium: Anglistik und Amerikanistik, abgeschlossen September 2009 mit Bakkalaurea der Philosophie
- 2005 - 2009 Hochschule für Agrar- und Umweltpädagogik Wien Ober St. Veit, abgeschlossen Jänner 2009 mit Bachelor of Education
- 2000 - 2005 Höhere Bundeslehranstalt Elmberg für Land- und Ernährungswirtschaft, abgeschlossen Juni 2005 mit Matura

BISHERIGE PRAKTIKA:

- 2010 Soziales und landwirtschaftliches Praktikum beim IFYE Landjugendaustausch (International Farmers Youth Exchange) in Montana, USA (6 Wochen)
- 2006, 2008 Schulpraktikum an der landwirtschaftlichen Fachschule Unterleiten für ökologische Land- und Hauswirtschaft, Niederösterreich (5 Wochen) und an der Fachschule Mistelbach ÖKO Wirtschaft und Design, Oberösterreich (3 Wochen)
- 2008 Schulpraktikum an verschiedenen Hauptschulen in Cordoba, Spanien (EMMA Project- European Mobility Modules in Agriculture - 5 Wochen)
- 2008 Soziales Praktikum in der Kinder- und Jugendneuropsychiatrie der Linzer Landes- Frauen- und Kinderklinik bei Prim. Dr. Gerstl, Oberösterreich (5 Wochen)
- 2006, 2007 Beratungspraktikum bei der Bezirksbauernkammer Rohrbach (3 Wochen) und bei der Landwirtschaftskammer Linz, Oberösterreich (5 Wochen)

2007	Soziales Auslandspraktikum beim meeresklimatischen Aufenthalt für Kinder und Jugendliche mit Asthma und Hauterkrankungen in Lignano, Italien (Sozialversicherungsanstalt der Bauern – 3 Wochen)
2006	Soziales Auslandspraktikum im Camp Herrlich in Patterson, New York State, USA (8 Wochen)
04 – 09	Heimleitung bei den Gesundheitsmaßnahmen für Kinder und Jugendliche mit heilpädagogischem Schwerpunkt (Legastheniebetreuung, Logopädiebehandlung und orthopädischer Schwerpunkt) am Lindenhof in Spital am Pyhrn, Oberösterreich (Sozialversicherungsanstalt der Bauern)
2003, 2004	Landwirtschaftliches Auslandspraktikum Clareview House bei Familie McTigue (Milchviehbetrieb und Gästebeherbergung) in Galway, Irland (14 Wochen) und Boscarne Farm bei Familie Ellis (Milchviehbetrieb und Gästebeherbergung) in Cornwall, England (4 Wochen)
2002	Landwirtschaftliches Praktikum am Oberbichlerhof (Urlaub am Bauernhof Betrieb mit Brennerei) bei Familie Berger in Prägraten, Osttirol (4 Wochen)

KENNTNISSE UND FÄHIGKEITEN:

<u>Sprachkenntnisse:</u>	Deutsch	Muttersprache
	Englisch	ausgezeichnete Kenntnisse (C2)
	Französisch	Grundkenntnisse (B1)
	Latein	Grundkenntnisse
<u>EDV Kenntnisse :</u>	European Computer Driving Licence (ECDL)	
	Computerführerschein	
	Prodi 5 Ernährungs- und Diätberatungsprogramm	
	Micros Fidelio Front Office Hotelreservierungsprogramm	
	BKV WIN Betriebsküchenverwaltungsprogramm	
	SPSS Analyse- und Statistikprogramm	
<u>Sonstiges:</u>	Kindermalbuchautorin (Herausgabe eines Urlaub am Bauernhof Kindermalbuchs- Landwirtschaftskammer Linz 2006)	
	Sportkletterlehrausbildung am Universitätssportinstitut Wien 2009	
	Führerschein in den Klassen B und F	