

PRODUCT CONTEXT		MEDIA LANGUAGE	
<b>Branding, marketing</b>	Tide launched by Procter & Gamble in 1946; brand leader in America ever since. <i>D'Arcy Masius Benton &amp; Bowles</i> (DMB&B) ad agency explicitly refer to P&G in campaigns, market research showing strong consumer confidence in company. Print and radio campaigns run together, both using 'housewife' character and ideology of love / adoration of <i>Tide</i> - quick building of audience familiarity	<b>Codes and Conventions</b>	<b>Theoretical Perspectives: Semiotics (Roland Barthes)</b>
		<b>Copy:</b> more text in 1950s adverts, as early consumer-era <b>audiences</b> needed more information about new products. <b>Sans-serif font</b> for <b>Headings, subheadings</b> and <b>slogans, connotes</b> informal <b>mode of address</b> . <b>Serif font</b> for 'technical' details <b>connotes</b> more 'serious', 'factual' information	<b>Hermeneutic Code</b> – suspense created through <b>enigma</b> of “what women want”; <b>Proairetic Code</b> – anticipation created through use of exclamation marks
		<b>Composition: Z-line, rule of thirds</b> leading to cartoon panel in bottom right with users discussing product with informal <b>lexis</b> . Bright <b>primary colours connote</b> intended positive associations with product	<b>Semantic Code</b> – <b>connotations</b> of love and relationships in images of hearts, woman's <b>gesture codes</b> , associating product with domestic and romantic happiness
<b>Historical</b>	Post-WWII 1950s consumer boom leads to new 'hardware' technologies (vacuum cleaners, fridge-freezers, microwaves, washing machines) to make domestic chores easier, and 'software' products – washing powder		<b>Symbolic Code</b> – <b>hyperbole, superlatives, tripling</b> in copy <b>connote</b> Tide's superior cleaning power
		<b>REPRESENTATION</b>	
<b>COMPARATIVE STUDY TEXTS</b>		Post-WWII reassertion of traditional gender roles: car <b>advertising</b> targets men, home advertising women, with <b>stereotype</b> of domestic perfection, caring for family and subservience to husband linked to need for speed and convenience	<b>Stuart Hall's theory of representation</b>
WWII adverts: 'Women's Land Army'; 'Rosie the Riveter' – “We Can Do It!” challenge <b>stereotypical representations</b> of women confined to domestic sphere, showing filling of traditional 'male roles' vacated by soldiers			Domestic images familiar as representation of <b>audience's</b> own lives and shared cultural experience
<b>AUDIENCES</b>		<b>Dress code: stereotypical</b> 1950s hairdo (cf Veronica Lake, Betty Grable, Rita Hayworth) glamorous but practical (shorter, held back) <b>connotes</b> housework, maybe in <b>binary opposition</b> with full make-up	<b>David Gauntlett's theory of identity</b>
<b>Target audience:</b> increasingly affluent lower-middle class women – need for innovative domestic technologies / products appealed to; brands' <b>unique selling points</b> emphasised in context of wider range of products available. <i>Good Housekeeping</i> endorsement ( <b>Opinion Leader</b> ) reinforces market-leading assertion		<b>Audience demographic</b> constructed through use of women to <b>personally identify</b> with ( <b>Uses &amp; Gratifications Theory</b> ) – newly married, with young families ( <b>connotations</b> of men, children's clothes on washing line)	Women represented in advert act as <b>role models</b> for audience to construct their own sense of identity against
			<b>Preferred reading (Stuart Hall)</b> of reassuring <b>lexical fields</b> (“trust”, “truly safe”, “miracle”) – product provides solutions to needs of audience

<b>Reception theory (Stuart Hall)</b>	<b>Cultivation theory (George Gerbner)</b>
<p><b>Indirect mode of address</b> made by main woman <b>connotes</b> importance of her relationship with product – the dominant or <b>hegemonic encoding</b> of advert’s primary message for “you women”</p> <p><b>Direct mode of address</b> of figures in top right, bottom left reinforce <b>personal pronouns</b> (“your wash”) and <b>imperative</b> (“Remember!”)</p>	<p><b>Cultivates</b> idea of <i>Tide</i> as brand leader (nothing else at same standard, desirable for women, innovative, “miracle”) – repetition of key messages causes <b>audiences</b> to align own <b>ideologies</b> with them, creating product that “goes into more American homes than any washday product”</p>
<b>A LEVEL THEORY: REPRESENTATION</b>	
<b>Liesbet Van Zoonen’s feminist theory</b>	<b>bell hooks’ feminist, Gilroy’s ethnicity and post-colonial theories</b>
As an example of conservative representation, may contradict <b>Van Zoonen’s</b> theory that media contribute to social change by non-traditional representations using non-sexist language	By only using young white women, may reinforce <b>bell hooks’</b> theory that lighter skinned women are more desirable and conform to western ideology of beauty; may also reinforce <b>Gilroy’s</b> theories that media texts reinforce colonial power
Advert as response to cultural challenges brought about by WWII?	