

DEDEMAN CAMPAIGNS: THE COMPENSATION OF BEING A MAN DOMINATED BY A MOODY WOMAN

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Abstract.

Advertising seems to be the perfect field for playing gender games, either as a relationship between authority and subordination or as a conflict. Dedeman campaigns are very well-known for targeting men by using their family background, especially women, considering product specificity. The company focuses on retail construction for home design, and is the brainchild of two Romanian owners. Basically, this company offers all the consumer needs to build a house on the outside and the inside as he or she wishes, or to modernize an existing construction.

Dedeman advertising is very rich and distributed on diverse media channels, even if the company is still young. The following research aims to highlight the relationship between masculinity and femininity in promoting brand values and service quality by analyzing print and outdoor advertisements. Therefore, we are very interested in establishing the role of the product in this difficult relationship of communication, given it is equally designed for men and for women, but establishes a different connection with them. The main purpose here is to discover the involvement of the brand and products in family life, and to identify the male and female target profile.

This research relies on the visual and linguistic sample of Dedeman print campaigns and the method approach is the analysis of the advertising discourse in texts created for billboards and print advertisements. We are very interested in the types of advertising texts (argumentative, narrative, descriptive), the linguistic representations of femininity and masculinity, and syntactic relationship between product and gender. At the end of this research, we expect to reveal a Dedeman advertising strategy applied in promoting brand's values which may involve the gender roles in a creative way.

Keywords: gender, advertising, linguistic discourse, outdoor.

Introduction

This paper aims to explain the advertising role in establishing various gender relationships based on product attributes and brand image. Over the ages, gender roles have been changing a lot according to the family and psychological criteria, and advertising takes advantages of these transformations. Firstly, we may start by saying that the relationship between masculinity and femininity moved towards two directions: either a global, or a local. The first dimension was definitely identified with stereotypes and male or female standards. Erving Goffmann (1979), was the first who argued that gender relationships are socially constructed and that women are presented in ads as weak and subordinated to man. He thus developed several codes of understanding women semiotics in ads. Male stereotypes have been lately enhanced, because some criteria of femininity do not quite match to masculinity, such as beauty, sensitivity, social status, sexual attraction. One of the goals of this paper consists in proving that the local aspects of this gender relationship depends on several issues that determine a rejection of the global perspective on this subject or, at least, an adaptation. Those issues may be: religion, tradition, cultural aspects, social support for the family, individualism versus collectivism.

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Secondly, this relationship in advertising develops differently in comparison with other research fields or interest areas (like politics, professional engagements), because of products and brands involvement. There are three product categories specifically approached in their campaigns: those dedicated to men (for example, retail and construction, motorcycle, fragrance), to women (home appliances, kitchen accessories, cosmetics and fragrances), and last but not least, unisex (no gender discrimination like some scents or cars). For the first two types, commercials follow either only the target profile, or the connection with the other gender. Our hypothesis is that in the last case the strategies may be equally addressed to any kind of target, or to one of them as a means of getting the attention of the other gender, not necessarily involved in. In this situation, we discuss about two possible relationships: on the one hand, collaboration and, on the other hand, conflict between genders, given the necessity of imposing one of them authority. Collaboration implies equal responsibilities and product use, while conflict changes the product and brand role. In our opinion, the conflict between genders points out other roles of the product as well: sometimes it mediates the gender relationship, sometimes it comes as a compensation against frustration, subordination, and lack of respect. The present research intends to reveal what is the product role in moderating the relationship between men and women, and how much Dedeman influences their communication by analyzing its outdoor campaigns.

2.Theoretical framework

2.1.Gender dichotomy

There is a real and understandable dichotomy between male and female roles given in society, and this is why gender studies emphasize stereotypes and differences. As for the social differentiation, the theory of the evolutionary psychology and constructivism explains its context and impact from the scientific point of view. For example, Wood and Eagly² analyzed these differences relying on two directions: first, the work division between men and women, and second the men status and power in comparison with women. Obviously, the psychological and biological dispositions traditionally attributed to both genders are the first option to explain the divergences. Looking from another perspective, the gender idea appeared inside a culture and it adapted to its specificity. This is the reason why masculinity and femininity will never be equally understood and developed all over the world.

Despite the globalization process, the advertising tries to find the best way to appeal to the consumers, by paying attention to the culture specificity. According to Moriarty, Mitchell and Wells there are three approaches focusing on the balance between standardization, localization and combination. The easiest model to identify is *standardization*³ that focuses on consumers similarities all over the world, without any specific issue. In this case, male and female depiction relies on stereotypes and general overview on gender aspects. *Localization*, sometimes named adaptation, consists of considering many other important coordinates of each market, such as: lifestyles, cultural, economic and political particularities. Consequently, gender issues observe all coordinates requested by consumer's insight. *Combination* is nothing else than finding a middle way to merge the former directions in order to produce a more effective advertising both by preserving general brand strategy and translating it for local customers. Here, advertising keeps the general patterns, but it differentiates them according to local needs, and sometimes the result is a gender hybridization. For example, in Romanian advertising the dairy industry is very rich, usually promoted due to the traditional roots. Tnuva was a very well-known and global brand in Romania (it went out our market at the end of last year) which created some commercials based on the principle: *Think globally, act locally!* In one of

² Wendy Wood and Alice Eagly, "A Cross-Cultural Analysis of the Behavior of Women and Men: Implications for the Origins of Sex Differences", *Psychological Bulletin* (128, 2002): 699.

³ Sandra Moriarty, Nancy Mitchell, and William Wells, *Advertising: Principles & Practice*, 8th edition (New Jersey: Pearson Education, Inc. 2009), 548-550.

the TV ads, a young woman, whose name is Măriuca (a common Romanian name), goes to work in Măriuca's Factory by bicycle, wearing traditional clothes. On the go, the camera presents us the village: the women are relaxing at SPA and drinking a cold juice, while men open the stable by using a remote control. This commercial is very strange for the local mentality where peasants are very conservative, hard-working and deeply involved. Definitely, women profile does not match the Romanian specificity and so Măriuca's factory is not credible.

2.2. The female image in advertising

The gender approach in the advertising field started far back in the past with Goffmann's classification (1976). He divided commercials into three categories, after a study on 500 ads: traditional commercials, the commercials inverted according to the gender, and neutral commercials. The first category is focusing on the gender stereotypes specified for each society, the second one reverses the gender rules, while the last one combines the expectations of a cultural and personal stereotype. His research approaches the femininity among others aspects according to the subtle message transmitted by a woman whose attitude and body language towards a product says more than anyone could describe by using mere words. The later studies have been trying to explain the female presence more often in commercials in comparison with men's appearance. This is the big truth: women draw the consumer's attention more than men. Which is the credible explanation? We are looking for one which has nothing to do with discrimination or prejudice. Gad Saad⁴ from the Concordia University came up with a very good justification for this female invasion in ads: the woman's beauty and sexuality better sell products and services. The answer is a simple one as it has to do with women's genuine qualities such as: delicacy, sensitivity, fragility.

2.3. The male image in advertising

As for men, stereotypes were not so powerful at the beginning, and in advertising their masculinity was perceived in a very authoritarian or, in a sexual way. Later, a very interesting concept changed the male perspective and this was the hegemonic masculinity. This term was systematized in an article written by Carrigan, Connell and Lee, which criticized the male sex role and proposed a model of multiple masculinities and power relationships. Researchers assume the idea of a gender hierarchy historically maintained, but accept the necessity to change it. The studies focussing on this topic applied the concept on a range of topics: military world, organizations, family, professional practice. Carrigan et al. consider that gender relationships depend so much on the global or local conditions in which women and men express their power: "The global subordination of women is consistent with many particular situations in which women hold power over men, or are at least equal."⁵ Many critics have been against this scientific mainstream, and some of them noticed that there is a tendency to exclude women from this analysis. Brod argues that men studies should be strongly helped by the women's studies, should be developed through feminist theory, not against it: "I think feminist men's desires to study men from feminist perspectives should be encouraged rather than discouraged."⁶ For example, Connell and Messerschmidt argue that "Critiques of the concept of masculinity make better sense when they point to a tendency, in research as well as in popular literature, to dichotomize the experiences of men and women"⁷. The meaning is quite simple here: we cannot debate masculinity by ignoring the gender relationship. The researchers also pointed out that the main idea of masculinity is its opening to changes, especially on the local level. This

⁴ Saad Gad, "Applying Evolutionary Psychology in Understanding the Representation of Women in Advertisement." *Psychology & Marketing* (21, 2004): 606.

⁵ Tim Carrigan, Bob W. Connell and John Lee, "Towards a New Sociology of Masculinity." *Theory and Society* (14, 1985): 590.

⁶ Harry Brod, "Does Manning Men's Studies Emascuate Women's Studies." *Hypatia* (2, 1987): 156.

⁷ Bob R. W. Connell and James W. Messerschmidt, "Hegemonic Masculinity: Rethinking the Concept." *Gender Society* (19, 2005): 837.

conclusion calls forth new approaches of gender relationship as long as patriarchal family is not anymore the model for new generation.

In advertising the product is the master and men are first subordinate to its success and then extend their influence on women, children or friends. When they are authoritarian, this attitude definitely expresses the product credibility and features. On the contrary, being subordinated to women means being the man desired by the latter, appealing to their senses. The reverse is available for women as well, so there is no place for discrimination here. From this point of view, it is possible to associate masculinity not only with men, as we got used to doing it, but with any other kind of oppressive behaviour. In other words, even women could be depicted in a male way, due to their power, assertiveness or dominant tendency. As Johnson points out (1997) related to this issue and Mullany (2004) explained later, "it is now possible to consider that women and men can be oppressed by different forms of masculinity based on sexuality, ethnicity, class, age etc. Therefore, from this perspective, masculinities and femininities replace the monolithic categorizations of femininity and masculinity." ⁸ We may say that negotiation between genders represents nowadays a strategy to balance their communication in any field.

2.4. Gender Communication

A very good comparison between women's and men's world belongs to Marti Barletta's book (2006), *Marketing to women: how to increase their share of the world's largest market*, which classified femininity according to its role on the market. The work approached many other issues related to this topic, such as: women values, social standards, psychological aspects. She explained the communication key of male and female culture that highlights the difference between genders. She established a synthesis of her research by speaking about a model entitled "the gender trends star". The first level (named title versus text) shows that women start talking with a story, while men are going directly to the subject with no focusing on details. Secondly, the reportage style relying on information perfectly matches men, while the report characterizes women. Establishing a connection between genders is another sensitive point of discussion, and in our study, a very important one. Each gender has its own social value, for men it is all about action whereas for women about stories and private details. When it comes to verbal relationship, men are always prepared for competition, while women establish relationships based on affinity and empathy.

Consequently, communication in advertising creates huge differences between men and women because of their perception of world values: extremely rational for masculinity and emotional for femininity. Thus, advertising is aware of these characteristics and applies this style of communication by connecting the male/ female consumer with the product. Each advertising channel takes this aspect into consideration, but according to the production means. TV channel is given more credibility, while outdoor and prints are provided only with verbal language, without any dynamic visual landmarks. Online advertising seems to bring to light a lot of controversial issues about differences between gender in communication per email, as Mullany (2004) argued by saying that: "advertising language using email technology at least appears to have moved backwards, strengthening dichotomies instead of breaking down the boundaries of gender identities." ⁹ To conclude, masculinity and femininity differently express in advertising based on channels that provide sensorial, visual and verbal aspects.

2.5. Dedeman campaigns

To begin with, here is the best place to explain what kind of brand deserves our attention here, by integrating it in the product category and presenting its brief story. The brand belongs to retail and

⁸ Louise Mullany, "Become the Men that Women Desire: Gender Identities and Dominant Discourses in Email Advertising Language." *Language and Literature* (13, 2004): 293.

⁹ Louise Mullany, "Become the men", 303.

construction companies. The company relies on a very simple principle: *Do-it-Yourself*, being dedicated to those preoccupied by making their furniture and designing their own house in their personal way.

What is very interesting in Dedeman's case refers to its spectacular and successful evolution in less than 20 years. This is a Romanian brand, integrated into new business, very welcomed on the market otherwise. It was launched in 1992 as a private and small company with less than 20 employees and now it owns 26 big chain stores in many Romanian cities.

At the beginning, the brand positioning was the one based on consumer needs, given the slogan still powerful: *Dedeman-dedicated to your plans*. Nowadays, it is the leader on the local market, and it offers a large range of products and services starting with simple materials (cement, appliances, equipments) to furniture imported from the entire world. They cater for most consumer's need by providing them with conciliation and information in construction field, and, most important, they give him the feeling of freedom to personalize their home.

The products and services are dedicated to the entire family, because the benefices are not gender-oriented, but considering the skills requested from buyers, many of the products obviously define masculinity. The brand started investing in advertising in 2009, by using TV ads, outdoor and radio, and coining an image exclusively focused on consumers, as a gender relationship. The agency in charge with these campaigns is McCann Erickson and the strategy applied follows the same principle: somehow men and women face each other and the product is there. Last year, the outdoor advertising almost blew up on the market, and the main purpose was to attract new consumers and consolidate the trust of the current users.

2.6. Research method and sample

This study focuses on 30 billboards created in the last 2 years, since the brand has been started communicating very strongly. The outdoor material has been exhibited especially in Bucharest, but also in other big cities, such as Cluj, Braşov, Vâlcea. These billboards were homogenously coined, so that the target understand the message more easily and so the brand positioned in the consumer's mind as the one dedicated to the family preoccupied by changes in their own home. The research method applied in this study is analysis of the advertising discourse based on identifying several aspects such as: the text types, linguistic landmarks of genders in texts, the opposition or similarities, the product role. The billboards were selected to represent both woman and man as winners of their daily conflict generated by authority. Actually, Dedeman campaigns are focusing more on victimizing men who listen to the woman's desire, giving up his wishes, all this not to generate a conflict.

3. Findings:

3.1. The types of the texts created for Dedeman outdoor campaigns

The first aspect that helps us apply the method of advertising discourse consists in identifying the type of advertising texts created for the outdoor campaigns. To better organize the sample, we found several criteria as core directions of classification: the structure, the gender relationship, the love representations. According to the structure and syntactic features, the ads sample provided us the following categories:

The double sentences, each of them representing the gender attitude. These could be interrogation (*Doesn't she wish to renovate the house, every time you wish to go on holiday?*) or affirmative sentences (*Buy the kitchen for you and you still have money to buy a jacket for him*)

The single sentence focuses on product: (*You cannot hide from love even if the Dedeman bedroom. or Darling, I want the tiles with dots...ots otss otss*)

The gender relationship offers two kinds of commercials: first case it is about men dominated by women and working more despite their wishes. The ad presents a very unbalanced marriage by creating such a message: *Isn't she doing her manicure, while you are cleaning the desk? At least*

change the desk. In the second case, the woman victimizes herself, hinting at the man's insensitivity to her effort: *Does he throw his shoes away, every time he takes them off? At least change the furniture.* Under a careful analysis, the commercials reveal a disproportion between genders in another category of commercials, because the man or the woman receives something, but one of them makes a dream become true, while the other one is not completely forgotten, by receiving a small gift. Usually femininity is represented by cosmetics or fashion, while men received objects connected with their hobbies, such as sport, electronic appliances. Buy the bedroom for you and you'll have money for his ski kit, too.

The love representations are short definitions on this topic, differently expressed by using intertextuality, old proverbs, wise sentences, and well known stereotypes, such as: *It takes two for love.* And a Jazz desk. or *There is a sofa distance between love and hate.* Some of love depictions are conflicting, some of them just suggest the negotiation between genders. Actually, this is the creative strategy: being involved in a marriage implies coping with a lot of problems, which ultimately making the relationship work. This perspective is very credible, because each family and couple has its balance between heaven and hell.

Considering the texts are very brief, they do not focus on depicting the product, as usually the outdoor advertising does, but on convincing potential consumers to buy it or try it. The texts are, according to Jean-Michel Adam¹⁰ (2005), advertising enthymemes, because most have more than one argumentative premise, and no conclusion or a premise and a conclusion. The example below explains what kind of thinking strategy the brand created, without being boring or detailed, without positioning on product qualities, but on consumers. Therefore, the messages are deductive and only the second sentence brings the product into discussion.

Premise 1: You are coming into love with closed eyes.

Premise 2: In the bath too.

The conclusion may be the slogan: *Dedeman-dedicated to your plans*, or it is indirectly deduced. Both argumentative premises are strongly connected by using analogy or, sometimes, a comparison.

3.2.The linguistic gender dichotomy

The advertising message created for Dedeman relies on several verbal issues to emphasize the gender dichotomy and thus highlight the brand power. First, the opposition consists in using personal pronouns in the same sentences: either "you" versus "he", or "you" versus "she". Obviously, "you" represents the gender victimized, and in most of the situations this is the man (in 10 ads, while women feel indifference and the lack of respect only in 4 cases This reminds us of this paper title, men dominated by moody women, which is perfectly justified under the circumstances. Another linguistic means is the use of antonyms, whose impact is more persuasive, because they suggest not only the conflict, but a real incompatibility: *Isn't it that every time you are warm, she is cold? At least change the boiler.* Authority in a relationship is based on specific landmarks that belong to the more powerful gender. In terms of morphological features, negations (*You don't play with love*) and verbs (*like, will*) convey the control over the partner. Again, the verbs describe the moody women whose wishes are foreground, by exploiting men's weakness.

3.2.The product role in Dedeman campaigns

The main role of the product is the compensation and negotiation between women and men, as a try to dissolve the conflict. In half of the situations, Dedeman products are the best choice against frustration, gender discrimination and resignation. There are like chocolate and fashion for women or watching football for men, considering these are gender-oriented despite the generous

¹⁰ Jean-Michel Adam, *Argumentarea publicitară*, the original title *L' argumentaire publicitaire* (Iași; Institutul European, 2005), 166-172.

comparison. The compensation is usually isolated in the second sentence, to be more authoritarian and, of course, credible: *You dust daily, he only on your birthday. At least change the furniture!*

Another role the product emphasizes is the inequality between genders when the man or the woman spends a lot of money on gifts for him/herself and buys something small, insignificant for the partner. There is no connection between Dedeman products and these presents for the partner involved in the relationship. Moreover, the wallet, the jacket, the scarf are only several objects whose role is to alleviate a possible conflict, to distract the attention from the big investments.

The third perspective on the product regards the relationship between love and the much desired product: *Love goes away, the shower cabin stays*. Obviously, comparisons are exaggerated, given the big difference between an abstract feeling and a concrete object, such as: a bath, a piece of furniture, a boiler etc. In this case, the product reveals its consolatory role, a way to replace feeling with comfort. This role ironically emphasizes the fragility of feeling in comparison to Dedeman home appliances by their symbolic positioning based on product qualities.

To sum up, products are not a simple promise, there are a chance to get away from an inevitable conflict inside the home. As it is, the conflict is generated by different interests, either a wrong distribution of domestic chores, or simple habits which actually characterize gender. Thus, buying a product does not necessarily mean that the consumer needs it; its subjective role maybe the one to help a relationship work better.

4. Conclusion:

The Dedeman campaigns emphasize gender dichotomy in outdoor advertising by appealing to the family, particularly to the average couple involved in minor disagreements. This paper analyzes the patterns of femininity and masculinity specific to Romanian society. It is easy to identify several profiles for each gender, which are very well developed in the commercial message and preserved in some outdoor series created on the same method. For example, we have ads addressed to the moody woman, to the lazy man, and related to the relationship within the couple. As for the female pattern, this research distinguishes three categories: the domestic woman, dedicated to her family and doing the best at work (*While you are cleaning the bathroom, does he ask you how much longer you'll put lipstick on?*), the moody woman (concerned about her beauty and desires- *Isn't she doing her manicure, while you are cleaning the desk?*), the spoiled woman (*Darling, I want the tiles with dots.....ots otss otss*) and the decision- maker woman (*Ever since you've known her, hasn't she made "suggestions" while you're working?*). These types reveal the relationship between subordination and authority in everyday life. In most cases (12 ads), men are subordinated to women, and this has a huge influence on his decisions regarding everything he wants to do or buy. As for the male pattern, the sample brought to light the following examples: an egocentric type, the so-called the "Bergembier type" preoccupied with sport (*You're laying clothes to dry on the heater, he's out to see the game? At least change the heater*), the domestic man in charge with house renovations (*Every time you lay concrete, she wants it different? At least change the cement mixer*), and the lazy man, with no concern for his wife, work, or home (*Every time you clean, does he rest against the wall? At least change their colour?*)

Another aspect this research approached regards the advertising texts created to get more credibility and in a very unconventional manner. As a matter of fact, even if the target is oftentimes male, the brand message is equally addressed to women as well, which is the main feature of an argumentative text: to convince people to be curious and interested in something new. Advertising texts are synthetic and connotative, opening a range of possible meanings of love and family.

These research findings may have an important impact on studying the gender relations related to other product categories in advertising, or maybe other brands. If Dedeman campaigns focus on family, they might be interested in other types of relationships as well, by developing the concept of authority vs. subordination or, why not, involving other members of the community. As

for the creative strategy, Dedeman adopted a very simple one, according to the Jim Avery¹¹ schema: to convince (communication objective) ordinary people preoccupied by their home and comfort (target) to buy the product (action) to solve their family conflicts and improve their relationship (emotional purpose), instead of choosing other similar building material providers (the main competition in Romania is Ikea). We believe that Dedeman is going to preserve this approach to better position itself in the consumer's mind for the sake of stability and retention on the local market.

Regarding further research, this paper could only be the beginning of these discussions: either connected with the evolution of this brand or with gender relations in other product categories. It would be very interesting to carry on a study focusing on a comparison between current findings and a future research during the next few years, by paying attention to the strategy and gender relations developed by the Dedeman campaigns. The second aspect is looking forward to finding other product categories whose brands indirectly address to both genders, by using female and male features to symbolically position their values. Consequently, the most important issue emphasized here is that studying gender does not only imply finding stereotypes or patterns, which vary in each culture and society, but also discovering other types of masculinity and femininity in a world in which role-reversals are inter changeable. That is why advertising is one of the hybridized fields in which genders play the chameleonic role for the sake of brand success and fulfilling consumer needs. We may be facing a new Babel Tower in which gender relationships could be differently perceived and explained.

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Electronic resources:

- <http://www.igads.ro/relevant/dedeman.html#printuri> -accessed on January 12 2012
- <http://www.dedeman.ro/ro/servicii-proiectare-bai.php> -accessed on January 31 2012

¹¹ Jim Avery, *Advertising Campaigns Planning*, 3rd ed. (Chicago: The Copy Workshop, 2000), 172-173.