

# Brand Equity Planning with Structuralist Rhetorical Semiotics

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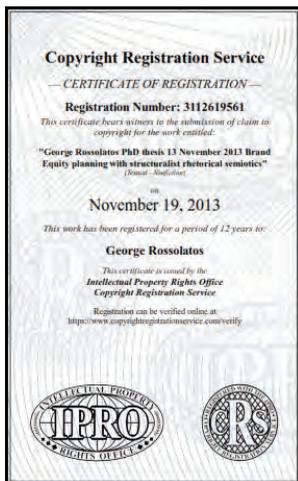
## Brand Equity Planning with Structuralist Rhetorical Semiotics

This work has been accepted by the Faculty of Humanities of the University of Kassel as a thesis for acquiring the academic degree of Doktor der Philosophie (Dr. phil.).

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## Chapter 0. Preface

### 0.1 Scope and aims of this book

The principal aim of the research project at hand consists in the construction of an innovative structuralist rhetorical semiotic approach to brand equity planning, with view to addressing a crucial gap in the existing marketing and semiotic literatures concerning how advertising textual expressive elements may be selected, how they may be transformed into brand elements and how brand elements may be transformed into brand associations as sustainable sources of brand equity. The research is concerned with demonstrating the usefulness of a systematic theoretical and practical approach with the import of structuralist rhetorical semiotics to the construction and ongoing management of brand associations as outcomes of sustainable brand equity. The culminating brand equity conceptual model and methodology are not intended as an algorithm that will account for all possible semantic transformations, an impossible task indeed, but as an empirical heuristic for making sense of the subtle semantic and syntactic nuances involved in brand meaning generation and management over time.

The major opportunity gap that the research at hand intends to fill vis-à-vis the existing literature in brand semiotics, advertising effectiveness and brand equity consists in its focusing on the encoding, rather than decoding process of advertising texts as sources of brand equity. Whereas the largest portion of research in brand equity, as will be illustrated in the literature review Section (Chapter 1), is concerned with outcomes of the brand equity building process (i.e., perceived brand image dimensions) and the bulk of the advertising effectiveness literature is concerned with reading backwards *ex post facto* the impact of ad texts<sup>1</sup> structural elements, such as plot, music, characters, colors, in the light of salient effectiveness variables (e.g., recall, likeability, differentiation, credibility; cf. Broadbent 1992, Franzen 1994, Vakratsas and Ambler 1999, Broadbent and Ambler 2000, Field and Binet 2007), no formal methods have been yielded thus far on the encoding process of advertising textual expressive elements as indispensable sources of brand equity. The resourceful alloy of semiotics and rhetoric is expected to accomplish this demanding task.

The scope of this research project is interdisciplinary, aiming at conferring inter-textual cross-fertilizations among pertinent disciplines in the field of interest, with a primary focus on branding, brand equity, semiotic perspectives (largely within the structuralist

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<sup>1</sup> We follow Greimas in defining text as “the ensemble of elements of signification, situated on a chosen isotopy and enclosed within the limits of a corpus” (Greimas 1966: 145).

semiotic tradition, encompassing textual semiotics, visual and film semiotics), verbo-visual rhetoric, also informed on a conceptual and methodological level by communication theory, film theory, psychoanalysis.

The project hinges from a marketing epistemological point of view on interpretative marketing research and from a general epistemological point of view on the paradigm of constructionism, wherein structuralism and structuralist semiotics are embedded. This book is intent on contributing to the applied field of brand semiotics (Floch 1990, 1991; Semprini 1992) within the wider discipline of marketing semiotics (Umiker-Sebeok 1987; Mick et al. 2004), by furnishing a semiotic model of brand equity that addresses the ad filmic text as key source of brand equity. From a semiotic point of view, the proposed brand equity conceptual platform is edified on Greimasian structuralist semiotics, semiotic approaches that have been influenced by Greimasian structuralism (e.g., Floch, Rastier, Groupe  $\mu^2$ ), but also structuralist approaches that share common influences with Greimasian structuralism, such as the adoption of the Hjelmslevian binaplar approach to signification (e.g., Eco, Metz).

Post-Greimasian structuralist approaches and structuralist approaches that share common conceptual tenets with Greimasian structuralism are particularly useful for the project at hand, in terms of expanding Greimas's approach to other than verbal modalities (i.e., visual discourse) and sign systems (i.e., advertising). In order to account semiotically for the particularities not only of the visual sign in general, but more specifically of the moving image as ad filmic text, insights from film semiotics are also imported, mostly from authors who have been working within a structuralist perspective (e.g., Metz 1974; Carroll 1980). Furthermore, even though the notion of modality was systematically introduced in the semiotic literature with the advent of the social semiotic school of thinking (e.g., Van Leeuwen and Kress 2001; Van Leeuwen 2005) it was present in a less systematic form in classical structuralist texts, such as Barthes's *Image-Music-Text* (1977) (of which Van Leeuwen's *Speech, Music, Sound* [1999] constitutes the sociosemiotic counterpart), while being reflected in structuralist semiotic research in the concept of polysemioticity and polysemiotic sign systems.

Given that the ad film which constitutes the focus of semiotic analysis in this project encompasses all three modalities (verbal, visual, sonic), learnings from social semiotics pertaining strictly to the differences between the key modalities that co-exist and interact in

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<sup>2</sup> Groupe  $\mu$ , as will be thoroughly elucidated, endorsed central Greimasian concepts, such as isotopy, redundancy, conjunction/disjunction as integral parts of both rhetorical semiotic treatises (see Badir and Dondero 2010). In this respect, I am classifying Groupe  $\mu$  under the general umbrella-term of 'post-Greimasian semiotics' in order to point to conceptual similarities between Greimasian structuralism and the rhetorical semiotic approach propounded by Groupe  $\mu$ . This classification neither implies that Groupe  $\mu$  adopted the entire Greimasian conceptual and methodological panoply, which is not the case even for Greimas himself, whose thinking deployed in different phases (as will be shown in Section 1.5) nor that Groupe  $\mu$  does not adopt occasionally a critical stance towards Greimas (as will be shown in Section 1.6).

an ad filmic text have been taken into account. The same holds for insights generated from scholars in the field of structuralist film semiotics, but also semioticians whose contributions in the wider field of visual semiotics has been paramount (i.e., Nöth, Sonesson). Perspectives on film and visual semiotics are inextricably linked with multimodal communication, thus they inform this project on both conceptual and methodological levels. In any case, as originally conceptualized by Saussure (1959) and later theorized by Eco (1976), semiotics is essentially a cross-disciplinary science. In the process of drawing intersections among multiple disciplines, it is important to notice potential epistemological, ontological and methodological conflicts. Such conflicts occasionally consist merely of a nominal nature. However, they may also be quite substantial, as the same terms may be operationalized in different perspectives against the background of divergent epistemological and ontological assumptions. The same holds for the notion of modality, when it comes to describing differences regarding the aesthetic registers in which signs are inscribed.

The notion of modality was imported in the semiotics vocabulary and was popularized by the Anglo-Saxon semiotic tradition, through works by Van Leeuwen, Kress, Martin, and others, who have been influenced by Halliday's systemic functional linguistics. However, the wider field of visual semiotics (which is the dominant mode that has attracted attention, with a more peripheral interest for the aural or sonic mode which has been theorized almost autonomously by scholars such as Tarasti and Nattiez, who are heavily influenced by Greimas's structuralist semiotics) evolved from advances in structuralist semiotics, spearheaded by the Paris School (e.g., Greimas, Barthes and later Metz, regarding filmic language), but also by the Liege School (Groupe  $\mu$ ), the Quebec School (Saint-Martin) and the Lund School (Sonesson).

In the process of importing insights from different schools in visual/multimodal semiotics particular care will be taken in pointing out their divergent epistemological premises, at least those that are deemed to be directly incumbent on the argumentation at hand. For example, Kress and Van Leeuwen's conception of multimodality is heavily influenced by Foucault's modes of discourse formation and post-structuralist accounts of power relationships, but also concerned with providing rules of thumb whereby surface visual structures are organised in meaningful patterns (see Van Leeuwen and Jewitt 2011; Martinec and Salway 2005: 364).

Greimas and Groupe  $\mu$  do not share the previous epistemological assumption of discourse generation, but they do recognise the importance of culture and a given natural language as semiotic resources. Sonesson, as against a post-structuralist point of departure, assumes a phenomenological/social phenomenological standpoint, while adopting the notion of 'Lifeworld' (inspired by E.Husserl and A.Schutz) as pre-semiotic givenness. Additionally, Eco (1976), whose semiotic theory of codes has been particularly influential in

communication theory, but also in visual semiotics, assumes the 'cultural unit' as the elementary unit of signification. Moreover, the seemingly clear-cut lines between Peircean and structuralist semiotics are occasionally blurred. For example, in the case of Groupe  $\mu$ 's visual rhetoric (1992) and Eco's (1976) theory of semiotics, even though leveraging structuralist semiotics, when it comes to exploring the notion of iconicity, they dwell on the Peircean notion of iconic sign.

Furthermore, while reviewing the relevant marketing and semiotics literatures, a peculiar paradox sprung up concerning the way branding and semiotics are approached from within each discipline. Within the semiotics discipline (either in Peircean or structuralist vein), approaches to branding have been offered largely in utter disregard of theories that originate from the marketing discipline which is striking given that the branding field of research emerged from marketing theory and standard approaches are still regarded as pertaining primarily to marketing.

The above-noted paradox also holds in the case of rhetorical approaches that have been offered within the marketing discipline which explore the relationship between rhetoric and branding discourse either in terms of modality (e.g., pictorial metaphor; Scott 1994, 2005) or of a combined rhetorical/semiotic approach to advertising discourse (e.g., Mick and McQuarrie 1999) or of a rhetorical taxonomy of advertising visual discourse (e.g., McQuarrie and Phillips 2004), without accounting for conditions of visual (iconic/plastic/icono-plastic) signification, as is the case with Groupe  $\mu$ 's (1992) visual rhetoric.

In the light of the above remarks and prior to proceeding with the overview of the contents of this book, it is prudent to give preliminary definitions of key terms. Since the backbone of this research project is structuralist semiotics, the terms will be defined, where appropriate, as closely as possible to this perspective in order to maintain conceptual integrity. Wherever definitions are offered from different perspectives, an attempt will be made to justify their relevance to and (in)congruity with structuralist semiotics:

## **0.2 Preliminary definitions of the key terms involved in this project**

**Brand equity** is defined by Keller (1998: 45) as "the differential effect that brand knowledge has on consumer response to the marketing of that brand". Knowledge of a brand refers to the establishment of a brand knowledge structure. The differential effect of a brand knowledge structure is reflected in the establishment of what Keller calls strong, favourable, unique brand associations. Consumer response is the outcome of a superior brand knowledge structure in terms of competitively superior associations. This project does not address the actual behavioral outcomes of brand equity, as it concentrates on the encoding

aspects of a brand knowledge structure in the light of the ad filmic text as a key source for the generation of associations. Behavioural responses in terms of actual associations may be compared and contrasted vis-à-vis a projected brand knowledge structure in an iterative fashion, as a brand language develops through the launch of successive advertising filmic texts (among other communicative vehicles in a brand's Integrated Marketing Communications mix). Throughout this project, Keller's consumer-based brand equity perspective (CBBE) is adhered to insofar as it constitutes a comprehensive approach in the marketing related brand equity literature that delineates how brand knowledge is shaped and how value stems from such knowledge structures. The connectionist rationale underpinning an associative brand knowledge structure will be compared and contrasted with the binarist rationale that undergirds the logical construction of a semantic universe as a brand's depth grammar, based on Greimas's structuralist semiotic approach. The resulting conceptual model is displayed in Section 1.7, while the methodological implications will be discussed in Chapter 2.

The second key aspect of the definition of brand equity concerns the notion of value. Prior to being reflected in actual consumer choice, the intention on behalf of a brand owner for a differential brand knowledge structure *qua* projected brand equity must be addressed. This book puts forward the argument about the interdependency between meaning and value, which has precedents in both semiotics and consumer research literatures (see Section 1.7). The projection of a brand equity structure *qua* superior value at the encoding stage of a brand text is addressed in the context of how value emerges textually. The concept of linguistic value, as conceived by Saussure and later adopted by Greimas is recruited to this end. The two-pronged notion of value in Greimasian structuralist terms is explored in Section 1.7. The proposed brand equity model will address how an axiological framework may be inscribed in a brand across the generative trajectory of signification, starting with the depth level of a brand's semantic universe and culminating in a brand's manifest discourse as ad filmic text. Brand equity and brand value are occasionally used interchangeably as the intended result of a brand equity structure is superior brand value. However, caution must be taken when conflating the two terms insofar as brand value is occasionally perceived from a financial brand valuation perspective<sup>3</sup> (see Salinas 2009).

**Sources of brand equity.** There are multiple sources of brand value across the entire marketing mix, of which the most pertinent are explored in Section 1.1. This project

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<sup>3</sup> This strictly defined in financial terms conception of value occasionally gives rise to misconceptions about the inextricably linked nature between brand equity and value (e.g., Tiwari 2010). As will be shown, not only brand meaning and value are inseparable, but, following Blackston (1995), brand equity may not be conceived of separately from the interdependency between meaning and value.

concentrates on the message structure of the ad filmic text for the sake of minimizing the complexity that would be incurred by expanding its scope to the plethora of communicative vehicles. However, the proposed conceptual model and methodology are scalable and capable of including all vehicles in a brand's Integrated Marketing Communications (IMC) program. The ad filmic text constitutes the most representative discursive manifestation of a brand's master narrative, both in terms of richness of associations, as well as in terms of the multiple modalities involved. Thus, assuming the ad filmic text as the key genre of our analysis allows for the exploration of all intended morphological and syntactic aspects of a brand discourse's structuration.

**Ad filmic text.** There is a vast difference between assuming as the basis of analysis a set of advertising expressive elements as stimuli and a set of elements at the plane of expression (in Hjelmslev's terms) or figurative units of manifest discourse (in Greimas's terms) as 'ad filmic text', for reasons that will be displayed in Sections 1.1 and 1.2. A structuralist semiotic approach differentiates between message as signal and message as sign. What distinguishes the information theory perspective on the process of communication from human (cf. Greimas and Court es 1979: 121-122) communication is that in the case of the latter what is transmitted is not 'electrical signals' but signs. As Rastier (1995: 154) contends, "information is a statistical property of the signal and has nothing in common with signification". By qualifying the structure of the advertising message in textual semiotic terms as advertising text and situating it on a narrative plane, alongside the mandates of a structuralist semiotic reading, we are capable of analyzing its function in a brand's signification system across the strata of the generative trajectory of signification. In this respect, we are capable of addressing the modes of connectivity and rhetorical transformation of elements not only at the level of the manifest text, but also across the strata of a brand's generative trajectory of signification. The transcription of an ad filmic text into a semantic structure allows us to address issues of brand coherence and communicative consistency, as will be laid out in Chapter 1.

Moreover, the analysis of ad filmic texts in this book pursues a combined synchronic/diachronic approach, in line with studies in semiotics, but also in corpus linguistics that are geared towards an understanding of the historical evolution of language (see, for example, N oth 1990: 63, Wichmann 2008: 194). "Synchronically, we see the set of interpretive conventions as a way to understand the contemporary 'meaning' of a brand. By interpreting the evolution of [...] brands, we see the way the [...] meaning of these brands alters over time (i.e., diachronically)" (Hatch and Rubin 2006: 57). This is in line with the original Saussurean conceptualization of the synchrony/diachrony divide: "Synchronic analysis studies a sign system at a given point of time, irrespective of its history. Diachronic

analysis studies the evolution of a sign system in its historical development” (Nöth 1990: 63; also see Bouissac 2010: 105).

**Structuralism** “is fundamentally a way of thinking about the world which is predominantly concerned with the perception and description of structures” (Hawkes 2003: 6). A structure is first and foremost “a set of relations connecting the elements of a system” (Nöth 1990: 193), which rationale underpins both Saussure’s and Greimas’s structuralist approaches. The terms of a system as language are essentially relational properties. Signs as parts of a language signify only by entering into relations of opposition and difference with other signs and it is through comparison and contrast that they assume value.

Structuralist semiotics still constitutes one of the dominant perspectives in the semiotic discipline. Despite its presumed onslaught with the advent of post-structuralism (Frank 1989, Dosse 1991, 1992, Rastier 2006, Danesi 2009b) it is still practised in the context of academic textual analysis, but also in applied semiotic approaches in the wider field of branding. It is regularly evoked as a dominant perspective in cinematic film analysis, and widely practised in the interpretation of literary and cultural texts (Rossolatos 2013l).

The perspective of structuralist semiotics that became entrenched in the humanities, mainly thanks to the extensive writings of Greimas, has survived through the continued efforts of scholars, such as Fontanille and Rastier, who have furnished quasi-generativist blueprints, in the vein of Greimas’s generative trajectory of signification, such as the trajectory of the plane of expression (Fontanille 2004) and *Interpretive Semantics*<sup>4</sup> (Rastier 1987, 1989). These perspectives have sought to expand and/or revise Greimas’s original conception with view to encompassing salient aspects, such as corporeal signification, the effect of material co-text on the form of the plane of expression, the layers and levels of a trajectory and their mode of interaction, as well as various other facets that constitute ongoing areas of investigation in the wider field of structuralist semiotics. Furthermore, time-hallowed structuralist semiotic conceptual constructs, such as isotopy, semes, redundancy, have been integral to semiotic rhetorical approaches, as evinced in Groupe  $\mu$ ’s seminal semiotic rhetorical treatises (cf. Badir and Dondero 2010).

Structuralism is defined “either by research into immanent structures or by the construction of models. In either case it denotes the principle whereby the object of knowledge consists in a relationship (or structure)” (Greimas and Courtés 1979: 360). Immanence is a Hjelmslevian principle according to which a sign system may be theorized as a purely linguistic phenomenon, with a “self-subsistent, specific structure” (Hjelmslev 1943: 19). For Hjelmslev, as for Greimas, there is nothing outside of language in the form of

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<sup>4</sup> As noted by Gérard (2004), the school of *Interpretive Semantics* that was inaugurated by Rastier falls within the wider structuralist paradigm.

a 'transcendent object'. The principle of immanence (Hjelmslev 1943: 4,108) has significant repercussions when approaching a text as a closed system or a self-referential entity which may be decomposed into relational units regardless of any correspondence to a 'transcendental referent' or extra-linguistic entity. This brings structuralism under the aegis of a constructionist epistemological paradigm. Even though a theoretical discussion on strict epistemological terms is not directly relevant to this introductory section (cf. Section 2.5 for further elaboration), it merits mentioning for reasons that will become apparent in the ensuing definition of (multi)modality that from an alethic point of view or in the context of theories of truth (Walker 1999), constructivism (or constructionism; Lock and Strong 2010, Hackley 2001) belongs to a coherentist paradigm (of which the basic premise is that propositions are truthful insofar as they cohere with the system of propositions in which they are embedded; see Blackburn 1994: 67), as against a correspondence theory of truth (which adopts a naïve realist standpoint, while claiming that propositions are truthful insofar as they correspond to extra-linguistic referents). Constructionism questions the naïve realist assumption about the existence of objects and their properties as independent of ways of theorizing about them (cf. Section 2.5). "As a consequence, knowledge should be theoretically modelled as operational knowledge; the evaluation of knowledge, too, must be made by observers according to the relevant criteria for their specific social group and context" (Schmidt 2010: 2). According to constructivists "signs are not anchored in referents" (Nöth 2007: 10) *qua* extra-linguistic entities (which constitutes a fundamental Saussurean premise, but also shared by Greimas; see Greimas 1989e). "Constructionists have an uneasy relationship with 'essentialism': that is, with the idea that one of the major goals of psychology is to uncover the essential characteristics of people" (Lock and Strong 2010: 7). Greimas, in a rare passage, labels his approach as 'deductive constructionism' (Greimas 1987: 113), while laying claim to the necessary structural underpinnings that must be in place in order to make sense of discourse through textual analysis.

**Model.** A model is defined by Greimas and Courtés (1979: 232) as "a simulacrum that allows for the representation of an ensemble of phenomena". The notion of simulacrum (also see Fabbri 2009, Rossolatos and Hogg 2013a) coheres with the aforementioned structuralist preoccupation with the plane of immanence, the self-subsistence and internal coherence of a textual unity. For Greimas, a semiotic theory is a semiotic model in the form of a descriptive metalanguage of deductive validity. The deductive validity of the model emerges from its ability to prescribe alternative courses of action of the elementary terms that make up the semiotic model within its immanentist universe. "By proposing to consider as constitutional model the elementary structure *ab quo*, in the light of which one may deduce and progressively elaborate the elements of a morphology and a fundamental syntax, we have

been trying to underline the constructed and deductive character of a semiotic theory” (Greimas and Courtés 1979: 232). A structuralist semiotic model consists in a fundamental grammar that circumscribes the scope of its elements and the modes of connectivity among elements or the model’s syntax. “Modelling implies principles for the relational organization of signification” (Greimas 1966: 147). The Greimasian generative trajectory of signification consists of a modeling blueprint that is coupled with a depth and a surface grammar. Depth grammar concerns the plane of immanence which consists of elementary units of signification or semantic axes that consist of object-terms or semes that enter in relationships of contrariety, contradiction and implication (at the level of the semiotic square) and in relationships of conjunction or disjunction *qua* actants (at the semio-narrative level). Surface grammar refers to how sememes and lexemes are inter-related on the surface structure of manifest discourse with view to conferring signification. A semiotic model in the Greimasian structuralist tradition aims to pattern relationships alongside distinctive sign morphologies and syntactic rules that regulate signification. The Greimasian structuralist semiotic model will be displayed in greater detail in Section 1.5. This fundamental or generativist character of grammar as the basic correlate of a semiotic model is a fundamental postulate of the Greimasian structuralist semiotic system (cf. Greimas and Courtés 1979: 168).

A semiotic model of brand equity that is edified on the Greimasian semiotic model essentially constitutes a brand’s generative grammar. In the course of constructing the semiotic model of the brand generative trajectory, advances in post-Greimasian semiotics have been taken into account, while enriching Greimas’s syntactic levels with additional modes of connectivity among elementary units of signification, in the form of operations of rhetorical transformation.

**Rhetoric** “with its interest in the effect of discourse on the audience, and stylistics, with its focus on textual uniqueness, focus on different phases of text pragmatics, namely, text reception and text production” (Nöth 1990: 339). Greimas recognises the importance of both rhetoric and stylistics in the organization of surface discourse. He refers to Groupe  $\mu$ ’s attempts at coining a new general rhetoric, but did not anticipate the Groupe’s visual rhetoric. Greimas sought to combine the three functions of ancient rhetoric (*dispositio*, *inventio*, *elocutio*) with structuralist semiotics in the following fashion: *Dispositio* that concerns parts of discourse and its syntagmatic organisation corresponds to the structuralist notion of segmentation of a discourse into discursive unit(ie)s. *Inventio* corresponds in structuralist terms to discursive themes and configurations as a semantic taxonomy. *Elocutio* concerns discourse not at a general level, but at the level of word and phrase and corresponds to a taxonomy of rhetorical figures (cf. Greimas and Courtés 1979: 317-318). This book draws

mainly on Groupe  $\mu$ 's rhetorical treatises (1970, 1992), on both conceptual and methodological levels, as they are embedded within a structuralist semiotic framework (with certain deviations which will be laid out). Furthermore, it incorporates definitions from classical rhetorical treatises, such as Dumarsais' and Fontanier's, while engaging in critical argumentation with regard to taxonomies of verbo-visual operations and figures that have been yielded by prominent scholars in the marketing discipline, such as Durand (1970, 1987), Mick and McQuarrie (1996), McQuarrie and Phillips (2004).

**Rhetorical semiotics** is a somewhat paradoxical concept insofar as it presupposes that the two disciplines are initially segregated, while they become artificially collated in an attempt to leverage distinctive practices. Yet, they both share methods of persuasion as their main task, in which case the communicative aspect of semiotics is concerned. For Eco (1976) there is no signification without communication. Semiosis occurs as an act of communication. This is echoed in Greimas's semio-narrative structure which posits a theory of enunciation at the heart of the actantial model. The role of advertising is to persuade about the superior benefits of an advertised brand which constitute a key source of superior brand equity (i.e., a brand with differential brand associations). Thus, the tools of rhetoric are indispensable to a semiotic account of how an ad text may be structured persuasively with view to nurturing differential associations in a consumer audience's memory. As advances in visual rhetoric suggest (Groupe  $\mu$  1992), rhetoric may be adapted in the context of the visual expressive unit as a syntax, capable of accounting for how visual discourse signifies which is an indispensable component of a brand language. Furthermore, given that brand discourse is highly figurative, shaped largely through a nexus of metaphors and metonymies (as *key* among other tropes), rhetoric furnishes the requisite know-how for discerning how elements of the plane of expression are correlated with elements of the plane of content by explaining how a relationship of similarity is established between them.

**Encoding** "Encoding is the process of creating intended meaning in a message" (Pickton and Broderick 2005: 48). Given that this project focuses on the operations involved in the process of an ad film's encoding or the "construction of a message based on a given code" (Greimas and Courtés 1979: 123), encoding concerns the engrafting of an ad filmic text with expressive elements and modes of configuration with view to generating and maintaining brand equity as an ensemble of brand associations and values that make up the brand's generative trajectory of signification in a given product category, while taking into account a competitive setting.

**Multimodality**<sup>5</sup>. Modality is a concept that requires thorough elaboration, as there are significant terminological discrepancies in its employment by Greimas and the sociosemiotic school of Kress and Van Leeuwen that popularized the concept. According to Greimas, modality is an aspect of the narrative grammar that belongs to the semio-narrative level of the trajectory of signification. According to the semio-narrative syntax, what determines the process of conjunction between the actantial subject and the object of desire (or the object of value) is the incidence of four modalities, viz., having-to (devoir), being capable of (pouvoir), wanting to (vouloir) and knowing-how (savoir) (see Section 1.5). In effect, these four modalities are responsible for modalizing an actant's transitions among different states of being. Modalities are determinants of action and action lies at the heart of Greimas's actantial model.

Van Leeuwen's take on modality follows a completely different direction. Modality, according to the sociosemiotic perspective, "is the social semiotic approach to the question of truth" (Van Leeuwen 2005: 160). The concept of modality, for the sociosemiotic school, assumes a dual role, as it concerns both the social group that ascribes truth to a phenomenon, as well as the mode of representation in which this phenomenon is encapsulated, whence stems the split amongst verbal, visual, sonic (aural) modalities that constitute (among other sensorial modes) a multimodal text. Regarding the first prong of this dual definition, Van Leeuwen draws on Halliday's systemic functional linguistic approach in order to qualify modality as a proxy to truth value<sup>6</sup> in terms of the relative frequency whereby an assertion is conceived by a social group as corresponding to states-of-affairs. "The more often what-is-asserted happens or the more people think or say or do it, the higher the modality of that assertion" (Van Leeuwen 2005: 163). "Thus, there is a close connection between degrees of representational truth and degrees of social obligation" (Van Leeuwen 2005: 165). Based on the configuration of a visual sign according to variations in the means of visual expression, such as "background, color saturation, modulation and differentiation, articulation of light and shadow" (Van Leeuwen 2005: 167), viewers' judgments as to how real the visual sign is assume different modalities. However, there is no one-to-one correspondence between configurations of a visual sign and modality judgments. In this respect, Van Leeuwen diverges from naturalistic approaches to the signification of the visual sign (i.e., St.Martin) that seek to anchor meaning in extra semiotic natural properties of the sign. "Instead, the modality value of a given configuration depends on the kind of visual truth which is preferred in a given context" (Van Leeuwen 2005: 168). This standpoint seems to be in agreement with the coherentist epistemological paradigm that undergirds Greimasian

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<sup>5</sup> The structuralist semiotic equivalent term to multimodality is polysemioticity (see Hebert 2012).

<sup>6</sup> Also see Bell (2011: 20): "'Modality' here refers to the 'truth value' or credibility of (linguistically realized) statements about the world (Kress and Van Leeuwen, 1996)".

structuralism. As Perron (1989: 526) observes “the concepts of the system, established as postulates, are integrated into a network of interdefinitions that ensure its internal coherence”. However, there is one crucial difference between the two perspectives, viz., the latent assumption on behalf of the sociosemiotic perspective about the capacity of a social group to make a conscious judgment about the truthfulness of one or more configurations. This implies a literacy<sup>7</sup> of the code of production of the visual sign and a mastery of the visual rhetoric as the backbone of the production of a particular configuration. This is highly contestable, especially given that by definition the inventor of the configuration or sender/addresser/enunciator possesses a “more immediate and articulated view of the underlying structure of the semantic system” (Eco 1976: 284). Greimas also contends that the sender is in a hierarchically superior position compared to the receiver insofar as he manipulates the text (Greimas and Courtés 1979: 217).

This juncture constitutes a qualifying difference between structuralism and sociosemiotics. For Greimas, the ascription of truth value to a visual configuration would be a matter of persuasion in between the sender’s communicative doing and the receiver’s interpretative doing (cf. Section 1.4.7), insofar as persuasion is a semiotic act that is instituted in the context of the énoncé or the structural framework of the message. For Van Leeuwen, persuasion seems to be incumbent on pre-existing interpretative schemata<sup>8</sup> embedded in the judgmental structure of a social group. However, unless the requisite visual literacy is in place, regulating the ability to decode the configuration of the visual sign based on the aforementioned variables, then what would amount to a conscious decoding is reduced to what Baudrillard calls the ‘passive magic’ of signs (Gaine 1993: 167) or the ability of the signs’ configuration to condition their mode of reception as being truthful vis-à-vis the intended signified of the visual sign. Thus, unless explicit visual and rhetorical literacy on behalf of a receiving social group is demonstrated, the truth of the modality lies with the motivation of the sender that shapes the internal configuration of the visual sign.

Having, thus, tackled in a preliminary fashion the preponderance of a structuralist perspective as interpretative framework in accounting for the configuration of a multimodal sign, it should be stressed that in this project multimodality is endorsed in line with its original conception by the sociosemiotic school. By extension, “multimodal corpora are collections of ‘data’ in which distinct semiotic modes are presumed (as a research hypothesis) to be at work” (Bateman 2013a: 4).

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<sup>7</sup> The issue of code literacy in the context of visual rhetoric in advertising was first raised by Scott (1994). McQuarrie and Mick (2003a: 197) stress that “figures contain within themselves instructions that they are to be treated differently than the surrounding text. Conversely, readers are knowledgeable about the conventions that govern how text marked in this way is to be read”.

<sup>8</sup> “When meaning has been attributed to something through the use of a schema, the meaning has a probabilistic quality which incorporates assumptions and expectations rather than an absolute quality defined by necessary and sufficient conditions” (Branigan 1992: 14).

## 0.3 Chapters structure

### Chapter 1

Against the background of the stated objective of this research project, that is to furnish a structuralist rhetorical semiotic brand equity planning platform, with the aid of a conceptual model and a planning methodology, and in the light of the preliminary definitions of the key concepts that constitute the theoretical underpinnings of the ensuing conceptual exploration, the first Chapter consists of seven Sections.

Section 1.1 furnishes an overview of marketing approaches to branding and brand equity, with a focus on sources of brand equity and brand associations.

Section 1.2 anchors semiotic research in the wider interpretivist marketing research discipline, while providing an overview of semiotic approaches to branding. Key concepts of wider interest to the semiotic discipline, and of direct relevance to this project, such as figurativity, iconicity and double/triple articulation are put in perspective, while providing a comparative reading of the notion of multimodality by drawing on cognitivistic and structuralist perspectives. The Section culminates in pointing out gaps in the existing brand equity literature that may be addressed from a semiotic point of view.

Section 1.3 furnishes an overview of advances in advertising rhetoric related research, by drawing on both semiotics and marketing disciplines, with view to situating Greimas's rhetorical semiotics within a salient framework of scholarly research.

Section 1.4 focuses on communication models that have been yielded in the semiotic discipline, with a focus on Jakobson's model, Eco's code theory, Greimas's theory of enunciation and participatory communication and Perelman-Tyteca's complementary notion of communion. The Greimasian notion of participatory communication, as well as post-Greimasian communication models that have been offered from various scholars, raise the important issue of how an audience is conditioned by the structure of a text. This outlook to the formation of an audience is an indispensable facet for understanding how brand equity emerges textually.

Section 1.5 provides an overview of Greimas's structuralist semiotic theory, and the particular areas of concern for a model that addresses the ad filmic text as a key source of brand equity. The generative trajectory of signification is adapted as a brand planning platform *qua* brand trajectory of signification, while the binarist rationale that underpinned the trajectory's depth grammar is reconsidered in the light of connectionist advances, both in the marketing discipline, as well as in Rastier's textual semiotics (who co-created the semiotic

square with Greimas). The brand trajectory of signification constitutes the blueprint on which the proposed connectionist model of brand equity is edified, as laid out in Section 1.7.

Section 1.6 demonstrates how Greimas's stress on the importance of rhetoric for the generation of meaning across the entire trajectory may be further qualified by complementing structuralist operations with operations of rhetorical transformation in the light of the multimodal ad filmic text as a key source of brand equity.

In Section 1.7 an enriched semiotic model of brand equity is furnished, by taking into account the limitations of existing theory, as well as the suggested principles of a structuralist rhetorical syntax that features structuralist operations and operations of rhetorical transformation.

## **Chapter 2**

In Chapter 2, the structuralist rhetorical semiotic conceptual model that was put forward in Section 1.7 is operationalized through a methodological framework. The two methodological pillars on which this operationalization draws consist in a structuralist semiotic interpretative approach to the textual formation of brand equity, supported by quantitative content analysis.

Section 2.2 offers an overview of applied semiotic methodological approaches to branding and advertising research that have been furnished from practitioners, but also from academic scholars.

In Section 2.3 the key steps involved in the proposed methodology for brand equity planning in relationship to the ad filmic text as its key source are laid out. Section 2.3 culminates in a set of equity calculi (brand associative strength, brand associative uniqueness and linguistic value) in the context of a projected equity structure. The calculi aim at furnishing a platform for comparing and contrasting among key brand players' projected equity structures in a given product category by taking into account the interactions among the number of a brand's ad filmic segments, the level of invariant recurrence of a brand's nuclear semes across segments, the degree to which the recurring segments are uniquely reflected in the brand's communications, as well as the incidence and density of rhetorical figures in a brand's discourse.

The methodological exposition proceeds with an account of the steps involved in a content analytic project (Section 2.4), the main tools and statistical analyses that may be conducted in a content analytic study, while seeking to outline how content analysis fits into a semiotic methodological framework. Section 2.4 also incorporates the main analytical steps involved in conducting content analysis with Atlas.ti, the content analytic software that is employed in this study.

Section 2.5 outlines the key validity and reliability issues that are involved in a qualitative research design, with an emphasis on the differences in epistemological and ontological terms between positivistic and interpretivist research.

### **Chapter 3**

Chapter 3 exemplifies the semiotic brand equity planning methodology that was put forward in Chapter 2. The analysis and interpretation procedure draws on the UK cold cereals market and 13 of the most popular brands (and sub-brands) that make up this market which are manufactured and marketed by the three dominant players (Kellogg's, Nestle, Weetabix). Sections 3.2-3.5 offer an overview of the UK cold cereals market, the embedded consumer dynamics and the key brand players.

Section 3.6 yields a preliminary overview of the semic universe that underpins the positioning of the key brand players and their sub-brands that make up the corpus of this study, by drawing on each brand's positioning statement (as may be gauged from publicly available sources).

Section 3.7 illustrates the methodological steps that were put forward in Section 2.3, by drawing on 62 ad filmic texts from the brands that make up the corpus of this study. The analysis of individual filmic texts follows progressive levels of synthesis, starting with synchronic, intra-brand, intra-filmic, moving on to diachronic, intra-brand, inter-filmic, and culminating in a diachronic, inter-brand, inter-filmic outlook (as per Section 1.7.3). Each brand section culminates in summary tables of thematic isotopies, featuring the semes that make up each brand's diachronic semantic universe, the filmic segments where they recur isotopically, and the key equity metrics which will feed into the final diachronic, inter-brand equity indices and the respective semiotic equity maps. Each brand-focused main findings section features a semes-cum-rhetorical figures map that portrays in a snapshot which rhetorical figures relate to which semes and to which ad films (in line with the connectionist conceptual model that is put forward in Section 1.7) for each ad film that is included in each brand sub-corpus.

Section 3.8 further explores with the employment of multivariate and data reduction statistical techniques how differential patterns of semes and rhetorical configurations emerge for the brands that make up the corpus of this study. The Section culminates in the brand associative strength, brand associative uniqueness and linguistic value indices for each brand. The findings are interpreted in the face of the interaction among the variables that have been employed in the calculation of the proposed metrics.

Section 3.9 wraps up the findings of the study and offers directions for further research with view to extending the analytical scope and depth of the brand equity semiotics research field.

## **Appendices**

The Appendices feature details as regards the source of the ad filmic texts that make up the corpus of this study, the ad filmic texts' segmentation and transcription in terms of verbal and visual expressive units with the aid of Atlas.ti, the codebook of rhetorical figures and semes that was used in this study, as well as segment-by-segment ad filmic output with regard to coding with semes and rhetorical figures.

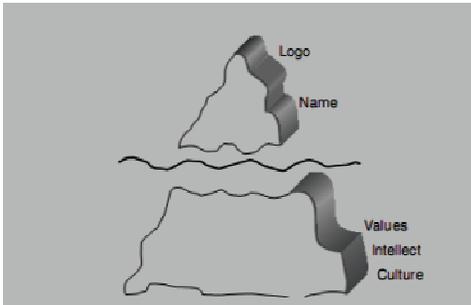
## **Chapter 1. For a structuralist rhetorical semiotic conceptual model of brand equity and the ad filmic text as its key source**

### **1.1 Marketing approaches to branding and brand equity**

#### **1.1.1 Marketing approaches to branding**

In this Section key branding models in the relevant literature will be reviewed and fundamental branding terms will be defined, while pointing out gaps in the literature relating to the project at hand. In particular, the issues of what is a brand, how it is formed, what is brand image and brand values, why branding as genetic programme is important in maintaining long-term brand associations and how the different layers making up brand meaning may be identified and mapped out will be explored and critically discussed. Since the point of departure is marketing discourse, semiotic reflections and interventions will be kept at a minimum.

There are three types of assets that furnish value to a company, tangible assets, brands and other intangible assets. "Brands are intangible assets that produce added benefits for the business" (Kapferer 2008: 9; also see Brand Finance 2000, 2007, 2009). Brands constitute primarily identificatory mechanisms whereby consumers navigate the world of products and services, serving as anchors for minimizing risk in making a product choice and furthermore psychological risk. "Brands are powerful entities because they blend functional, performance-based values with emotional values" (De Chernatony 2006: 5). Examples of functional values include "security, convenience, simplicity" (De Chernatony 2006: 6), whereas examples of emotional values include "friendliness, conservatism, independence" (De Chernatony 2006: 6). "A brand represents a dynamic interface between an organization's actions and customers' interpretations" (De Chernatony 2006: 8). Davidson (in Chernatony 2006: 11) paints a metaphorical portrayal of a brand in the form of an iceberg with a visible and an invisible side. The visible components of the iceberg consist of a brand's name and logo, whereas the invisible components of its values and culture.



**Figure 1.1.** The branding iceberg (De Chernatony 2011: 11).

As name/logo, a brand constitutes a trademark. “A trademark is any sign capable of being represented graphically, that is capable of distinguishing one organization’s goods or services from another” (De Chernatony 2006: 13). A trademark may consist of various types of signs, visual, verbal, aural, such as words, letters, numbers, symbols, shapes, drawings, unique sound compositions. The visible part of the iceberg also includes any signs that come to be associated with a brand through time in the context of brand communications, such as particular branded characters, anthropomorphic animals, cartoons, actors, jingles, unique colors/typefaces.

The branding challenge rests with correctly identifying and relating the two parts of the iceberg, that is elements of the visible structure with concepts/values of the invisible structure, as well as with effecting a transition from the commodity that is laden with functional values to that of a branded or, as it is called in the marketing literature, an augmented product, laden with intangible added values. “Added value is a relative concept that enables customers to make a purchase on the basis of superiority over competing brands. It is about recognizing how new clusters of benefits from the brand enable customers to have greater gains relative to smaller increases in sacrifices (e.g., money, search time, etc.)” (De Chernatony 2006: 45).

The transition between the two strata of the iceberg constitutes a multi-step transformation starting with brand elements or visible brand components and ending with image associations and brand values. These associations, according to De Chernatony, must be relevant and sustainable.

Emotional values are customarily reflected in marketing discourse through the metaphor of brand personality which consists in ascribing an anthropomorphic structure to a brand. The correspondence of brand personality to actual consumers’ / brand users’ personalities has given rise to the so-called brand/self-congruence hypothesis (cf. Birdwell 1968; Sirgy 1982; Solomon et al. 2006; Parker 2009). “By using the metaphor of the brand as

a personality, manifest sometimes through a celebrity in brand advertisements, customers find it much easier to appreciate the emotional values of the brand” (De Chernatony 2006: 40).

The cluster of values a brand wishes to project and by virtue of which to forge a distinctive territory in the market wherein it competes constitutes its intended positioning. The level of congruence of these values with what is esteemed by the consumer segment(s) that lie at the receiving end of the spectrum constitutes a brand’s actual positioning. “It is imperative to recognize that while marketers instigate the branding process (branding as an *input*), it is the buyer or the user who forms a mental vision of the brand (branding as an *output*), which may be different from the intended marketing thrust” (De Chernatony and McDonald 2003: 24).

“Positioning is not what you do to a product. Positioning is what you do to the mind of the prospect. That is, you position the product in the mind of the prospect” (Ries and Trout 2000: 3). However, positioning is also a comparative concept, designating the carving of a distinctive space with reference to other brands in a given category and a set of characteristics making up the target-market against which it is positioned. Just like value systems in general, brands as constellations of value evolve, thus their positioning is dynamic and must be constantly monitored against their saliency, differentiation, relative appeal. Therefore, a demand for a coherent brand promise as consistent positioning is confronted with an insurmountable dynamic market reality which occasionally demands of a brand to be repositioned.

“Repositioning is how you adjust perceptions, whether those perceptions are about you or about your competition” (Trout 2010:10). Repositioning is an arduous and time-consuming process and does not occur overnight, as it involves replacing an existing nexus of functional values and image<sup>9</sup> attributes, benefits and associations stored in consumers’ memory with a new one. The same holds for brand extensions or brand-stretching, in which case a mother brand proliferates alongside (i) different product/service categories through a logic of diversification (e.g., Virgin, EasyJet) (ii) different variations in the same product category (e.g., different Cadbury chocolate bar flavors, formats, sizes, packages) (iii) different brand promises, but with the same brand offering, for different consumer segments (e.g., different perceptions of Nokia among men/women, 18-24/25-34 yrs old, business travelers/students and any other possible bases of segmentation).

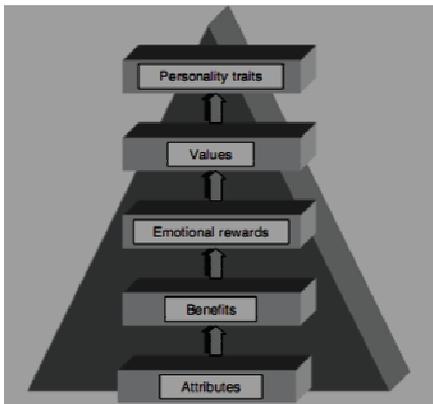
Positioning concerns the nexus of associations about a brand shaped in consumer memory which make up a battery of brand image attributes or a brand image. Image may be further split into category image, concerning associations about a product/service category in

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<sup>9</sup> For an extensive review of conceptual and methodological approaches to brand image see Dobni and Zinkhan 1990, Stern 2001.

total and specific brand image. From a consumer based perspective, the associations most eminently related with a given product category constitute key perceptual value drivers (or critical success factors- CSFs). By benchmarking a particular brand's performance against the respective category's perceptual drivers, a brand's points of differentiation and points of parity may be gauged. Points of differentiation contribute to carving a USP (unique selling proposition), the successful maintenance of which leads to a sustainable competitive advantage (cf. Keller 1998: 117).

Based on the value territories where a brand intends to be positioned, a distinction must be drawn between core and peripheral values. "A brand's core values are those values that the brand will always uphold, regardless of environmental change, and which will always be a central characteristic of the brand. By contrast, peripheral values are secondary values that are less important to the brand and which can be deleted or augmented according to environmental conditions" (De Chernatony 2006: 122). Core values make up a brand's essence. From a more holistic perspective, brand essence resembles a pyramid structure that encompasses attributes, benefits, values and the metaphorically projected brand personality as their synthesis.



**Figure 1.2.** The brand essence pyramid (De Chernatony 2006: 226; also see Kapferer 2008: 34; Light and Kiddon 2009: 78-80).

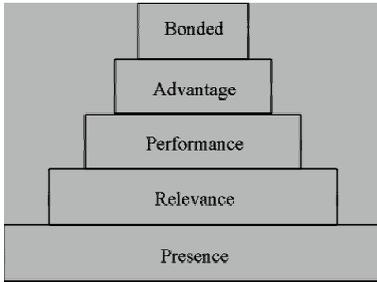
The brand essence pyramid is a way of conceptualizing coherently the key aspects involved in a new brand (and not just product) development process insofar as it delineates the steps whereby product attributes are transformed into consumer benefits which, through usage, give rise to emotional rewards. In turn, emotional rewards are transformed into values in the form of an axiological framework of background expectations. Values, once projected onto

and recognized as pertaining to a brand, assume the form of brand personality traits which are reflected in brand image attributes.

The interlocking layers of the pyramid may be established inferentially through a laddering approach (see Kapferer 2008: 193). De Chernatony (2006: 227) suggests the employment of three 'ladders' for the progressive ascension from attributes to personality traits, for each of the (up to) three key attributes making up a brand's core essence (cf. above on core vs. peripheral values), obviously inspired by classical positioning theory (i.e., Ries and Trout). The narrative that brings together the components of the pyramid in a short and concise manner (usually no more than one page long) constitutes the brand promise (also occasionally called brand positioning statement or brand mission statement). I shall call this narrative henceforth the master brand narrative, which functions as the conceptual platform behind an advertising concept which in turn underpins an advertising script. The aim of a master brand narrative is to flesh out a distinctive brand positioning which reflects a brand identity. Brand identity is not an unproblematic concept, since it points to something unaltered through time. Is brand identity substantially sustainable or is it just a heuristic concept? If it is substantially sustainable, how is it maintained over time and what determinants affect its sustainability?

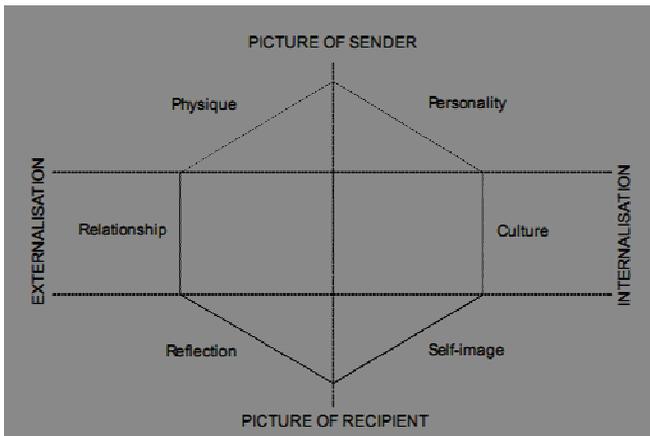
Brand identity is not about repeating the same message over and over, but about maintaining a signification kernel through variable communicative manifestations. It is about the maintenance of identity through difference, the interplay between continuity and variety (Nöth 2007) or the repetition of a master brand narrative through different customized brand narratives. The master brand narrative reflects the underlying depth grammar of a brand, while individual brand narratives constitute a brand's multifarious manifestations. As depth grammar, a brand consists of immutable elements and a unique syntax whereby these elements are combined or its unique combinatorial rationale as brand code. The more meticulously and seamlessly engrafted a brand's depth grammar, the less likely it is to copy insofar as it is enshrouded in a web of transformations. Thus, maintenance of brand identity must also be coupled with a surface grammar and a transformative rationale whereby the master brand narrative is uniquely anchored in distinctive surface brand narratives. These preliminary semiotic remarks about brand identity will be further explored in Sections 1.2 and 1.5.

As a precursor to the brand essence pyramid, Hollis et al. (1996) forged the Brand Dynamics Pyramid, consisting of five identifiable steps in building a relationship of brand loyalty (presence, relevance, performance, advantage, bonding) which later evolved into the WPP patented branding model Brand Z.

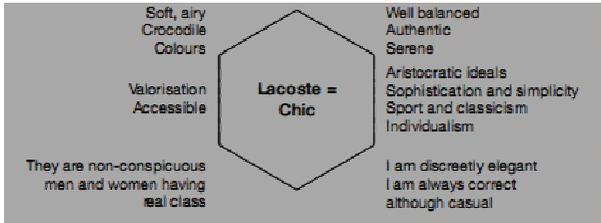


**Figure 1.3.** The brand dynamics pyramid (Hollis et al. 1996; also see Hollis et al. 2009 and Hollis 2008: 35-46).

Another metaphorical mode of portraying the coherence amongst the various strata and elements making up a brand is Kapferer’s Brand Identity Prism. Its key point of differentiation vis-à-vis the brand essence pyramid (Figure 1.2) consists in its more encompassing character with regard to strategic brand mix elements, such as self-image and culture, as well as in an explicit portrayal of brand related aspects that were implicit in the brand essence pyramid.



**Figure 1.4.** The Brand Identity Prism (Kapferer 2008: 183).



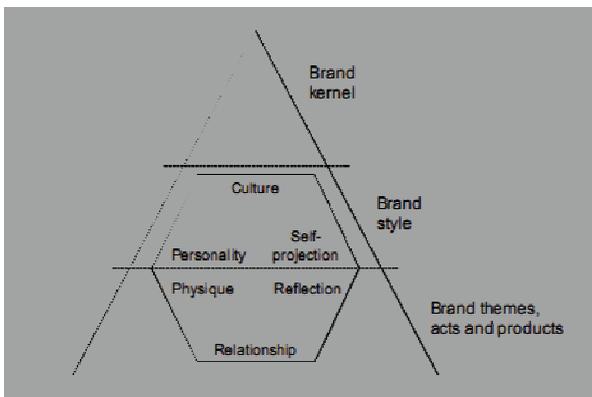
**Figure 1.5.** Example of the application of Brand Identity Prism (Kapferer 2008: 188).

Physique (Figure 1.4) refers to tangible elements or product attributes; personality to brand personality, as previously defined; culture to a brand’s values, again in line with the previous definition; relationship to “the mode of conduct that most identifies the brand” (Kapferer 2008: 185), qualified in terms of what will be later termed from a semiotic point of view as the relation between manifest (logo, symbols, advertising cues or elements of a brand’s plane of expression) and depth structures (semes at the plane of content) of signification. Relationship (Figure 1.4) is a key structural element, whose significance will be laid out extensively from a semiotic point of view, insofar as it points not only to elements making up a brand, but even more fundamentally, to the mode of elements’ connectivity or a brand’s combinatorial rationale. From a structuralist point of view, relationship as such is not a component of a structure, but a combinatorial rule or a brand syntax. This point will become clearer in due course.

Continuing with Kapferer’s Brand Identity Prism, reflection refers to the user-personality projected by a brand as perceived by distinctive consumer segments and finally self-image to “a target’s own internal mirror” (Kapferer 2008: 186), which is more or less a refraction of user-personality. Brand prism, in contradistinction to the brand essence pyramid, takes into account both senders’ (or brand owners’) and receivers’ (or target audiences’) perspectives (as will be further qualified by recourse to communication theory models in Section 1.4). This affords to insert the branding process in a communicative trajectory, while echoing the two interdependent and mutually reflecting facets of intended and received positioning, as aforementioned.

From a terminological point of view it is also quite crucial to notice that “identity reflects the different facets of brand long-term singularity and attractiveness” (Kapferer 2008: 187). Identity is a multifaceted, dynamic concept that crystallizes over time against the backdrop of a long-term strategic orientation. Brand identity is not just a list of words alongside different dimensions strung on a piece of paper as a static snapshot, but an evolving entity. This evolutionary path may be mapped out on conceptual platforms such as the Brand Identity Prism. Equally importantly, the notion of brand identity points to the self-

referential rationale of a brand's structure as system of attributes, benefits and values or to the fact that "the truth of a brand lies within itself" (Kapferer 2008: 192). However, this coherentist outlook towards a brand's essence does not imply that it is cut off from a wider value-system making up a culture. "A strong brand is always the product of a certain culture, hence of a set of values which it chooses to represent" (Kapferer 2008: 192). A crucial term that is lurking in the background at this juncture, yet not manifesting itself, is that of 'cultural codes'. As will be argued in Section 1.4, the notion of code is of fundamental operational value not only for understanding the dynamic interplay between brand values and culture, but also as the open horizon of semiosis that caters for a brand's long term sustainability (Rossolatos 2013e). Code as culture is accounted for in Kapferer's version of the brand pyramid, that is portrayed in Figure 1.6.



**Figure 1.6.** The brand pyramid model (Kapferer 2008: 291).

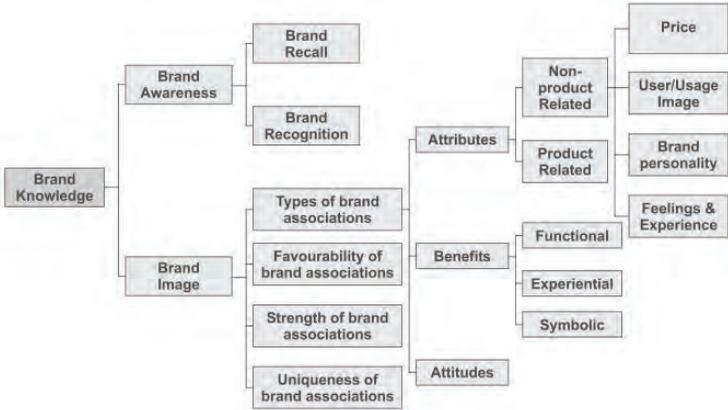
At the top of the pyramid is the kernel of the brand, the source of its identity. It must be known because it imparts coherence and consistency. The base of the pyramid are the themes: it is the tier of communication concepts and the product's positioning [...] The middle level relates to the stylistic code, how the brand talks and which images it uses. It is through his or her style that an author (the brand) writes the theme and describes him- or herself as a brand. It is the style that leaves a mark. (Kapferer 2008: 290)

As will be argued, the notion of code as a brand's stylistic elements is essential, but very restrictive with regard to the importance of the notion of Code for branding and by implication for the long-term sustenance of brand equity. By restricting the definitional scope of Code, not only crucial aspects in a brand's master narrative remain underexplored, but the

dialectical relationship between a cultural context and a brand's semantic nucleus is underplayed. Irrespective of whether this approach to the Brand Identity Prism reflects from a holistic perspective the shaping forces that are operative in a branding process or remains wanting, its merits lie in identifying brand identity as a multi-layered concept.

De Chernatony and McDonald (2003: 129) attribute a more all-encompassing role to the notion of Code in their branding system, while stressing that “brands are part of the culture of a society and as the culture changes so they need to be updated”. However, despite the descriptive value of the links between brand and cultural codes, the notion is not operationalized with view to yielding an account of how the dynamic between these two codes (i.e., brand and culture) develops over time.

Keller yields an even more consumer-centric conceptual model of brand building, compared to the Brand Essence Pyramid and the Brand Identity Prism, that of Consumer Knowledge Structure. The key point of differentiation compared to the aforementioned models consists in adding emphasis to brand-related consumer associations, which, as will be shown in due course, constitute a central concept in building and maintaining brand equity. “Brand knowledge can be conceptualized in terms of a brand node in memory with brand associations, varying in strength, connected to it” (Keller 1998: 87) and portrayed in Figure 1.7.



**Figure 1.7.** Keller’s brand knowledge structure (Keller 1998: 94).

Let us now proceed with defining each part of the brand knowledge structure, while pointing out their relative structural value, as well as the way they interrelate and interact with view to furnishing perceived added value to a brand.

Brand knowledge is fundamentally a function of brand awareness and brand image. Brand awareness is a threshold perceptual determinant of brand value and refers to “consumers’ ability to identify the brand” (Keller 1998: 87). Brand recall relates to “consumers’ ability to retrieve the brand from memory” (Keller 1998: 88) when presented with a relevant cue, such as the product category’s name. Brand recognition refers to the level of making purchase decisions when the brand is present (e.g., on shelf). Another way of differentiating between modes of brand awareness is by drawing a distinction between aided and unaided brand recall. High levels of unaided brand recall, that is mentioning a brand name while being presented only with the product category as a cue, as well as the order of brands’ recall, are indicative of the relative salience or pertinence of a brand in a category repertoire. The relative standing of a brand in the order of unaidedly recalled brands in a given product category is manifested as a brand’s top-of-mind awareness. Brand awareness, conceived of independently of brand image perceptions is a necessary, but by no means sufficient condition for differentiating a brand. “Brand image can be defined as perceptions about a brand as reflected by the brand associations held in consumer memory” (Keller 1998: 93). Brand associations contain the meaning of a brand, hence their value is instrumental as determinants of brand meaning. Brand associations may be further classified into three categories, viz., attributes, benefits and attitudes.

“Attributes are those descriptive features that characterize a product or service, such as what a consumer thinks the product or service is or has and what is involved with its purchase or consumption” (Keller 1998: 93) and may be further distinguished into product and non-product related. “Product-related attributes are defined as the ingredients necessary for performing the product or service function sought by consumers and non-product related attributes are defined as external aspects of the product or service that often relate to its purchase or consumption in some way” (Keller 1998: 93) and give rise to primary brand associations. The distinction between product and non-product related attributes/associations is crucial from a semiotic point of view. The latter point to a brand’s highly motivated status, in semiotic terms, as will be demonstrated in due course.

Continuing with Keller’s delineation of non-product related attributes, these are classified into five types, viz., “price, user imagery (i.e., what type of person uses the product or service or who is the ideal user), usage imagery (i.e., where and under what types of situations the product or service is used), feelings and experiences and brand personality” (Keller 1998: 93). In greater detail, non-product related associations arise both from direct contact with and usage of a brand, as well as from the imagery projected through brand communications.

**User imagery** characteristics may refer to any traits pertaining to the demographic background of the brand user (e.g., gender, socioeconomic class), psychographic/lifestyle

traits (e.g., values autonomy in decision-making and is indoorsy vs. outgoing). Feelings and experiences include feelings towards the brand (such as amusement, uneasiness), generated through impersonal brand communications (through one-to-many communicative vehicles, such as TV, radio, outdoor, internet static banners) or through participation in a brand's experiential events, such as roadshows, club-events, cinema promotions, etc.

**Brand personality** refers to the personification of a brand, that is the ascription of human attributes and is built primarily through brand communications. Keller (1998: 97-98) notes that brand personality is not the same as user personality which largely depends on the product category and the brand under consideration. It may be added that the above is further complicated by different consumer behavior perspectives on what is a 'self'. The concept of selfhood has been multifariously defined in the consumer behavior literature. It encompasses not only the division between core and peripheral personality traits, but also what is called 'situational self' or the ad hoc projection of a set of personality traits, while adapting to external environment constraints. "Situational effects can be behavioral (such as entertaining with friends) or perceptual (such as being depressed, or feeling pressed for time)" (Solomon et al. 2006: 302). "The self is not genetically determined but is socially constructed and produced across a range of discursive practices" (Ritson and Elliott 1997: 187).

**Benefits** "are the personal value and meaning that consumers attach to product or service attributes" (Keller 1998: 99). Keller draws a sharper distinction between functional, symbolic and experiential benefits. Functional benefits correspond to product-related attributes, hence their relationship is less abstract. The relationship between attributes and benefits becomes polysemous once we turn to symbolic and experiential benefits. "Symbolic benefits relate to underlying needs for social approval or personal expression and outer-directed self-esteem" (Keller 1998: 99). Symbolic benefits have been associated in the consumer behavior literature with the symbolic self which denotes complementing one's notion of selfhood by identifying with the symbolic properties with which an object or brand is invested. By virtue of an ideational transfer of values embedded in the product to the self, the act of symbolic consumption is effected. Experiential benefits relate to the feelings arising from brand usage, with regard to either product or non-product related attributes.

Last, but not least, **brand attitudes** reflect "consumers' overall evaluation of a brand" (Keller 1998: 100), and form the basis for actual consumptive behavior or brand choice.

Keller's brand knowledge structure, by virtue of positing brand related associations at the very heart of a brand's structure, affords to yield a comprehensive account of the interrelations amongst attributes, benefits and attitudes. Moreover, the model affords to shift attention as regards the process of building and managing a brand from internal considerations pertaining to the choice of brand elements to the end result of this choice, that

is the formation of strong, favorable and unique brand associations on behalf of consumers. Finally, Keller identifies five criteria for the selection of branding elements, viz., “memorability, meaningfulness, adaptability, transferability and protectability” (Keller 1998: 131). However, in order to yield a more comprehensive account of the interrelationships amongst attributes, benefits and attitudes, both with regard to resulting associations, as well as to the elements that are employed for creating such associations, one needs a theory of signification and a way of accounting for transformations. This model will be offered in the proposed semiotic account in Sections 1.5 and 1.7.

Having, thus far, dealt with the basic components of a brand and identified crucial facets in a brand building process, our focus will now turn to the key structural elements for building a brand. “Brand elements are those devices that serve to identify and differentiate the brand” (Keller 1998: 131). Brand elements constitute the fundamental building blocks whereupon a brand is edified. The selection and organization of elements under a brand structure are essential for maintaining brand coherence, a term that will be elucidated pursuant to a closer scrutiny of the key elements for brand encoding and redefined semiotically in Section 1.2.4.

**1.1.1.1 Brand name and brand logo** constitute the very foundations of a brand’s identity. As Kapferer (2008: 194) notes, “nomen est omen”, thus pointing to the very fundamental premise that a brand’s genetic programme is predetermined by the connotations its name convey. “Of all the marketing variables it is the brand name which receives the most attention by consumers and is a key influencer of their perceptions of quality” (De Chernatony and McDonald 2003: 95).

Brand naming is a fundamental branding process and key service offered by most advertising and branding agencies. The brand name functions as an umbrella term under which all brand related associations are stored. The meaning of a brand name is deployed over time as associations crystallize. There is nothing inherent in a brand name that endows it with signification. Rather, “experience shows that brands become autonomous as they start to give words specific meanings, other than those in the dictionary [...] strong brands force their own lexical definitions into the glossaries: they give words another meaning” (Kapferer 2008: 194). Brand names as highly motivated signs assume signification through the communicative intentions of their owners. This signification transgresses the recorded boundaries of a natural language, as embedded in the universe of the lexicon. The highly motivated character of brands as signs is also evinced in the idiosyncratic nature of brands as codes. “The code is always rather artificial, whereas language is natural: it conveys the personality, culture and values of the sender, helping the latter either to announce products and services or to charm customers” (Kapferer 2008: 211). This is even more so in the case

of fictitious names (cf. Keller 1998: 139) which are composed of ordinary words' morphemes (such as Compaq, a composite word of computer/communication and compact and pack, denoting something techy, small and concrete).

Brand logo is also a fundamental source of a brand's identity. It aids in maintaining identity through time, while visualizing a brand name, thus adding up to its synaesthetic image capital. "What is important about these symbols and logos is not so much that they help identify the brand, but that the brand identifies with them" (Kapferer 2008: 195). "Like brand names, logos can acquire associations through their inherent meaning, as well as through the supporting marketing program" (Keller 1998: 145). Just like brand names may be composite constructions, including elementary morphemes from various words, logos occasionally have an inherent meaning stemming from the interaction of their linguistic and visual elements. Further directionality is furnished to this inherent signification through brand communications. Complementary to verbal and visual elements, logos may consist of sonic elements, in which case we encounter a sonic logo (e.g., Pentium's sonic logo).

#### **1.1.1.2 Brand characters and symbols**

"Brand characters represent a special type of brand symbol, one that takes on human or real-life characteristics" (Keller 1998: 146). Brand characters may be either animated cartoons (e.g., Kellogg's Tony the Tiger) or live action figures (e.g., McDonald's clown Ronald McDonald). Brand characters attain to invest a brand with rich imagery, while endowing it with unique brand personality features that contribute to the formation of unique, favorable and strong associations. In order to maintain their relevance to their target audiences, characters must be updated according to shifting mores and cultural codes.

"The symbol can by itself create awareness, associations, and a liking or feelings which in turn can affect loyalty and perceived quality" (Aaker 1991: 802). It is important to note that symbols do not consist solely of logos, geometrical shapes, characters, but also may be scenes from an advertising text (e.g., the Marlboro country) (Aaker 1991: 816) or whatever element is consistently emblematic of a brand.

#### **1.1.1.3 Advertising expressive elements**

The elements making up a brand's ad textual manifestations constitute a major source of brand meaning and brand associations and may be divided into three categories based on their modality, viz., verbal, visual, aural elements. Experiential marketing events, by virtue of

their multi-sensorial status, also include the tactile and olfactory modalities. Ad textual expressive elements aim to trigger both cognitive and affective responses on behalf of their recipients and contribute to what Jones (1995: 21) calls a “brand’s internal momentum”.

A recent report leveraging multi-brand, multi-channel longitudinal data from IPA’s Databank confirms the heretofore speculative or inconclusively validated hypothesis that “long-term effects are promoted by emotional messaging, because such messages are more durably recorded in the brain (and therefore result in more durable saliency” (Field and Binet 2007: 92; also see Farr 1996). Complementary to the modalities in which ad expressive elements are inscribed, the very expressive elements may be classified into discrete structural elements, such as slogans, actors/endorsers, characters, music/jingles/patented brand sounds. Additionally, brand specific ad textual elements may be distinguished based on their mode of connectivity, either in terms of particular advertising production techniques (e.g., emphasis on close-ups, quick rotation of individual frames, as will be shown in greater detail in Chapter 2) and/or enrichment through sound-effects and post-production techniques (e.g., montage, sequencing, animation), as well as particular “tones-of-voice” or the overall feel and stylistic orientation of the ad (e.g., humorous style; cf. Gulas and Weinberger 2006, call-to-action style with an emphasis on rational claims, etc.) and plot or the overall thematic structure of an advertising text. Consumer involvement with brand stories is also a key determinant of brand salience (cf. Ehrenberg et al. 1997).

In terms of structural elements that are regarded as instrumental in brand recall studies and are indicative of consumers’ involvement with brand stories or a brand’s textual manifestations as encountered in advertising tracking surveys, memorability of slogans, actors, key visuals and key sounds are normally surveyed, but not modes of connectivity, which, as I will argue, are of even greater importance in bringing about brand signification.

Advertising is certainly not the only source of brand-related associations, as it is part of an all-encompassing integrated brand communications framework. Pickton and Broderick have portrayed the plethora of communication vehicles falling under an Integrated Marketing Communications perspective in the form of the IMC wheel (Figure 1.8).

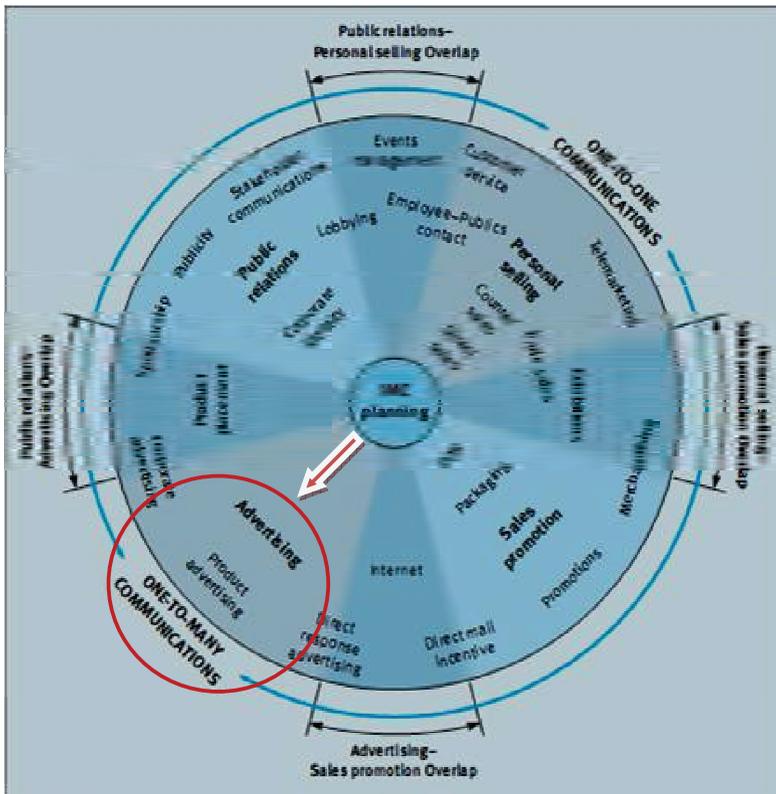


Figure 1.8. The IMC wheel (Pickton and Broderick 2005: 17).

The IMC perspective aims at yielding a coherent platform for maximizing multi-media synergistic effects and message integration across various consumer touch-points in a marketing communications plan, but also at measuring the efficiency of a marketing budget with regard to bottom-line marketing performance metrics, such as market share and profitability. “Integrated marketing communication is a strategic business process used to plan, develop, execute, and evaluate coordinated, measurable, persuasive brand communication programs over time with consumers, customers, prospects, and other targeted, relevant external and internal audiences” (Schultz and Schultz 2004: 20-21). In this book the focus lies on the process of encoding a brand text with ad expressive elements and hence on the process whereby a brand assumes signification through discursive and narrative practices. From this point of view, advertising constitutes a rich in imagery

communication mode that feeds into an intended brand knowledge structure, while furnishing brand meaning by bringing together elements from different modalities.

#### **1.1.1.4 Slogans**

“Slogans often become closely tied to advertising campaigns and are used as taglines to summarize descriptive or persuasive information conveyed in the ads” (Keller 1998: 153). “A slogan is effective as a memory-aiding device because it is an elaboration of the brand name” (Danesi 2006: 13). Slogans are often identified with what is called pay-off lines, as they bring about semantic closure to the narrative that is deployed in the context of an advertising text.

#### **1.1.1.5 Key visuals**

Distinctive and strong visuals exert the greatest influence on consumers’ attention (cf. Franzen 1994: 185) and are largely responsible for adding form to concepts, thus enabling memory retrieval. Favorable, strong and unique ad visual cues are instrumental as formative mechanisms of brand attitudes, as well as for retrieving relevant brand information while at a point of purchase. Actors, especially when appearing consistently throughout variable ad texts, constitute indispensable ad expressive units. Endorsers or what is called endorsement advertising constitutes a special case of actor employment, featuring popular personae as spokespersons for the brand (e.g., popular singers, actors, TV presenters and even former state presidents). “Ideally, an endorser would be seen as credible in terms of expertise, trustworthiness and/or likeability/attractiveness, as well as having specific associations with specific product relevance” (Keller 1998: 294).

#### **1.1.1.6 Music**

Music is another key branding component and indispensable advertising expressive element. Music is usually operationalized in advertising in three ways, as a jingle or bespoke composition that is definitive of a brand identity (e.g., Coke’s 70s music themes converging on the refrain “Things go better with coke”), as sonic marker or brand-related sound (e.g., “Harley-Davidson has patented the characteristic sound of its engines, as has Porsche” [Kapferer 2008: 249]), as a third-party composition used in an ad filmic text either as an

individual ad text's musical investment or as an overriding theme in a corporate campaign (e.g., Dandy Warhols' 'Bohemian like you' used in Vodafone's corporate campaign).

Huron (1989: 560) identified six key areas in which music can contribute to advertising effectiveness and by implication to nurturing favorable and unique associations, viz., as entertainment, as tool for maintenance of structure/continuity, as aid to and enhancer of memorability, as adding lyricism to an advertising text, as enhancing relevance to a target-group and as a way of establishing authority. In addition, empirical research findings regarding the role of music in advertising suggest that "a good fit between the music and the advertisement has a strong impact on strong emotional response and attitude to the advertisement" (Morris and Boone 1998: 2).

Jackson (2003) coined a coherent methodology for leveraging music for strategic brand building purposes where music assumes an overarching role over the verbal and visual modes. Jackson's approach which gave rise to the wholly new field of sonic branding, combined "the creation of brand expressions in sound and the consistent, strategic usage of these properties across touchpoints" (Jackson 2003: 9) under a coherent branding platform. "The aim is to build a consistent approach to sound that enhances the ability of each individual touchpoint to convey its part of the brand's distinct belief and values" (Jackson 2003: 97). Figure 1.9 is illustrative of the steps followed in the creation of a sonic branding strategy. One of the elements that I believe merit particular attention is the strategic employment of moodboards in eliciting affective responses associated with particular musical pieces.

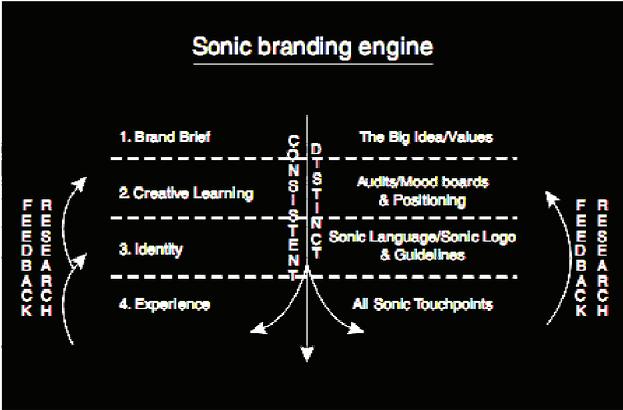


Figure 1.9. Sonic branding methodology (Jackson 2003: 99).

Let us recall that in traditional branding language, a 'logocentric' approach is largely pursued whereby tangible attributes are transformed into intangible values through a laddering inferential approach. In the context of a purely affective branding method, such as sonic branding, associative transformations between tangible musical notes and intangible concepts are primarily recorded through moodboards (a method for eliciting consumer responses that draws on visual stimuli), rather than a rational clustering of concepts (an association elicitation method that is also used in ZMET [cf. Section 1.1.2.2]).

#### **1.1.1.7 Country-of-origin branding, brand heritage and brand myth**

Elements relating to a brand's country of origin (e.g., Stolichnaya the original Russian vodka or premium chocolate made in Switzerland or Cuban rum or Scotch whiskey) occasionally constitute a robust positioning platform for building strong, unique and favorable brand associations. "Some brands draw their identity and uniqueness from their geographical roots. It is a deliberate choice on their part" (Keller 1998: 196).

Additionally, the story of a brand's real-life owner ( e.g., Virgin's Richard Branson) or a fictive character (e.g., Captain Morgan Rum's Captain Morgan) or the very process of production (e.g., Innocent Juice, Illy coffee; see below on ingredient branding) may yield rich imagery for constructing a brand personality in the form of a mythic structure or a brand story. Sherry (2005: 42) defines the process of creating and socially diffusing brand myths as marketing mythopoeia, that is "the creation and perpetuation of deep meaning through narrative".

The strength of a good story is that it can evolve over time. The characters get the space they need to develop their personalities and we get to know them better. If we can identify with the characters, the chances are we will embrace the story. And as the conflict drives the story forward, we become more deeply involved and the commercial message is transmitted more easily, almost without our realising it. (Fog et al. 2005: 153)

The saliency of such associations, depending on cultural codes, must be monitored for consistency over time in order to avoid brand erosion. "A brand's myth is the belief by consumers that a brand offers them a way of resolving a problem or situation that hitherto represented some kind of contradiction" (Alexander 1996: 3). The notion of brand myth that was initially conceptualized as a heuristic for enhancing the imagery of a brand personality progressively became an overarching brand strategy, driving the entire brand essence

wheel. Dahlen et al. (2010) allude to narrative driven brand communications, as a branding strategy that “triggers memory by personalizing company products [...] consumers feel that these products are the expression of their individuality, their lifestyle, their notion of self” (Dahlen et al. 2010: 13). By drawing on narrative and anthropological approaches to branding (i.e., Sherry’s “brandthology”, Zaltman’s metaphor elicitation technique) Dahlen et al. redefine brand identity and brand essence structure, by subsuming brand elements under a narrative umbrella, as portrayed in Figure 1.10.

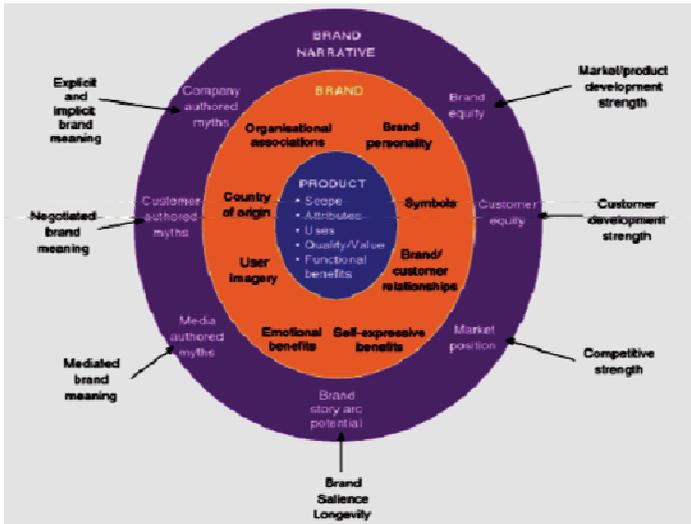


Figure 1.10. Brand narrative dimensions (Dahlen et al. 2010: 252).

Such an approach, at least in its conceptual inception, lies within a semiotic scope, albeit not qualified technically in semiotic terms. Yet, its descriptive horizon is exhausted in delineating morphological elements at the expense of a syntax that would account for how these elements hang together, augmented by a rhetorical syntax that would account for figurative transformations, as will be addressed in this book.

### 1.1.1.8 Ingredient branding

Ingredient-branding is a strategic positioning route that places one or more product ingredients (e.g., wheat in cereals) at the heart of a unique selling proposition. “One important thing that Ingredient branding can offer is increased strategic differentiation from

the competition" (Kotler and Pfoertsch 2010: 8). The potential success of an ingredient-based strategy is determined by the extent to which the leveraged ingredient is highly differentiated and by its ability to create sustainable value for the customer (Kotler and Pfoertsch 2010: 3). Examples of a successful ingredient branding strategy are Intel's 'Intel inside' campaign, by virtue of which a PC containing an Intel processor became synonymous with reliability and performance, as well as Innocent's extra fresh ingredients that catapulted it to a mainstream brand in the fresh drinks category (smoothies segment). On the downside, as Aaker's (2003: 76) succinct comment suggests, over-reliance on an ingredient branding approach may pose future threats to long-term brand viability, once the relevance of the attribute(s) on which a brand capitalizes declines. This risk becomes even more compelling in an era characterized by an increasing rate and easiness in copying functional attributes and production methods. This risk calls for maintaining a balance between functional attributes and emotional benefits and intangible values, as constitutive of a brand's core promise. Moreover, as Porter (1998) has demonstrated, the pursuit of a differentiation strategy as a series of value-creating actions in a value chain, leading to perceivably superior performance, rarely rests with one and only element. On the contrary, differential advantages stem from the unique ways whereby elements and processes in a value chain interact. It is the value chain as interlocking elements and processes that cannot be copied by the competition (spanning different organizational functions), rather than individual elements and processes, such as an ingredient or a customized production method, that furnishes the basis for sustainable competitive advantage. "A firm can enhance its differentiation in two basic ways. It may become more unique in performing its existing value activities or it may reconfigure its value chain in some way that enhances its uniqueness" (Porter 1998: 153-154). Sustainability of competitive advantage concerns primarily configurations of elements and processes and rarely either elements or processes in a standalone fashion. The same corporate strategy principle holds on a micro level for a brand as configuration of attributes, benefits and values. What is of central importance in maintaining sources of differential advantage long-term is the mode of configuration among the above-illustrated strata in a brand essence pyramid.

Complementary to the variety of branding models offered by academics, a plethora of conceptual and methodological approaches to brand-building have been furnished by practitioners, both from a client (that is advertisers) and an agency perspective (advertising and marketing research agencies). Indicatively, we refer to Unilever's Brand Key, Millward Brown's BRANDZ, Heineken's Brand Compass, Leo Burnett's Brand Essence, Taylor Nelson Sofres' Brand Performance Optimisation, Young and Rubicam's Brand Asset Valuator (see Rossolatos 2002), to name a few.

Let us now turn to another crucial metaphor furnished by Kapferer that contributes to the understanding and mission of a brand. This is the metaphor of the brand as genetic

programme (Kapferer 2008: 36) or a brand's DNA. What is schematically framed in traditional marketing discourse through the metaphor of a 'brand's DNA' or its genetic mechanism, may be decoded and lucidly mapped out through recourse to the generative trajectory of signification, as will be displayed in Section 1.5. The brand DNA metaphor subsumes under its conceptual umbrella three indispensable elements in every brand building endeavor, viz., that (i) early branding efforts make a structural difference (ii) by molding a long-lasting meaning of words (and I would add any other modality, other than verbal) as designative of a particular brand (iii) which meaning, once learnt, is reinforced and stored in long-term memory (Kapferer 2008).

At this juncture Kapferer draws a rather precarious distinction between brand meaning as "long-lasting impressions" and the fleeting imagery of a brand's ad textual impressions (Kapferer 2008: 37). He also contends that "communication tools such as the copy strategy are essentially linked to advertising campaigns, and so are only committed to the short term" (Kapferer 2008: 172). However, this line of reasoning seems to be contradicted while stressing that "a brand's message is the outward expression of the brand's inner substance. Thus, we can no longer dissociate brand substance from brand style, i.e., from its verbal, visual and musical attributes" (Kapferer 2008: 177-178). This contradiction about the relationship between long-lasting brand associations and what is called in a gestaltist fashion 'brand style', which includes advertising textual elements, constitutes the springboard for a discussion regarding what is the 'inner substance' of a brand versus its 'external manifestations'. At the same time, this contradiction gives rise to the paradoxical relationship between identity and (or through) difference, which has instigated not only extensive philosophical discussions, but, as will be shown, maintaining brand identity over time is tantamount to the management of this paradox.

If external manifestations relate to stylistic elements, and if stylistic elements are inextricably linked with brand substance, as Kapferer argues, then there must be a way of demonstrating how brand substance is actually produced from brand 'style'. This production does not occur automatically; it must be foreseen and planned for during the encoding phase. "In general, then, researchers have focused to a far greater extent on the *decoding* of advertising (i.e., viewers' perceptions of a message's meaning) than on how that message is *encoded* (i.e., how the message is imbued with meaning by those who craft and transmit it)" (Solomon and Greemberg 1993: 12).

"Brands become credible only through the persistence and repetition of their value proposition" (Kapferer 2008: 38), while brand personality is built through "a brand's cumulative communications" (Kapferer 2008: 197). Among what Kapferer calls the actions of a brand responsible for furnishing brand meaning, he singles out product, packaging and communication, while the maintenance of brand meaning depends on levelling out 'dissonant

elements'. However, this speculative remark merits further qualification as to what are these dissonant elements, how they may be eradicated, and how they may interfere in the storage of long-term brand associations in memory. As will be argued, ad expressive elements are responsible for furnishing brand meaning and by implication long-lasting brand-related associations.

What is lacking in the branding literature is an account of how ad expressive elements are transformed into associations and a way of addressing the distinction between core and peripheral associations at the very initial encoding stage of ad expressive elements. "Although Keller (1993) and others assert that brand associations in a consumer's mind are what a brand means, they do not examine in detail how associations are formed" (Escalas and Bettman 2000: 246). The establishment of such a web of associations creates what Kapferer calls a 'brand contract' between brand and consumers (which echoes the Greimasian concept of communicative 'contract', as will be displayed in Section 1.4). This web of associations must be foreseen and planned from the very first phase of encoding a brand with values, as a reflection of its benefits stemming from attributes with a long-term orientation, coupled with specific guidelines and a rationale for carving these values in concrete advertising expressive elements. "It is important to incorporate from the start the higher levels of meaning that are intended to attach to the brand in the longer term. The brand should not simply acquire them, by accumulation or sedimentation; they should be planned from the start and incorporated at birth" (Kapferer 2008: 56). .

As a concluding remark of this Section and a precursor to Section 1.1.2, it must be pointed out that the two primary issues a structuralist semiotic perspective on brand equity must address, consist in the delineation of the morphology of brand discourse and the syntax that regulates its arrangement. As noted repeatedly in the context of the various models that were displayed in this Section, there is a preoccupation with the definition of elements, at the expense of an account of their mode of connectivity. This is in marked contrast to the fundamental tenet of structuralism, viz., that signs are first and foremost relational entities.<sup>10</sup> The effective management of sources of brand equity presupposes a conceptual account of such modes of connectivity, which is the task of rhetorical semiotics. The rhetorical semiotic account of modes of connectivity among sources of brand equity concerns the maintenance of an invariable brand knowledge structure which depends on two conditionals, brand coherence and communicative consistency.

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<sup>10</sup> This structuralist tenet has rhetorical antecedents. For example, Dumarsais (1995: 279) distinguishes between the absolute and relative sense of words. A sentence, such as "The sun is shining" has an absolute sense as it does not depend on a comparison with another object. On the contrary, the sentence "the sun is bigger than the earth" has relative sense insofar as the magnitude of the earth is established by comparison to the magnitude of the sun.

“A brand is built through the coherence it imposes on everything it does” (Kapferer 2008: 274). Coherence calls for consistency. “Brands can only develop through long-term consistency, which is both the source and reflection of its identity” (Kapferer 2008: 43). However, consistency in the modes whereby an equity structure is projected is not identical to the repetition of the same campaign. Nevertheless, given the above noted paradoxical relationship between identity and difference, repetition is coupled with enrichment both of the brand code and the resulting associations in consumers’ minds. “Peripheral traits act as the key long-term change agents within brands” (Kapferer 2008: 272). The directionality of such conceptual changes may not be determined a priori. However, one must cater methodologically and conceptually for the event of change, in which case the nature and importance of the need for consistency must be clarified.

Ries and Ries (2002: 97) suggest that “markets may change, but brands shouldn’t”. Certainly such an ‘immutable branding law’ should not be taken in a strict sense, as the authors themselves postulate that change is inevitable as a brand progresses through its life-cycle. At least, what this postulate suggests is that a brand should cling to its positioning kernel as core identity or “the central, timeless essence of the brand” (Aaker 1996: 68) as compellingly as possible. However, Aaker’s postulate that “the brand’s identity should reflect the brand’s enduring qualities, even if they are not salient in the brand image” (Aaker 1996: 70) is highly contestable. By comparison to CSF’s a brand may gauge its relative positioning vis-à-vis the category wherein it competes and produce a list of manageable KPIs (key performance indicators) for closing image-related gaps. Disregarding an image-centric approach and clinging uncritically to perhaps outdated values and attributes as a brand’s kernel may force a brand out of the market due to its lack of competitiveness.

Positioning is a relative concept, as already shown, depending not only on a target’s perceptions, but also on the perceptions about brand players in a competitive setting, all of the above embedded in a cultural associative network. This triple interdependency of a brand, vis-à-vis its projected image, competitors’ projected brand image and cultural associations pertaining to brand image attributes, makes up what Sherry (2005: 49) calls a brandscape. “The brandscape is all about positional meaning, as it casts brands in relationships with one another, and with the culture industries at large, to create entire networks of associations that consumers use to live their lives. In cultural terms, the brandscape is the material and symbolic environment”.

Despite the fact that the concept of brandscape was conceived in 1987, it wasn’t fully operationalized under the rubric of a research method until recently. Thus, Sherry, by focusing on the process of brand meaning, transforms the traditional concept of brand audit by focusing on brand meaning. The brandscape, based on the method of brand meaning audit, may be explored and mapped out by splitting brand meaning into seven categories,

viz., archetypal mythography, cultural biography, everyday ethnography, utopian cartography, brand iconography, semiotic choreography, and moral geography (Sherry 2005: 51-60). Sherry contends that the brand meaning audit may enrich narratively a traditional brand audit. The notion of brand meaning and the processes of brand meaning generation will be the focus of Section 1.5.

Assuming a brand rather than category-centric approach as the basis for the maintenance of a coherent brand identity constitutes a solipsistic outlook that is conducive to marketing myopia. Yet, the very demand for maintenance of brand identity is suggestive of a need for a sharper distinction between coherence and consistency, where coherence concerns the mandate for maintaining the kernel of a brand identity and a brand's master narrative. Consistency concerns the maintenance of a minimum level of invariance in the communicative manifestation of a brand or the advertising expressive elements employed throughout a brand's variable advertising campaigns. What is lacking in the existing branding literature is an explicit conceptual framework and a methodology for maintaining coherence and consistency that address not only expressive units, but, even more importantly, modes of connectivity. This is a key task of structuralist rhetorical semiotics as will be argued in this book.

## **1.1.2 Marketing approaches to brand equity**

### **1.1.2.1 Brand equity as brand-related associations and value**

In Section 1.1.1 it was stressed that the key purpose of a brand is to create a brand-contract or a web of long-lasting brand associations in consumer memory. This contract is characterized by what is called in the marketing literature 'halo effect', denoting not only the added value of a brand vs. an unbranded product, but even more fundamentally that the sum of these associations exceeds its parts (which 'halo effect' also appears in applied marketing research as a tendency for preferential scoring alongside all brand image attributes). This value surplus between the individual values with which a brand is invested and the overall 'value' or significance or saliency of a brand (Ehrenberg 1998) constitutes brand equity.

A popular misconception related to the mode of correspondence between superior brand equity and market-based measurements (i.e., market share, sales, even profit and share-price) suggests that a differential brand knowledge structure is positively correlated with such hard market facts. There is partial research evidence that is suggestive of strong, rather than weak links between hard, market-based and soft, consumer-based metrics, as well as between advertising effectiveness and brand equity (e.g., Wang et al. 2009) but such evidence is far from being conducive to deductive generalizations about the nature of this tenuous link. Results are highly inconclusive, as they are bound by specific category structures, consumer dynamics and historical periods, but also by the level of detail of the constructs that are operationalized with view to gauging the incidence of such relationships (and the same holds for the interactions among the constructs' components that are posited conceptually as ground for empirical exploration/validation).

From a conceptual point of view, brand equity relates to preferential attitudinal states towards high equity brands, and not necessarily to actual purchase behavior.

As Keller notes, high levels of brand awareness and positive brand image should increase the probability of brand choice, as well as produce greater consumer (and retailer) loyalty and decrease vulnerability to marketing actions. In other words, if consumer perceptions of brands are reflected by purchase decisions, then the measures of those perceptions should also correlate with market-based outcomes. (Silverman et al. 1999)

Extrapolating from a conceptually delineated propensity towards higher brand preference by virtue of a differentially positive brand knowledge structure the fact that such a propensity will

actually materialize takes a great theoretical leap. Superior brand equity is a *conditio sine qua non*, but hardly a sufficient cause for bringing about superior bottom-line results.

The temporal horizon of a brand building process constitutes a fundamental aspect of brand equity. The concept of brand equity implies a long-term orientation which normally exceeds the mid-term horizon of three years. Brands by definition have an indefinite life and this is safeguarded by accounting standards, hence brands as intangible assets may be amortized indefinitely. "Time also marks the cultural evolution of values, mores and consumer habits" (Kapferer 2008: 237), thus cultural codes confer changes to a brand's code. But what endows certain brands with greater longevity than others? Despite the fact that there is no hard and fast answer to this question, the very question points to a direction, that of paying attention to what Kapferer and Danesi have called 'brand logic'. Insofar as long term maintenance of brand equity is dependent on countering its dilution (Keller and Sood 2003b) and erosion in the face of changing competitive, consumer and cultural dynamics, the elements and modes of connectivity among elements making up a brand's identity, in short the brand's logic, must be thoroughly mapped out.

"Brand equity is a function of the level or depth and breadth of brand awareness and the strength, favorability and uniqueness of brand associations" (Keller 1998: 87). "Brand equity is the added value with which a given brand endows a product (Farquhar 1989)".<sup>11</sup> "Customer-based"<sup>12</sup> brand equity occurs when the consumer has a high level of awareness and familiarity with the brand and holds some strong, favorable and unique brand associations in memory" (Keller 1998: 50). "The definition of consumer based brand equity does not distinguish between the source of brand associations and the manner in which they are formed" (Keller 1998: 51). However, as the research at hand will attempt to demonstrate, it is precisely the modes whereby expressive elements as sources of brand equity are transformed into brand associations that determine the level of potential equity erosion or the degree of sustainability of brand equity. In essence, managing brand equity is indistinguishable from managing the transformative grammar from expressive elements to associations, with the aid of semiotics and rhetoric.

"Brand associations contain the meaning of the brand for consumers. The strength, favorability and uniqueness of brand associations play an important role in determining the differential response that makes up brand equity" (Keller 1998: 93). Brand associations may be classified into three major categories, viz., attributes, benefits and attitudes (following Keller).

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<sup>11</sup> For more definitions and a comprehensive review of the brand equity related literature see Rossolatos 2005.

<sup>12</sup> Henceforth, consumer will be used instead of customer in order to avoid connotations with B2B marketing, in line with the general adoption of the term in the concerned consumer-based brand equity literature.

**Attributes** may be distinguished in two categories, product and non-product related, denoting respectively the ingredients necessary for performing the product or service function and the aspects that relate to their purchase and consumption.

**Benefits** can be distinguished into three categories, functional, symbolic and experiential. Functional benefits correspond to product related attributes, symbolic benefits correspond to non product related attributes, especially user imagery. Experiential benefits correspond to both product and non product related attributes and reflect emotional aspects of brand usage.

**Attitudes** concern overall evaluations of brands by consumers. Attitudes towards brands are the outcomes of attributes and perceived benefits. The level of ownability of brand associations by a brand, according to Keller, depends on three dimensions, viz their strength, favorability, uniqueness (Keller 1998: 51-53).

**Strength** is a function of both the quantity of processing of brand related associations and the nature or quality of that processing. Strength of association is further complicated by the personal relevance of the information (or the ad text, in semiotic terms) and the consistency with which this information is presented over time. Consistency is in fact a major issue in advertising development and deployment, as potentially insurmountable perceptual barriers occasionally call for relifting or wholly reinventing a brand's associative<sup>13</sup> network. This is an area where structuralist rhetorical semiotics may afford to elucidate a multi-layered process of semiotic *inventio*. Sources of brand equity must be constantly monitored for strength, relevance, favorability, uniqueness, alongside the semiotic codes used, the rhetorical figures employed for providing meaningful directionality among the element(s) of code(s) and stylistic issues determining subtle nuances of ad textual inscription.

**Favorable** brand associations are those associations that are desirable to consumers and are successfully delivered by the product and conveyed by the supporting marketing program for the brand. Again, the construction of favorability concerns at its core marketing communications, during both stages of ad planning/creative delivery and media planning/media execution.

**Uniqueness** refers to the distinctiveness of brand associations, that is associations not shared with other brands. The import of rhetorical semiotics in attaining this qualifying dimension, as will be demonstrated, is paramount, especially in product/service categories with marginally differentiating functional attribute/benefit structures. Code, rhetorical figures and stylistics are the major determinants of uniqueness.

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<sup>13</sup> The associative rationale of semantic networks has rhetorical underpinnings. As Adank (1939; in Nerlich 1998) stressed, "each figure may be associated to a type of association".

In recapitulation, brand associations and their qualifying dimensions constitute the outcome of successfully inscribing in consumers' perception and memory attributes and benefit-related elements or, in semiotic terms, ad textual expressive elements.

What seems to be lacking in Keller's otherwise seminal account of how brand equity is built is the transformative grammar or how brand elements are selected in the first place and how they are morphed or transformed into either variable or invariable elements of a brand's grammar. "Brand elements are those trademarkable devices that serve to identify and differentiate the brand" (Keller 1998: 131). Keller identifies the main brand elements as brand names, logos, symbols, characters, slogans, jingles, packages, as displayed in Section 1.1.1. From a semiotic point of view, such definitional approaches are tantamount to atomistic endeavors that aim to identify the elementary structural components of ad texts. However, an account of the role performed by different elements on different levels of signification is still pending. Not all elements function on the same level, while they contribute differentially to the construction and maintenance of a brand equity structure, as brand knowledge structure consisting of brand associations.

Keller further qualifies the selection process of brand elements by furnishing a set of five dimensions, viz., memorability, meaningfulness, transferability, adaptability, protectability.

**Memorability.** "Brand elements can be chosen that are *inherently* memorable and therefore facilitate recall and/or recognition in purchase and/or consumption" (Keller 1998: 131; my italics).

**Transferability.** The extent to which brand elements are transferable across product-lines, categories, geographies and segments.

**Adaptability.** This is a crucial dimension in the choice of brand elements as it concerns the ongoing management of brand equity, in short to what extent the choice of brand elements may withstand changes in consumer values.

**Protectability.** This dimension reflects both the legal aspect (e.g., trademarking) of a set of brand elements, as well as the level of perceptual ownability (or the extent to which a brand has attained to carve a unique territory in consumers' perceptions) of a string of brand elements inscribed in an ad text, that is the ease of copying.

**Meaningfulness.** "Brand elements can also be chosen whose *inherent* meaning enhances the formation of brand associations" (Keller 1998; my italics). This standpoint was revised by Keller and Lehmann (2006) in the light of further research: "Brand equity can be built on attributes that have no inherent value". Aesthetic appeal was also added to the above list of criteria in a later paper (Keller and Lehmann 2006).

In recapitulation, brand associations constitute brand meaning as a gestalt of sources of brand equity. The properties making up brand meaning are not inherent in brands *qua*

essential properties (see Nöth 2011: 188), in an Aristotelian fashion, but gestaltic building blocks, as an interplay between a gestaltic<sup>14</sup> figure or global identity structure (see Rosenthal and Visetti 1999), and atomic properties that are embedded in schemata (see 1.2.4.1 for further elaboration). Sources of brand equity consist of product and not (directly) product related attributes and benefits. The qualifying dimensions for the successful registering of brand associations in consumers' perception and memory are strength, favorability and uniqueness, while the qualifying dimensions for the successful registering of brand elements into product related sources of brand equity are memorability, transferability, adaptability, protectability which should result in superior meaningfulness of sources of brand equity versus the competition.

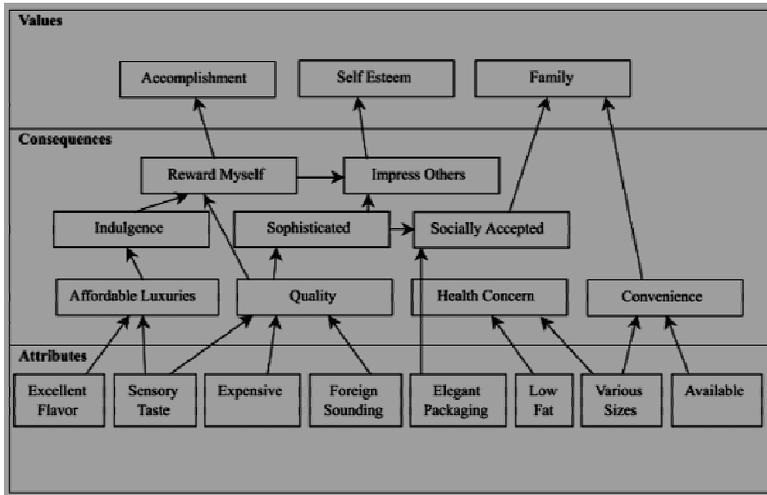
The more intangible the associations, the more they contribute positively towards long-term equity. Tangible or product-related brand associations are easily copied, as against intangible associations. The latter account for the largest portion of a brand's financial value, as well as consumers' perceived value. "Brand intangibles are a common means by which marketers differentiate their brands with consumers (Park, Jaworski, and MacInnis 1986) and transcend physical products (Kotler and Keller 2006). Intangibles cover a wide range of different types of brand associations, such as actual or aspirational user imagery; purchase and consumption imagery; history, heritage, and experiences" (Keller and Lehmann 2006: 743).

### **1.1.2.2 Advances in consumer based brand equity research: Connectionism in focus**

In Section 1.1.1 the laddering technique was mentioned in passing as the rationale whereby the elements of a brand pyramid are linked in a structurally coherent manner which was compared with and contrasted to an associative rationale. Let us display the essentials of these two techniques, viz., laddering and associative networks, as they are not only methodologically, but primarily conceptually salient insofar as the distinctive modes of representation they yield are inextricably linked with the mode of organization of a brand's semantic universe, as will be further explored in Sections 1.5 and 1.6.

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<sup>14</sup> Gestaltism has also been operationalized by Branigan (1992: 37) in order to show how films' cognitive processing takes place, that is via both top-down and bottom-up processes: "Top-down processes often treat data as an inductive sample to be projected and tested within a variety of parallel frames of reference while bottom-up processes are highly specialized and atomistic".



**Figure 1.11.** A hierarchical value map for Haagen Dazs ice-cream (Wansink 2003: 115).

“The objective of a laddering approach is to uncover how product attributes, usage consequences and personal values are linked in a person’s mind. Doing so will help create a meaningful “mental map” of the consumer’s view toward the target product” (Wansink 2003: 114). Laddering is a pretty simple method for linking the different strata of a brand’s architectural edifice and follows a hierarchical mode of semantic organization. On the contrary, associative networks, roughly speaking, do not portray the organization of a semantic universe in a hierarchical fashion, but in terms of the weight and density of interlocking and interlinking concepts. Memory models that have been propounded from various psychological perspectives vary considerably as regards their fundamental assumptions (Krishnan 1996), yet they converge on viewing memory as a network of connections among concepts. Lawson (2002) contends that networks are better suited than hierarchies in accounting for how associations are activated in memory, as they are not constrained, thus reflecting the structure of haphazard experience. Associative networks constitute a standard mapping technique for portraying relationships among brand image data and consumer groups, but also all sorts of relationships in a brand knowledge structure. “Recent academic work on brand equity has called for the development of “brand maps” and “richer, more comprehensive, and actionable models of brand equity” (Keller 2001: 5).

Brand associations contain the meaning of the brand (Keller 1998). They are the heart and soul of the brand (Aaker 1996). Advertising, as a pervasive mode of semiosis (Mick, Burroughs, Hetzel, Brannen 2004) constitutes an indirect source of brand associations

(Krishnan 1996), as against a direct source (e.g., product usage) and can influence brand equity by impacting on consumers' brand-related memory structures (Edell and Moore 1993). Associations are receivers' memories and fantasies evoked by advertising stimuli (Praxmarer and Gierl 2009).

Aaker's and Keller's research into and discussion of brand associations are rooted in the cognitive psychology theory of associative networks. "This model has been referred to as the human associative memory (HAM) model, the Hebbian model, the Bayesian model, the spreading activation model, and the connectionist model (Janiszewski and Van Osselaer 2000; Van Osselaer and Janiszewski 2001)" (Praxmarer and Gierl 2009). "Following an associative network model of memory, *brand associations* are the myriad nodes that are linked to the brand in memory (i.e., product related attributes, price, user and usage imagery, and so on)" (Silverman et al. 1999). The majority of stimuli stored in memory are non-verbal, rather than verbal (Coulter and Zaltman 1994, 2001; Zaltman and Zaltman 2008).

Associative networks consist of nodes and links. The greater the number of links that emanate from a node, the greater the centrality of the node in consumers' memory (Rossolatos 2013e,r,s). "The role of a source node (i.e., a node that transfers its own activation to other nodes) can be passed on from one node to another. Intuitively, this sounds plausible as one follows the flow of thoughts where one idea leads to another in a manner that resembles a chain of thoughts or an association chain" (Teichert and Schontag 2010: 378).

Associations from memory are retrieved through the process of spreading activation. "This process involves the activation of one node, which, if this activation passes a threshold, can then lead to the activation of linked nodes. If enough nodes are activated across the network to break the recall threshold, recall occurs (Keller 1993; Henderson et al. 1998)" (Till et al. 2011: 93). The key criteria posited by Keller about brand associations, viz., their strength, uniqueness and favorability, are reflected in a mapping technique as follows: "First, associations have different strengths, that is, they have stronger or weaker links to the brand's node in memory. Second, associations differ in terms of favorability, i.e., have differences in how their associations are evaluated, positively or negatively. Lastly, some associations are more unique than others" (Till et al. 2011: 93). However, it should be highlighted "that associative networks are merely simplified representations of knowledge stored in the consumers' minds and cannot be assumed to depict actual neural connections" (Teichert and Schontag 2010: 394). Associative networks are always already simulated abstractions of actual memory processes and the myriads of stimuli that are processed in brain neurons in a parallel processing mode (Morgan 1997). They constitute a useful heuristic for iterative brand equity planning and ongoing management and not an epistemological panacea. In this sense, brands as associative representations bear

considerable resemblance to the Greimasian notion of logico-semantic simulacrum which will be further elucidated in Section 1.5.

Supphellen (1999) developed a set of practical guidelines for the in-depth elicitation of brand associations in an attempt to overcome the limits of direct questioning which are associated with problems of access, verbalisation and censoring. She employed focus-groups, moodboards and object-projective techniques (for example, the employment of brand packaging or print ads), while probing for secondary associations in terms of situations with which brands are related.

Henderson et al. (2002) employed network theory in their exploration of associative networks, by combining cognitive theories of associative structures with literature on structural networks. They used a consortium of qualitative and quantitative techniques, such as repertory grids and network analysis.

Janiszewski and Osselaer (2000) coined a connectionist model, consistent with the epistemological assumptions of multi-attribute utility models, for predicting brand associations as salient cues (i.e., brand names, brand features).

Low and Lamb (2000) conducted three studies that aimed to validate Keller's and Aaker's multi-dimensional constructs, by drawing on HAM and network theories. Their study consisted in testing a protocol for developing product category specific measures of brand image, investigating the dimensionality of the emergent brand associations construct and exploring whether the degree of dimensionality of brand associations varied depending on a brand's familiarity.

Coulter and Zaltman (1994) put forward the Zaltman Metaphor Elicitation Technique (ZMET) which consists in a set of qualitative methods for eliciting metaphorically brand related consumer associations and quantitative methods for transforming insights into actionable input for marketing mix decisions and segmentation strategies. Repertory grids (also see Walker et al. 1987; Henderson et al. 2002), laddering, content analysis and visual dictionaries are integral components of ZMET, as are visual (photographs) and other sensory images that consumers provide. The elicited brand associations are aggregated into consensus maps which represent brand image facets. Consensus maps portray diagrammatically the linkages among elicited constructs. The linkages, which are drawn by consumers, constitute consumers' own representations of their brand knowledge structures which, in ZMET language, are equivalent to causal models. Further research into advertising-related brand associations with the employment of ZMET was conducted by Coulter and Zaltman (2001) which resulted in five conceptual metaphors about advertising's role as brand information gathering vehicle, viz., hostess, teacher, counselor, enabler, and magician. ZMET-inspired qualitative research into (service) brand associations was also conducted by O'Cass and Grace (2002) who employed a two-stage exploratory/confirmatory research

design, featuring phenomenological interviews with view to gauging how consumers defined brand image dimensions. Furthermore, qualitative free association, storytelling and collage techniques were used by Koll et al. (2010), while assessing their differential value in the creation of brand knowledge structures and the elicitation of both verbal and visual brand-related associations.

Roedder-John et al. (2006) propounded a brand-concept mapping approach for managing brand associations with managerial orientation that did not require knowledge of advanced statistical analysis, as a simpler alternative to Zaltman's (1997) ZMET technique, and a more representative portrayal of interconnections among brand associations than multi-dimensional scaling (MDS) (see Bigno et al. 2002 for a combined application of MDS and cluster analysis in mapping brand associations). They accounted for overall brand associative strength by combining individual with consensus maps, based on frequency tables and aggregate scores by following a 5-step procedure which involved selecting brand associations, selecting first-order brand associations, selecting core brand association links and non-core brand association links and finally selecting the number of connecting lines among links in brand association maps. They presented their brand concept mapping method as an iterative process with long-term orientation for evaluating brand-related perceptions in the light of the implementation of brand communications programs and competitive activities.

The applied approaches reported in the above research projects feature neither a multimodal outlook to the formation of brand related associative networks nor an attempt to link the outcomes of a brand knowledge structure, that is brand image attributes, with sources of brand equity, such as advertising expressive elements and modes of connectivity. The latter constitutes an unexplored area which will be addressed in this book from a textual encoding point of view in the context of the conceptual model (Section 1.7) and the proposed methodology for producing semiotic brand equity maps (Sections 2.3, 3.7, 3.8).

### **1.1.2.3 Advertising as a source of brand equity**

Advertising expressive elements are responsible for transforming sources of brand equity into a set of communicators or a "brand mythic chain of connotators", according to Danesi (2006), through a transformative grammar that relates brand expressive elements with associations. What is lacking in this chain-like process of brand meaning generation is precisely such a transformative grammar. As will be demonstrated, while hinting at the cumbersome model building endeavor, strewn with interlocking levels of semiotic complexity,

the art of rhetoric may account for the relationality among and transformativity of the aforementioned elementary units of brand/advertising discourse.

Occasionally, Keller's account of sources of brand equity is obfuscated by equating sources with outcomes of brand equity. Thus, while postulating that "by affecting the success of brand building marketing programs, brand knowledge is the source of brand equity" (Keller 2003: 595), he attributes to brand related associations that make up a brand knowledge structure the status of source of brand equity, whereas a brand knowledge structure is the outcome of a brand building endeavor. It should be rendered as clear as possible that when we allude to sources of brand equity we refer to structural brand elements, prior to their transformation into meaningful brand related units or brand associations. "Although Keller (1993) and others assert that brand associations in a consumer's mind are what a brand means, they do not examine in detail how associations are formed" (Escalas and Bettman 2000: 246).

Advertising constitutes one of the principal semiotic modes whereby brand meaning is generated. "Traditionally, advertising has been a particularly powerful way of communicating a brand's functional values, as well as building and communicating its emotional values" (De Chernatony 2006: 6). "Advertising has become such a pervasive mode of semiosis in today's advanced economies that it is now an essential way of knowing the world, particularly through which the arbitrary and culturally determined are made to seem necessary and natural, even as a society is constantly evolving" (Mick, Burroughs, Hetzel, Brannen 2004: 26). Insofar as sources of brand equity, according to Keller, primarily concern how brand meaning is constructed through strong, favorable, unique brand associations and given that brand associations concern signifying structures, made up of advertising expressive elements, we may infer that the semiotic discipline that is first and foremost concerned with the study of sign-systems is particularly apt for examining the ways whereby the encoding and decoding of brand meaning may be accomplished as a set of brand associations springing from advertising expressive elements.

"Advertising can influence brand equity in two ways (Edell 1992). First, advertising can influence brand attitude, an important component of brand equity. Second, and more importantly, advertising can influence brand equity by influencing the consumer's memory structure for a brand" (Edell and Moore 1993: 96). This structure has been termed by Keller brand knowledge structure, as displayed in Figure 1.7. In terms of ad stimulus characteristics and their quasi-causal relationship to the potential for in-depth memory encoding, Krishnan and Chakravarti (1993: 223-226) list (i) a brand name's association set size or the number of concepts associated with the brand name (my note: which may also be qualified, for example, as the number of links to brand image and user image attributes emanating from a node/brand in an associative network map) (ii) strong associations between various ad

components that may enhance memory through viewer elaboration of the component relationships, including pictures and music (iii) well-associated ad components should also facilitate recognition through increased familiarity.

In this book, the focal point rests with how brand associations are constructed and even more importantly how they may be managed in an ongoing fashion for sustainable brand equity creation, by drawing on the import of rhetoric and semiotics, with an added focus on the encoding rather than decoding process of advertising textual expressive elements.

## **1.2 Semiotics and branding**

### **1.2.1 Semiotics as part of interpretative consumer research: Beyond representation**

The vantage point for the argumentation that is pursued in this research resonates Kapferer's view about the role of culture as provider of a value-system for brands. A cultural logic that furnishes a value system is not simply re-presented in a brand's discourse. On the contrary, a brand discourse is an active agent and catalytic factor in bringing about and fleshing out cultural values. This phenomenon has been described by Danesi as convergence:

The blurring of lines between long-standing representational activities (artistic, linguistic, etc.) within the larger cultural order and those generated by brands can be called, simply, "convergence", a course of action designed to create a sense of continuity between the products advertised and the various artistic and social activities of the culture. (Danesi 2006: 87)

Brands are responsible for furnishing codes, not just re-presenting cultural codes, according to a unique combinatorial rationale whereby a chain of signifiers gives rise to its signified. This argument will be further resumed in Section 1.2.3. Suffice it to point out at this stage that perhaps the main reason why branding discourse (at least dominant discourse) has been rooted in a representational logic, rather than addressing explicitly the constructionist rationale underpinning brand truth (Hackley 2001), is that it is embedded largely in 'common parlance', accompanied by the inevitable ambiguities with which especially highly abstract terms, such as representation, are invested in a natural language. However, the benefits of adopting a formal metalanguage for managing marketing phenomena has been emphasized in the marketing epistemology literature (e.g., Teas and Palan 1997). This exigency is addressed by the formal metalanguage that is offered by structuralist semiotics. As stipulated

by Greimas in the opening part of his inaugural *Structuralist Semantics* (1966) which tackled issues of semiotic epistemology in a manner that is akin to the first part of Kant's *Critique of Pure Reason*, his project consisted in an attempt to furnish fundamental conditions for the possibility of meaning, not in the context of a transcendental idealist account of understanding (while respecting the parallel with the Kantian project), but as linguistically immanent conditions of signification.

In order to counterbalance this perhaps judgmental opposition to dominant branding discourse, it should also be stressed that in order to pursue a constructionist approach rigorously in the field of branding, a genealogical semiotic rationale<sup>15</sup> should be adopted through which semantic transformations of brand and cultural signifiers would and could be unearthed synchronically and diachronically. This task is not bereft of significant subjectivism levels insofar as the depiction of historically specific cultural practices is itself an offshoot of a constructionist practice. Nevertheless, placing the very notion of re-presentation under scrutiny and laying bare the discursive structures responsible for the production of representations opens up the potential of leveraging the elements making up a brand knowledge structure.

Nöth (2003b) observes that representationalist discourse has been heavily criticized in various research fields, including art, philosophy and media. Stern (1998: 3) maintains that "discourse is fundamentally antithetical to representation" which is not necessarily the case insofar as, on the one hand, both concepts are concerned with modes of production of signification, while, on the other hand, discursive structures are responsible for maintaining signification. In other words, discourse acts as a generative mechanism for bringing about representation which has been recognized by Stern ("representation refers to the existence of a finished product in any media whose ostensibly "correct" meaning is accessible to all. "Discourse" and "dialogue" refer more narrowly to the transactive process in language whereby meaning is socially constructed by readers, writers, and those written about"; Stern 1998: 4). As will be demonstrated by recourse to Greimasian semiotics, discursive structures constitute the manifestation of a brand's depth grammar, while the bespoke field of discourse analysis to which Greimas alludes in his later writings and which has become entrenched as a standalone discipline ever since Greimas's time is largely concerned with charting the dynamics of the production of meaning.

Constructionist approaches, either 'mild' or 'radical', of 'structuralist' or 'post-structuralist' orientation, occasionally tinged with overtones pertaining to a wider cultural predicament called postmodernity, coupled with deconstructive readings aiming to lay bare

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<sup>15</sup> cf. Van Leeuwen 2005: 26-46 on semiotic change and Van Leeuwen and Kress 2001: 24-44 on how discourses are shaped by and shape cultural practices, rather than simply representing them, in a co-determining manner; from a strictly marketing point of view see the concept of co-creation of meaning in Elliott and Ritson 1995.

the literary/rhetorical methods of textual and discursive production, also have their fair share in the field of branding. Spearheaded by Hirschman and Holbrook (1992) and Stern (1998), who created a rupture with the heretofore dominant discourse of cognitive psychology in marketing theory and applied research, interdisciplinary inroads with such diverse perspectives as hermeneutics (e.g., Gadamer, Ricoeur), existentialism (e.g., J.P.Sartre), deconstruction/postmodernism/post-structuralism (e.g., Derrida, Lyotard, Foucault), phenomenology (e.g., Husserl, Heidegger, Merleau-Ponty), semiotics (mostly Peirce, Saussure, Barthes), Critical Theory (e.g., Frankfurt School: Habermas, Adorno, Horkheimer) started to ramify endlessly, converging on what came to be recognized under the general rubric of interpretative consumer research (Cova and Elliott 2008). In this context, proliferating perspectives on branding lay claim to the polyvocal nature of branding research (De Chernatony 2009).

Two of the most prominent advocates of the 'linguistic turn' in marketing thinking are Stephen Brown and Philip Kitchen. Brown (1995) identifies postmodernity with the crisis of representation in terms of the fundamental presuppositions and teleological principles of rationality and objectivity underpinning scientific research, the death of the subject as autonomous agency, a mistrust of all meta-narratives (following Lyotard and the so-called philosophers of suspicion, e.g., Freud and Nietzsche) and a turn towards linguistic constructionism. "Language, according to this perspective, does not reflect reality, but actively constitutes it" (Brown 1995: 291). The epistemological and ontological repercussions of the interpretative school of thinking for marketing, and by implication for branding, are tremendous. Interpretivism postulates the fundamental indeterminacy of meaning and the openness of the text.

From a branding standpoint, reflecting on the very modes of production of an oppositional logic, as the outcome of metaphysical binarist thinking, raises not only theoretical issues about what is referred to when employing notions such as brand identity, brand personality, brand image and user personality, but also methodological issues pertaining directly to the delineation of such constructs, their validity and their measurement.

But the interpretative turn in marketing theory did not just spawn skepticism towards time-hallowed *modi operandi* in research, but urged researchers to cast a critical eye to the very constructionist nature of fundamental terms used in marketing, as literary devices (metaphors, metonymies) turned into reified concepts that are 'reflective' of market reality, as argued by Kitchen (2008). For example, "the 'product life cycle' is a biological metaphor that suggests products pass through similar stages to biological entities. Yet over several decades it has proven extremely difficult to assess which stage of the life cycle a product may be in" (Kitchen 2008: 6). The same metaphoricity principle as above noted by Kitchen holds for the majority of fundamental marketing concepts, such as market segmentation. At

the same time, the principle of metaphoricity is a fundamental tenet in the formation of brand discourse, which points to the primacy of rhetoric in accounting for brand related phenomena, as will be explored throughout this book.

### **1.2.2 Structuralist semiotic approaches to branding**

Semiotic approaches to branding may be distinguished between perspectives that have been furnished from semioticians and perspectives that have been furnished from branding (and indirectly dealing with branding while focusing on advertising issues) scholars, who import semiotics in the marketing related literature. The key point of differentiation between these two groups rests with each perspective's main theoretical scaffold. A secondary difference may be drawn between the semiotic perspective per se on which each approach draws for inspiration and guidelines. In this respect, we may distinguish between two dominant inclinations, that of Peircean semiotics and that of structuralist semiotics (mainly Barthes, Greimas and Eco). Since this research project draws on structuralist semiotics as the primary source for building a conceptual model of brand equity, as well as for designing the methodology whereby advertising expressive elements as sources of long term equity maintenance may be leveraged, additional focus will be laid on perspectives that stem from the structuralist tradition.

Prior to proceeding with the display of the key arguments of the different approaches based on the key distinction between Peircean and structuralist semiotics, let us mention in passing that semiotic terminology has also been used occasionally by mainstream branding approaches in two ways, either as a non-focal, yet recognized research area in branding, or indirectly in the course of the deployment of a branding model, but not recognized explicitly as such. Regarding the first category of researchers, Wardle (2002: 53) furnishes a preliminary overview of generic semiotic terms used in qualitative marketing research, such as sign, signifier, symbolic, dominant/residual/emerging codes, In terms of the contribution of semiotics in branding theory and applied research De Chernatony and McDonald (2003: 146-158) recognize that the symbolic dimension of brands or how they function as cultural signs may be unearthed with the import of the science of semiotics. "If marketers are able to identify the rules of meaning that consumers have devised to encode and decode symbolic communication, they can make better use of advertising, design and packaging" (De Chernatony and McDonald 2003: 145). The usefulness of semiotics lies both in furnishing a

typological classification of brands as signs (Nöth 1987, 1988), as well as a conceptual and methodological platform for designing and managing brands as sign systems.

In this Section a critical review of brand semiotic approaches, mainly in the structuralist tradition, is furnished. In the review process critical issues of direct pertinence to this book are singled out, while limitations of past approaches are highlighted in an attempt to point to further research areas that will be tackled in this research.

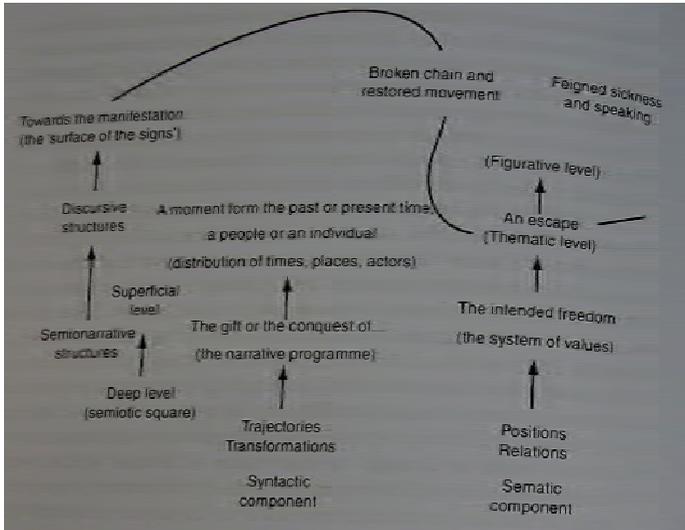
### **1.2.2.1 Floch's brand semiotics**

Floch pioneered in the application of Greimasian structuralist semiotics in marketing theory and research. His main work *Marketing Semiotics* (2001) that exemplifies his approach which is complemented by *Visual Identities* (2000), even though not furnishing a coherent branding theory, is interspersed with insightful conceptual and methodological remarks borne out of his active involvement in applied semiotic marketing research. In this Section, an attempt will be made at reconstructing the most relevant arguments.

According to Floch, the first principle is that “the thrust of semiotics is the description of conditions pertaining to the production and apprehension of meaning” (Floch 2001: 2). The second principle (the so-called immanence principle) is that “semioticians look closely at the system of relations formed by the invariants<sup>16</sup> of these productions and apprehensions of meaning by analyzing specific components known as signs” (Floch 2001: 2). “Semiotics seeks to work from texts, to work on and in that very place where signs signify” (Floch 2001: 3). Floch, in line with Greimas's system, adopts, at least nominally, the generative trajectory of signification, which consists in a topography of relations, starting with deep levels of meaning and ending with the manifest text or advertising expressive elements. “Like a word, an advertising concept constitutes only the small, visible tip of an iceberg of meaning” (Floch 2001: 6). Floch's reconstruction of the generative trajectory of signification is portrayed in Figure 1.12 (see Section 1.5 for a more detailed account).

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<sup>16</sup> The same principle holds in the case of film semiotics. As Buckland (2004: 6) observes “Film semioticians define specificity not in terms of film's invariant surface (immediately perceptible) traits, but of its underlying (non-perceptible and non-manifest) system of invariant traits”, even though invariance from a structuralist point of view concerns both planes of expression and content and not just the plane of content as Buckland holds.



**Figure 1.12.** The generative trajectory of signification (Floch 2001: 114).

The above rendition by Floch of Greimas's generative trajectory of signification (cf. Section 1.5) constitutes the blueprint for the organization of brand meaning. Floch's rendition focuses on semio-narrative and discursive structures, at the expense of the depth level of signification which is deemed to be exhausted within the province of the semiotic square. "The deep level of the semio-narrative structure, its superficial level and the discursive structures have two slopes or sides that reflect the two components of all grammars, a syntactic component (or what is derived from a logic of the trajectories) and a semantic component (or what is derived from a logic of the positions and values)" (Floch 2001: 113).

Based on the generative trajectory of signification a brand acquires meaning by passing through different levels or structures, viz., depth, semio-narrative and discursive structures. "Semio-narrative structures consist of the entire set of virtualities the enunciating subject has at its hand; it is that supply of values and programmes of action from which he or she can draw in order to tell his or her story or speak of any given topic" (Floch 2001: 112-113). Discursive structures "correspond to the selection and ordering of these virtualities. They relate to the choice of a specific referential universe" (Floch 2001: 113).

Another key Greimasian concept that pertains to semio-narrative structures and that was operationalised by Floch in his brand exploratory research is that of canonical narrative schema (CNS). CNS is a concept (organizing principle) that seeks to encapsulate a narrative as an ordered sequence of interrelated formal episodes. The ordering does not correspond to the succession of events at the surface of a narrative, which was Propp's original

conception of a narrative schema, hence it is not only of a syntagmatic, but also of a paradigmatic nature, insofar as the syntagmatic sequences are reordered based on paradigmatic units or dominant themes that permeate the syntagmas. "By conducting a critical reexamination of the Proppian functions in this fashion, the idea of a directed arrangement was substituted for the notion of simple succession; a narrative, then, was thought to be imbued with a meaning, a direction" (Floch 2001: 50). The incidence of directionality as motivating principle behind the organization of a narrative schema is particularly relevant in the context of a master brand narrative, which is embedded in a highly motivated brand language.<sup>17</sup>

A major issue that surfaces, in our view, in Floch's attempt to put Greimas's narrative semiotics to branding practice is the direct migration of the metatheoretical concepts embedded therein to the reading of a brand's manifest discourse or its advertising texts, while not bearing in mind that the primary field of application of Propp's narratological approach was the literary text and the particular genre of the Russian folktale. Thus, narrative typologies such as 'hero' and 'opponent' are applied directly to the advertising text. Concomitantly, Floch's reading of advertising texts, rather than being selective with regard to the validity of Greimas's narrative metatheory in the face of the particularities of the advertising text and its differences from literary works, amounts to its uncritical validation.

Floch imports directly in his applied marketing semiotic analyses Greimas's canonical narrative schema. The canonical narrative schema constitutes an a priori model for the organization of a narrative's structure into four phases, viz., contract, competence, performance, sanction. The four phases of the canonical narrative schema are intertwined in a relationship of logical presupposition and accompanied by four requisite modalities (see Greimas and Courtés 1979: 231). Thus, in order to accomplish a performance, an actant must be equipped with the deontic modality (i.e., having-to-do [devoir-faire]), but also with wanting-to-do (vouloir-faire) and being capable-of-doing (pouvoir-faire); in order to be capable of doing one must possess the epistemic modality (i.e., knowing-how-to-do [savoir-faire]) (see Section 1.5). The completion of a narrative action is deemed successful if it leads to sanction, whereby a receiver (destinataire) recognizes the message of a sender (destinateur) as truthful/veridictory (see Section 1.4 on participatory communication and the veridictory square).

It may be argued that in the context of analyzing an ad text as key source of brand equity, and by implication of a clearly motivated sign, i.e., a brand, the four phases of the canonical narrative schema and the accompanying modalities are applicable, but may not

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<sup>17</sup> Language has been defined by Rastier (1996b) as "the result of a systematic description that allows for the emergence of norms through abstraction" (le résultat d'une description systématique qui fait abstraction de ces normes).

account sufficiently for how brand differentiation and differential brand associations are established in the text for reasons that concern differences between the literary and the brand text.

The first point of differentiation concerns the task each text is supposed to accomplish. In this context, the advertising text is geared towards rendering figuratively a logically articulated brand positioning statement which constitutes its canonical narrative schema or master brand narrative, as explained earlier. In other words, the positioning statement is an ad-text's 'semantic nucleus'. The literary text is not necessarily motivated by such a strict relationship between a manifest and a latent text or by a clear conceptual blueprint.

The second point of differentiation concerns the mode whereby the veridiction of a text is established and hence of its ability to be sanctioned, both with regard to the internal structure of a text (with reference to how action is accomplished by its actants), as well as with regard to the sanction of the action(s) portrayed in the text by the receivers of the text or its target audience. More particularly, in the context of the literary text, the performance of an action and the requisite epistemic modality of an actant may be established with regard to the literary work's internal structure and recognized as such by a receiver in a risk-free manner, as the choice of the receiver to accept the valorization of the object offered by the composer of the literary text does not have any material repercussions. However, in the case of consumer choice, opting for the acceptance of a mode of valorization of a brand as portrayed in an ad filmic text has material repercussions, in terms of the monetary value involved in the act of exchange wherein the valorization is embedded, but also in terms of other sorts of value that will be explored in Section 1.7. In short, the sanction of an axiological framework established by the sender (*destinateur*) in a literary work is a risk-free enterprise for the receiver (*destinataire*), whereas in the case of the brand motivated ad filmic text, risk is involved in terms of distinctive value territories, of which monetary value is an apparent one.

These crucial differences that emerge when comparing the literary to the ad filmic text point to the need for critically addressing whether the canonical narrative schema, comprising Propp's 31 narrative functions (that were reduced by Greimas [1966: 192-193] to 21) and narrative characters, i.e., hero, anti-hero, traitor, helper may be directly applied to the analysis of an ad filmic text or they should be replaced by genre and corpus-specific typologies. This re-evaluation of the existing typological framework adopted by Greimas from Propp and bequeathed to Floch concerns discursive and stylistic differences between the two genres (i.e., literary text vs. advertising) inasmuch as how the thematic level is established in each genre. Then, narrative structures are accompanied not only by narrative elements, but also by a transformative syntax that regulates the transitions among the states-

of-being of the key actants involved in the narrative. The transformative syntax in the case of the ad text is greatly influenced by advertising style (e.g., humouristic advertising vs. call-to-action) complementary to genre. Styles of advertising texts correspond to the paradigmatic axis of a brand's discourse. Each style has its own mode of effecting a valorization of the object or a brand, which impacts directly on the components of a narrative syntax.

Advertising style determines not only the definition of actants that partake of an actantial model<sup>18</sup> (as against adopting uniformly actantial descriptors such as 'hero' and 'opponent' across modes of discourse and styles which would amount to attributing universal deductive status to a set of actantial figures and sequences that were generated selectively from a particular genre and a particular corpus, i.e., the Russian folk tale), but also rhetorical aspects of the transformative syntax. In fact, a narrative syntax as part of a brand grammar may not be exhausted in the simple schema of subject, verb, object (with the nuances conferred by Greimas to such an elementary structure, as will be described in Section 1.5), but necessitates taking into account verbo-pictorial aspects that are particular to the advertising genre.

In essence, whereas the modal syntax furnished by Greimas concerns functional aspects of a narrative schema's deployment it may be argued that in order to make sense at the semio-narrative level of a brand's discourse as manifest filmic text it is more pertinent if not to replace, at least to complement the functional aspect of the narrative syntax with formal aspects of the organization of a surface discourse in the form of rhetorical modes of transformation (optimally modulated by advertising style). This will yield a transformative grammar of brand discourse which is not dominated by a priori descriptors for actantial roles conceived in the context of a functional narrative syntax, but by rhetorical operations that render possible distinctive modes of instituting valorization within the ad text.

In order to illustrate the tentative criticisms formulated against Floch's application of structuralist semiotic principles to advertising discourse, let us cite the following passage:

**literary works provide** numerous examples of very different kinds of competence depending on [...] the process of acquiring the necessary modalities to implement a given programme of action. For instance, there are 'heroes' who already possess a 'being-able-to' and a 'knowing-how-to', but are not yet competent- they will not be capable of fulfilling their mission until they have acquired a 'wanting-to' or a 'having-

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<sup>18</sup> Let it be noted at this juncture that Greimas's actantial model that lies at the heart of his narrative theory (the latter including the syntax for the organization of signification in between manifest discourse and depth structures) has been characterized by Greimas (1987:108) as "elementary schemata for the articulation of the imaginary", thus endorsing in a certain sense Lacan's prioritization of the imaginary order in the formation of representations.

to'... **In this respect advertising** provides a marvellous diversity of competence that is syntagmatically defined. (Floch 2001: 53-54; my emphases)

It is evident from the opening and closing premises of the above statement that Floch conflates literary and advertising discourses. The outcome of this precarious imbrication is that the indispensable modalities for carrying out a narrative program that is embedded in a narrative schema and which attain to differentiate the actions of the actors in the literary oeuvre are assumed to be capable of conferring signification to the actions of the actors (if any) in an advertising text. But this is hardly the case insofar as (i) in an advertising text the omnipresent actantial subject behind the manifest actors that initiates an action is the brand, which is assumed by default to possess all four modalities (i.e., having to, wanting to, being able to and knowing how to). Hence, Greimas's modalities do not attain to differentiate a brand's narrative (ii) as per the previous argument the competence of a brand that is instituted in the brand narrative is not only syntagmatically defined, but also paradigmatically determined, based on the selection of an advertising style, the transformative syntax of which determines the syntagmatic ordering of surface elements. A descriptive approach of an advertising text based on the typologies of the canonical narrative schema is certainly a legitimate enterprise and such readings have been amply undertaken in the structuralist semiotic discipline (e.g., Bertrand 1988). However, from a brand equity point of view that is concerned primarily with differential brand associations, the CNS is not sufficient in accounting for how associations may be projected in a differential fashion (this point will be resumed in Section 1.7 in the context of displaying Dano and Changeur's [1996] application of the CNS to brand equity).

Wrapping up our argumentation, brand discourse varies markedly from literary discourse in terms of motivation and intentionality behind the text's manifest structure, as well as in terms of discursive style. Not taking into account the motivated structure of a filmic text has repercussions alongside the generative trajectory. The invariant functions and characters that were discovered by Propp and adopted by Greimas may not be uncritically<sup>19</sup> assumed as deductive principles for the semio-narrative reconstruction of an ad film.<sup>20</sup> In order to account for the way whereby a narrative schema in the context of brand discourse hangs together as string of narrative programs we must complement the actantial syntax that is driven by the acts of determinate actantial figures and a determinate set of actantial

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<sup>19</sup> The point of the non-universally relevant functions offered by Propp has also been stressed by Rastier (2005c): "l'inventaire des fonctions doit s'adapter aux discours (juridique, politique, etc.) et même aux genres".

<sup>20</sup> Let us note that Floch's import of Greimas's narrative typologies is still popular among current applications in advertising analysis. For example, see the Cillit Bang case-study in Shairi and Tajbakhsh 2010.

modalities furnished by Greimas with a transformative syntax that is incumbent on rhetorical operations. This point will be further elaborated in Section 1.6.

The impact of opting for each of the above approaches in the context of establishing brand coherence alongside the generative trajectory may be clarified by addressing the way Floch attempts to illustrate the usefulness of Propp's narrative functions for advertising development in Chapter 3 of *Marketing Semiotics* (Floch 2001: 54-72). The illustration draws on the actual case-study concerning the bank brand Credit du Nord and its commissioning a project to a design agency for a new tagline (slogan) and a new logo. First, the case selected for illustrating the pertinence of narrative functions is completely different from the initial frame of discussion that aimed to establish a relationship between the literary oeuvre and advertising discourse. Second, this divergence from the initial aim is further compounded by focusing on the interior space design of the bank's outlets. Third, Floch claims that the bank intended to position itself around the concept of 'clarity' and attempts to establish how clarity emerged through the elements of the aesthetic surface of the branches' interior design by recourse to a whole host of speculative remarks about the 'effects of meaning' of pure surface structure elements, such as shapes, lighting, colors and their mode of combination.

This reading that bypasses the strata of the generative trajectory suggests Floch's divergence from the generative trajectory of signification that was posited as the blueprint of signification in the beginning of his *Marketing Semiotics*. Furthermore, Floch's argumentation in Chapter 3 of *Marketing Semiotics* (2001) that intends to clarify the adaptability of literary work narrative structures to the advertising text, a visual text is interpolated as exemplar. Instead of demonstrating how brand meaning or the intended nuclear seme of /clarity/ emerges through the three main levels of the trajectory (of which semio-narrative structure is the middle one) he jumps onto justifying how clarity emerges as an 'effet de sens' based on the syntagmatic ordering of visual expressive elements or 'bricolage' and assumptions behind the elements and the combinatory of the visual text. In this instance, he assumes (at least implicitly) as his point of departure not the generative trajectory, as deployed by Greimas and Courtés, but Greimas's later (1989d) work on the semiotics of the figurative and plastic signs (see Section 1.5), where the relative autonomy of the expression plane of the visual sign is argued for, along with a call for bespoke 'reading grids' (*grilles de lecture*) for constructing semiotically signification as an 'effet de sens' based on the surface play of visual signs.

Floch's divergence from the generative trajectory of signification and his increasing preoccupation with the production of signification as an *effet de sens* of surface structures became even more apparent in his later work *Visual Identities*. This transition makes sense in the context of Greimas's call for reading grids in the case of figurative (iconic, plastic) signs (cf. Greimas 1989d, as will be further elaborated in Section 1.5). In this respect, Greimas

heralded Floch's work for furthering the project of structuralist semiotics in order to encompass the plastic sign. Whereas in his earlier work Greimas's main preoccupation rested with furnishing a descriptive metalanguage of deductive validity the semantic kernel of which would rest with a depth grammar, in his later work he turned to the other extreme and examined the extent to which signification is purely a matter of surface structures. Floch describes this turn as follows:

Style is generally defined as divergence or deviation. In such an approach style is conceived as an opening, a way of taking liberties with a norm located outside the work. This approach is essentially paradigmatic and normative [...] However, in an approach more concerned with the work itself and centered more on text than context, style can instead be defined as closure. And this closure is linked to the syntagmatic dimension of the work. Moreover, this approach which takes into account the internal recurrences and consistencies of the work is by no means normative. Rather, it is the approach associated with those stylists closest to semiotics, an approach that is intended as purely descriptive and is concerned above all with relationships internal to the work itself. (Floch 2000: 139)

This diversion from a canonical narrative schema as a set of normative requirements regulating metatheoretically the internal coherence of a text towards style as an associative rationale of surface structure elements also marks a distinction between the deductive validity of a canonical narrative schema and style as heuristic mechanism for making sense of the mode of signification of figurative discourse and the visual (and, furthermore, the filmic) text, as against the literary genre. Yet, they are both embedded in figurative discursive forms (see Section 1.5), which implies that to the same extent that a visual rhetoric may account for how visual signs signify, a multimodal rhetorical transformative syntax may account for the organization of verbo-visual signs and syntagms in an ad filmic text. This transformative syntax calls for the definition of a set of rhetorical operations for verbal and visual signs, as furnished by Groupe  $\mu$ , Sonesson and Greimas (in part), but also, since our focus in this research is the ad filmic text, of the operations involved in the production of meaning through the filmic text, as furnished by authors in film semiotics, such as Metz and Carroll (who are working within a structuralist frame). The prospect of such a transformative syntax or figurative syntax (according to Floch 2000: 156) will be addressed in the context of its role in a semiotic model of brand equity and its relationship to the advertising text as key source. The details of the operations (and figures) will be displayed in Chapter 2 in the context of the delineation of the proposed semiotic methodology.

The issue of the relative autonomy of surface discourse versus its dependency on depth structures will be addressed in Section 1.5. At this stage, suffice it to show that semiotics may contribute to the analysis and interpretation of a surface text's organization and hence extrapolate rules for the maintenance of communicative consistency regarding the organization of advertising expressive elements. Floch, by analyzing mostly print ads in the pharmaceutical category of psychotropic medication found that "this discourse had not been put together in a haphazard way, but according to a very specific encoding, the awareness of which enabled us to avoid taking for granted the incorporation of such details as the stable nature of a line, the dissymmetry of a form, the graphics of a design or the contrast of two values" (Floch 2001: 75). By drawing on recurrent stylistic patterns Floch identified twelve distinctive visual categories in psychotropic drug advertising, viz., "clear vs. dark", "shaded vs. contrasting", "monochromatism vs. polychromatism", "thin vs. thick lines", "continuous vs. discontinuous lines", "definite vs. vague planes", "simple vs. complex forms", "symmetrical vs. disymmetrical forms", "single vs. multiple forms", "high vs. low", "layouts in conjunction vs. layouts in disjunction", "pictorial vs. graphic techniques". However, binarist pairs in the visual sign are not as clear-cut, as Sonesson argues: "Oppositions may be in absentia, or true oppositions, or in praesentia, or contrasts. Thus, in pictures there is no obvious equivalent to the system of (constitutive) oppositions present in the phonological and semantic organisations of verbal language" (Sonesson 2011d: 44).

An additional point that merits highlighting in the context of the aforementioned argumentative procedure that was pursued by Floch concerns the way valorization of the selected surface text of Credit du Nord emerges in the institution of the visual brand discourse (at least at the level of a logo) and by implication the veridictory contract between brand as sender and consumers as receivers. Floch postulates that by virtue of both the atomic properties of the selected visual signs and their gestaltic interaction<sup>21</sup> the intended seme of clarity is successfully instituted and the axiological investment of the brand's identity with /clarity/ is veridictorily recognized by its prospective audience. This assumption does not take into account the salience of the seme /clarity/ as intended key brand positioning element in the target audience's value system. In fact, Greimas's original contention is that valorization is instituted in the text, which in a sense is correct insofar as the way a brand assumes value depends on the effectiveness of its advertising texts. However, the valorization of an ad text also depends on the receiver's existing value system, which the ad text aims to maintain or change. Thus, valorization is not just a case of the 'effet de sens' of an ad filmic text, but of its ability to change or maintain the receiver's value system. Consumers' value systems are taken into account in the case of a supermarket design (Floch

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<sup>21</sup> Cf. Rastier (2001) on the figurative semantic investment of a lexeme through gestaltist dynamics within the context of an enunciation.

2001: 144). This selective employment of methodological aspects in applied semiotics constitutes a recurring issue in Floch's structuralist approach.

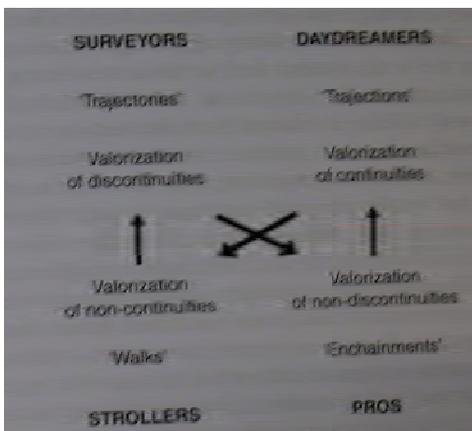
Last, but not least, Floch assumes largely a non product category-wide approach in his semiotic analyses, while focusing on single brands irrespective of category specific value systems. This constrains significantly the validity of the output of his semiotic readings as by not importing a competitive outlook, no frame of reference is established, compared to which brand associations may be gauged as being unique, strong and favorable.

Continuing with Floch's structuralist conceptual and methodological toolbox, a crucial concept imported to marketing semiotics from structural linguistics is the commutation test. "Commutation is the use of the relation of reciprocal presupposition between the expression plane and the content plane of a signifying set, between the signifier and the signified" (Floch 2001: 8). "Invariants are correlates with mutual commutation and variants are correlates with mutual substitution" (Hjelmslev 1943: 74). It is only in the process of looking for such correspondences between the two planes of signification that "we begin to take note of the actual visual or aural qualities that constitute the aesthetic of a given brand" (Floch 2001: 8-9), while a brand's signifying or textual structure emerges through distinguishing between core or invariant and peripheral or variable signifying elements. "This kind of coupling between the expression and content of a language constitutes a semi-symbolic system" (Floch 2001: 75; also see Floch 2000: 46 and Broden 1996: 21).

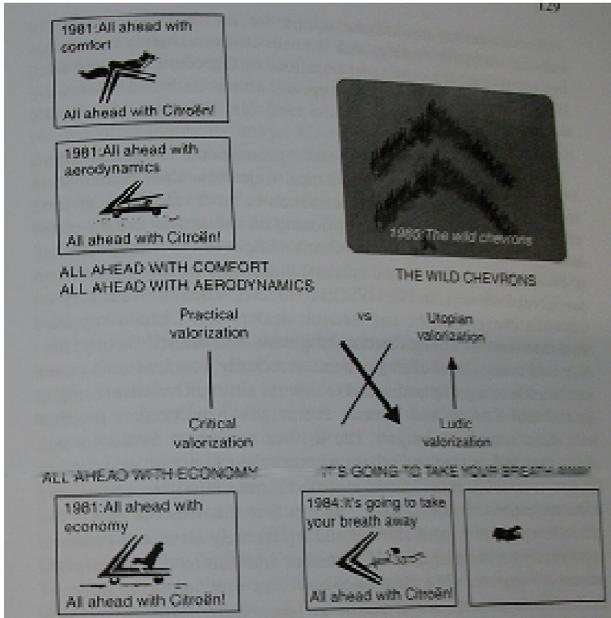
The distinction between invariant and variable elements of signification is also responsible for establishing different levels of semiotic pertinence or, as termed in the marketing literature, saliency. Pertinence is by no means a disinterested judgment. As Floch stresses, "documenting is in fact an act of construction and the choices that figure into it already represent a certain degree of pertinence" (Floch 2001: 17). Semiotic pertinence is by no means exhausted in brand aesthetics (cf. Schmitt and Simonson 1997) which pertain to the surface level of signification, yet whose contribution to the entire generative trajectory of signification is undoubtable. The commutation test is of paramount importance in maintaining brand coherence, but may not account for the need for consistency among variable surface ad textual manifestations.

The second key methodological tool operative in Floch's approach to marketing semiotics is the Greimasian semiotic square, a 'constitutive model' that can be used "for synchronic studies, that analyze historical situations, as well as diachronic ones that retrace historical evolutions" (Floch 2001: 11). The starting point for the construction of a semiotic square is the identification of two opposite terms (e.g., good vs. bad) that are related as opposite poles in a semantic axis. The initial terms of the square that constitute a relationship of contrariety are further extended to include their contradictory terms. "And there, too, are its 'interdefined' positions resulting from just three relations: (1) the relation of contrariety,

represented by a horizontal line as illustrated in the beginning (2) the relation of contradiction, depicted as diagonal lines and corresponding to negation and (3) the relation of complementarity, a vertical line that corresponds to the operation of assertion” (Floch 2001: 21-22; see Section 1.5 for further analysis). The second task fulfilled by the semiotic square from a brand semiotic point of view is that soon after projecting relations of contradiction, contrariety and complementarity, the square can be transformed into four quadrants, where each quadrant stands for a distinctive consumer segment or consumer typology, based on that segment’s valorization of the distinctive values represented by each quadrant. This mapping approach may be attained either as a meta-analysis of primary ethnographic research (i.e., participant observation) or by working with data furnished from interviews with travellers or even through a semiotic reading of advertising texts (or a triangulation of methods). The semiotic square from a communication point of view is complemented by the veridictory square and the veridictory contract. Floch furnishes examples of such squares, such as the following. The first square (Figure 1.13) portrays four travellers’ typologies of the RATP (the Parisian underground) and the second (Figure 1.14) the values of Citroen that emerged through a semiotic reading of brand-related four year advertising materials (which analysis was later adopted as a universal axiological framework by Floch in *Visual Identities*- cf. 2001: 120 and by Semprini, as will be demonstrated in due course).



**Figure 1.13.** Typologies of RATP travellers projected on the semiotic square (Floch 2001: 25).



**Figure 1.14.** Citroën values as portrayed in the brand's advertising between 1981 and 1985 (Floch 2001: 129).

Let us now proceed with the exposition of how Floch constructed a universal axiological framework, by drawing on the semiotic square. Based on Floch's projection of the distinction between use and base values on the semiotic square, four typologies of valorization emerged, as follows (cf. Floch 2001: 119-120):

1. Practical valorization corresponds to use values, as opposed to base values; they are also called 'utilitarian values'.
2. Utopian valorization corresponds to base values, also conceived according to a relationship of contrariety. Where the distinction between use values and base values articulates the totality of a 'life', these values can be called 'existential values', a term which may be less ambiguous than 'utopian'.
3. Ludic valorization is the negation of practical valorization. This type of valorization corresponds to an emphasis on values of gratuity, values which can be thematized as either ludic or aesthetic.

4. Critical valorization represents the negation of utopian valorization. This type of valorization can be understood as a logic of 'distantiation' from basic values, or as a logic of calculation and interests.

The purpose of a semiotic analysis is to map out "the network of relations organizing the semantic micro-universe" (Floch 2001: 20) of a given product or service category. By obtaining a picture of what holds in a current market situation, the semiotician is capable of determining alternative brand positioning routes.

Floch's applications of the semiotic square are undoubtedly exemplary. However, a critical dimension that is definitive of a brand's positioning and identity seems to slip from this applied perspective, viz., the incorporation of a competitive outlook. In both of the aforementioned cases Floch does not bring into the picture competitive brands' (and services in the case of RATP) positioning and concomitantly their respective semic universe, their unique semio-narrative structure and their discursive structure in the form of manifest communications. Thus, his effort seems to be contained in a universe, where the sole determinants of alternative brand futures are a brand's past and present communications, irrespective of competitive dynamics.

#### **1.2.2.2 Semprini's brand semiotics**

Semprini (1992) is perhaps the first author who attempted to furnish a comprehensive brand semiotic theory, by drawing in part on his predecessor Floch. They both assume as their point of departure Greimasian structuralist semiotics, the former rather implicitly and the latter explicitly. Semprini's purpose is to yield a theoretical base for unifying different aspects of branding, including positioning, segmentation, communication, but also to employ this theoretical base, rooted in semiotics, as a platform for long term brand management. The author christens this platform the 'brand identity mix', comprising "the ensemble of elements that relate not only to the communications, but also to the wider marketing mix" (1992: 184), as well as to the discourse whereby this mix is manifested.

For Semprini (1992: 31-34), a brand is essentially an intersubjective contract between sender and receiver in perpetual motion. Brands constitute semiotic constellations in virtually infinite configurations. Brand meaning, however, is not exhausted in the relationship between sender and receiver, but depends on the concurrence of a constantly shifting competitive landscape which is compounded by cultural transformations that impact on the value-

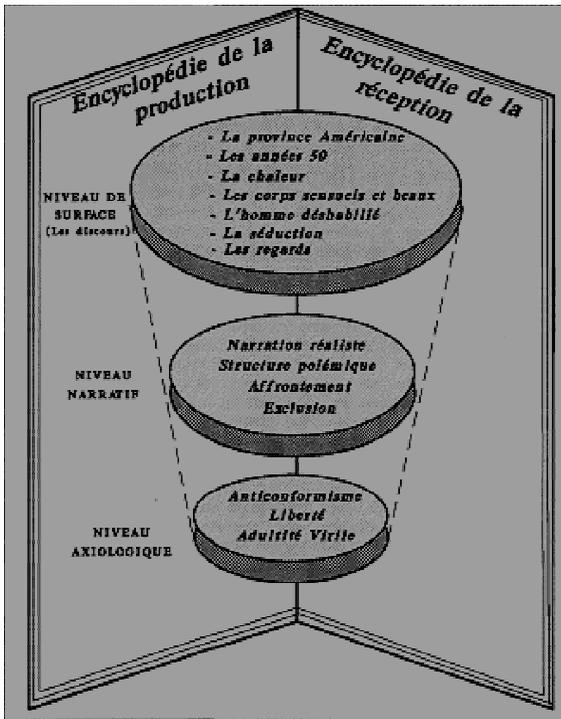
systems of a brand's audiences. These factors contribute to what Semprini (1992: 37) calls by allusion to the 2<sup>nd</sup> law of thermodynamics the "entropy of the brand". Hence, "brand identity is the result of continuous interactions and incessant exchanges amongst three sub-systems that we call encyclopedia of production (sub-system A), environment (sub-system B), and encyclopedia of reception (sub-system C)" (Semprini 1992: 40).

Three conditions must be fulfilled for the maintenance of brand identity, viz., credibility, legitimacy and affectivity. The key requirement that must be fulfilled for the maintenance of credibility is brand coherence. Semprini conceives of coherence in a bifurcated manner, as linguistic coherence and as coherence in terms of systems of utilized representations.

Coherence is not a matter of truth / falsity in the sense of propositional logic, but of the internal coherence and the internal logic of a brand (Semprini 1992: 49; see Section 0.2 on coherentism). This position echoes Greimas's coherentist perspective on the text as logico-semantic simulacrum, even though not explicitly recognized as such by Semprini. Coherence also concerns the much sought for discursive synergy among the various communicative vehicles employed in a brand's communicative programs, spanning different vehicles in an IMC program which, in terms of this book, is conceived of as consistency.

Legitimacy constitutes the continuity or diachrony requirement that must be met so that a brand may be recognized as credible. Lack of sufficient legitimacy in cases of repositioning, where a "brand seeks to appropriate a certain value or a certain type of discourse" (Semprini 1992: 129) is the primary driver behind brand failure. This attribute corresponds to what was termed earlier brand heritage, which concerns primarily the longevity of a brand in a given market and its relative standing in consumers' perceptions by virtue of its longevity. Longevity consists in consistent performance; core values are the invariable elements of a brand's identity. The condition of affectivity concerns the emotional investment of a brand, which enhances the probability of brand selection and choice.

Semprini's structural semiotic heritage emerges quite compellingly in his account of how a brand identity system may be constructed. Evidently writing under the influence of Floch, but also drawing implicitly on basic Greimasian postulates, Semprini contends that a brand identity system is made up of a multiplicity of discourses. A brand discourse is not only made up of discrete elements, but also of differential relations among elements. In order to account for these relational structures among the elements making up a brand identity system Semprini proposes a three-level structural system that bears considerable resemblance to Greimas's system of signification as a multi-level generative trajectory (as will be illustrated in Section 1.5). This system, exemplified in terms of Levi's brand meaning structure, is portrayed in Figure 1.15.



**Figure 1.15.** Brand identity system (Semprini 1992: 59).

This perspective on brand identity distinguishes amongst three different levels of brand meaning, in terms of depth/surface level signification, viz., the base or axiological level, the narrative level and the surface/discursive level.

At the heart of a brand identity system lies the intermediate level of brand narrative. “At this level, the base values<sup>22</sup> are organized in the form of narratives. A narrative grammar allows for the ordering of base values in relations of opposition” (Semprini 1992: 56). The discursive level allows for the endowment of abstract base values with concrete manifest representations, such as fleshing out the values of mastery and virility by situating the Marlboro brand myth in a rough and difficult environment. “The discursive or surface level is where base values and narrative structures are enriched by figures” (Semprini 1992: 54). In other terms, the surface level is where a brand personality is invested with concrete features, such as a face, a bodily posture, a profession, a context of action and all the contextual

<sup>22</sup> Note that in line with Floch, Semprini considers as ‘base’ those values in a consumer value system characterized by emotional and abstract associations, which in Keller’s terms constitute secondary brand associations.

elements that allow for a brand's identification and differentiation. For Semprini, following Levi-Strauss, there is no identity without difference, insofar as in order to confer identity to an object or concept it must be inserted in a system of objects and concepts. The figurative rendition at the surface level of a brand's narrative and value identity fulfils exactly this requirement for identity through difference which has already been argued as being one of the most tantalizing concerns in the maintenance of a brand identity structure. For example, in the case of Levi's brand identity "the actor (figurative level) who incarnates the hero (narrative level) who stands for anticonformism and individual liberty (axiological level) is hardly ever the same throughout the various advertising films" (Semprini 1992: 54). Although the kernel of a brand's signification lies at the axiological level, the discursive level is responsible for fulfilling the condition of affectivity and for furnishing what Semprini calls an 'iconic' identity to the brand. Even though the notion of 'iconic' identity is not further qualified, it may be argued that a brand's iconicity essentially constitutes the internal logic of a brand, which is refracted, in a simulacral fashion, among its elements.

Iconicity is a major field of research per se in semiotics and this is definitely not the place for tackling the complex argumentation that has been offered by conflicting perspectives. Suffice it to qualify iconicity at this stage as conventional similarity (cf. Section 1.2.3), in order to understand how a brand's identity functions iconically through its internal logic as self-contained simulacrum. Semprini implicitly recognizes that iconicity is a matter of contrived similarity or metonymic contiguity when he stresses that "the music of Dim or the logo of McDonald's are the keys for accessing the respective brand universes, which they evoke metonymically" (Semprini 1992: 57). What also distinguishes the discursive from the other two levels is that its figures change more rapidly in tandem with shifting fashions and cultural codes.

At this juncture, it is particularly important to stress that what is of particular value in Semprini's approach and by default in Greimas's structuralist semiotics which condition conceptually and methodologically this approach, is the ability to identify opportunities and threats for a brand's positioning and the possibility for maintenance of a brand identity not only at the manifest level, but as a system of interactions amongst three discrete, yet interlocking levels of analysis and synthesis. Thus, when pretesting an advertising film or a new brand identity system in terms of its appeal/credibility/differentiation among a prospective consumer pool, not only isn't it sufficient to gauge their preference for certain stylistic elements regarding the manifest text of a brand narrative, but what is of primary importance is how such elements relate to the underpinning narrative structure and the axiological system.

What such a multi-level analysis points to is that the focal point of branding research and the prospect of maintaining brand identity is not simply a matter of components or

elements, but of the modes of their multi-level interconnection. Additionally, in comparison to the standard branding models in the marketing literature reviewed so far, this semiotic approach enhances the prospect of attaining coherence and consistency by integrating surface level stylistic elements in a brand identity system with product attributes/benefits/values and attempting to justify the reason why they constitute integral elements. For example, assuming as our frame of reference Keller's brand knowledge structure (cf. Figure 1.7), what is lacking in the otherwise comprehensive picture of a brand identity system is the additional linkages to manifest ad textual elements. Given that the process of building and maintaining a brand identity system is a process of co-creation between sender and receiver, as portrayed in Kapferer's Brand Prism (cf Figure 1.4) and further explored by Semprini from a semiotic perspective, omitting ad textual expressive elements from a brand knowledge structure amounts to excluding the actual communicative interface whereby a brand identity is fleshed out.

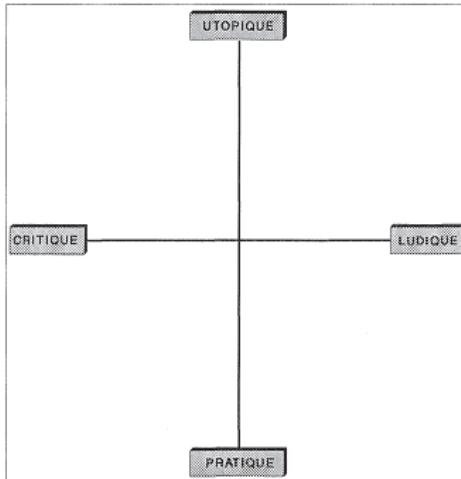
Regarding the mode of exposition of the interlocking levels in a brand identity system in the context of Semprini's account, what is still missing is a demonstration of the proclaimed fundamental value of accounting for the modes of connectivity amongst the elements of the three levels, especially given that a simple laddering approach is insufficient in the face of highly figurative, tropical discourse. As an attestation of the indispensable role performed by surface level signs in maintaining brand identity and brand recognizability (which are the two sides of the same coin) Semprini cites the figure of the Marlboro man. One might add anthropomorphic figures and cartoons, such as Kellogg's Tony the Tiger and the liquid cleaner Mr. Muscle. It is by virtue of figurative characters that brand values or the axiological level 'radiate through'<sup>23</sup> the manifest text as its latent content, as will be further explicated in the context of the discussion on Freud's dreamwork (Section 1.2.3).

Semprini complements his semiotic account of brand meaning by operationalizing Floch's brand value system in discrete product categories and brands. Floch (2001) constructed a brand value system by extrapolating key value territories that emerged through a semiotic analysis of four years of Citroen's advertising communication materials. The fundamental building blocks he identified consist of the practical and utopian values, the former corresponding to functional aspects of a brand's ownership and usage (comparable to Nöth's [1988] concept of utilitarian sign and Keller's [1998] primary brand associations), whereas the latter corresponding to more abstract values (comparable to Nöth's [1988]

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<sup>23</sup> A similar metaphor was employed by Levi-Strauss: "Divergence of sequences and themes is a fundamental characteristic of mythological thought, which manifests itself as an irradiation; by measuring the directions and angles of the rays, we are led to postulate their common origin, as an ideal point on which those deflected by the structure of the myth would have converged had they not started, precisely, from some other point and remained parallel throughout their entire course" (quoted in Frank 1989: 49).

concept of socio-cultural sign and Keller's [1998] secondary brand associations). By projecting these fundamental values onto a Greimasian semiotic square, Floch came up with their opposites in the form of critical and ludic values respectively. This exercise furnished a universal brand mapping model, as portrayed in Figure 1.16.



**Figure 1.16.** Brand values semiotic map (Semprini 1992: 79).

By virtue of their highly abstract nature, these four value dimensions may be interpreted in various ways, based on the product category and the sociocultural predicament at hand.

In greater detail, utopian values do not concern some sort of “higher humanity ideals”, as stressed by Semprini, but a specific teleological framework underpinning the product category of concern. “If the practical valorisation has a tendency to be product-oriented, the utopian valorization is above all future-oriented” (Semprini 1992: 82). The utopian dimension is what foregrounds the evolution of a brand throughout its temporal manifestations. Critical valorization concerns the evaluation of the details of brands partaking of a product category by comparison to an external frame of reference and a hierarchy of values. Ludic valorization concerns the affective and emotional values attached to a brand. These generic value dimensions and concomitantly each value quadrant may be supplemented by more concrete ones, depending on the concerned category under scrutiny. The usefulness of such an abstract level of value mapping consists in its ability to accommodate brands from different categories, thus portraying a value framework from a more encompassing brandscape perspective. Additionally, the merit of such a value framework lies in pointing to alternative directions for brand repositioning, either due to maturity or to shifting consumer values and

category drivers. However, “the limitation to a particular set of universal values constitutes a form of reductionism, of which the advantages in terms of comprehension and clarity do not attain to counterbalance the inconveniences linked with psychodemographic variations” (Pasquier 2005: 25).

### **1.2.2.3 Danesi’s brand semiotics**

Even though Danesi is not approaching branding explicitly from within a structuralist framework, a considerable portion of his metatheoretical apparatus bears considerable resemblance to structuralist approaches, as will be shown in this Section.

A particularly appealing facet of Danesi’s approach to branding consists in his emphasis on the peculiar logic underpinning branding discourse, which he describes as poetic logic (resounding Greimas’s analysis in the Chapter *La Linguistique Structurale et la Poétique* from *Du Sens I* [1970: 271-284]). As will be shown in the ensuing Section by recourse to Ricoeur’s notion of poeticalness and further qualified in terms of the co-existence of two potentially conflicting modes of organization of signification at the heart of branding discourse, viz., a rational and a figurative one, this peculiar logic underpinning brands must be clearly understood.

“The term ‘brand logic’ is being used more often in place of ‘brand image’ in the relevant literature to provide a conceptual framework to explain the ‘logic of branding’. But, in my view, the more appropriate term is ‘poetic logic’ [...] the logical reasoning involved is hardly deductive or rational, it is rather based on a poetic sense of the meaning nuances built into words” (Danesi 2006: 114). The exemplary manifestation of this poetic logic that inheres in brands’ signifying kernel is the figurative dimension of branding language, as will be shown in the ensuing Section. “Brands are essentially metaphors [...] As such, they become themselves constructs for further rhetorical processes” (Danesi 2006: 115). By virtue of their inherently metaphorical dimension brands are expressed through advertising as “workings of the unconscious” (Danesi 2006: 74), a latent parallel between the brandwork and Freud’s dreamwork that will be elucidated in the ensuing Section. The cogency of this parallel is further augmented by Danesi’s elaborating the ad text in terms of connotative chains (Danesi and Beasley 2002: 103-107) which resonate Lacan’s chain of signifiers. In order to understand Danesi’s approach to brand meaning and further illustrate its derivation from structuralist semiotics, let us proceed with an overview of its key conceptual components.

Danesi’s approach that bears considerable resemblance to Greimas’s generative trajectory of signification is evinced while drawing a distinction between surface and underlying textual levels, which may be conceived as a novel rendition of Greimas’s

distinction between surface and depth structures, accompanied by respective grammars. The underlying level is defined as “the hidden level of meaning of an ad text, also called the sub-text” (Danesi and Beasley 2002: 42). The surface level is “the physically perceivable part of an ad text” (Danesi and Beasley 2002: 42). The authors also identify surface textuality with the conscious, denotative dimension and the subtextual layer with an unconscious, connotative dimension (Danesi and Beasley 2002: 129). The former is contestable insofar as advertising language as manifest brand discourse is highly figurative. In fact, it may be claimed that if such a relationship held, it would be the other way round, viz., the subtext as a brand’s intended positioning constituting the denotative dimension, which is manifested on the surface through a connotative chain.

In his later work *Brands* Danesi seems to depart from his earlier conception of textuality. As against the position adopted in *Persuasive Signs*, where the manifest text and subtext are aspects of an overarching textuality, in *Brands* he defines textuality as “the form they [my note: i.e., brands as signification systems, based on the terminology employed by the author] are given in advertising campaigns can be called their ‘textuality’” (Danesi 2006: 70), thus equating textuality with the manifest level. The manifest level of a brand’s discourse was also identified in *Persuasive Signs* with the concept of narrative. Yet, subtext is retained as a brand’s signifying kernel, albeit in some way displaced from textuality as an all-encompassing process, involving both the manifest text and the sub-text. “Although the details of the ads will change, in line with changing social trends, the subtext tends to remain the same, since it is the level at which the signification of a brand is embedded” (Danesi 2006: 74). Again, it may be argued that these concepts constitute a simplification of Greimas’s structuralist semiotics (despite Danesi’s indubitably prolonged engagement with Greimasian structuralism). The risk involved in simplifying concepts consists in potentially missing out on important aspects of a brand’s surface and depth grammar.

Connotative chains, as displayed in *Persuasive Signs*, resonate Lacan’s chain of signifiers (see ensuing Section), but also Greimas’s concept of chaining (enchainement). “These chains constitute the underlying level of the ad’s textuality [...] There are various kinds of connotative chains that characterize subtexts. The most common is the one that is forged from narrative sources; i.e., it constitutes a chain of meanings linked together by themes, plot-lines, characters and settings suggested from the implicit storylines built into the surface presentations” (Danesi and Beasley 2002: 104). Danesi’s connotative chains also resonate the chains of homologation in Greimas’s terms, which are responsible for linking analogically elements across the strata of the generative trajectory, as will be displayed in Section 1.5. In fact, it may be argued that connotative chains constitute a rendition of Greimas’s homologation chains. What is lacking in the process of coining connotative chains is an explicit linking of these chains with the motivation of the advertiser, which consists in a

logically structured positioning statement and at the same time the plane of denotation by recourse to which one may frame the tropical configurations uncovered through connotative chains. Without taking into account a brand's positioning statement as semiotic constraint in the formation of connotative chains, the latter are likely to surface in all sorts of dissonant ways. This threat of dissonance vis-à-vis a brand's intended positioning (also called aberrant positioning or aberrant decoding; see Rossolatos 2012f, 2013p) poses a considerable challenge to the postulate that "the higher the number of connotations a brand generates, the greater its psychological force" (Danesi 2006: 37), a standpoint that is also shared by Keller, who postulates that richness of brand associations is a key determinant of equity strength.

The ability of an advertising text's signification to counter unlimited semiosis is attributed by Danesi to a set of constraints, such as "conventional agreement as to what a sign means in specific contexts, the type of code to which it belongs, the nature of its referents" (Danesi 2006: 43). The nature of semiotic constraints as put forward by Greimas will be displayed in Section 1.5 and elaborated in Chapter 2. At this stage, suffice it to note that the assumption of conventional agreement between sender and receiver and the codedness of the sign is not sufficient in accounting for the poetic deviance of the advertising text which occasionally challenges tropically this conventional agreement, rather than ratifying it. The incidence of semiotic constraints is inextricably linked with the ambiguity of a text and the ability "to generate various kinds of subtexts from the same layout" (Danesi 2006: 101), a process that is akin to the generation of pluri-isotopies (cf. Section 1.5).

Furthermore, as will be shown in Sections 1.4 and 1.5, a theory of codes is not sufficient in accounting for brand meaning, but must be complemented by a theory of structuration (see Rossolatos 2013p). By recourse to the process of structuration, as conceived by Greimas, it will be pointed out that brand meaning is not simply a matter of decoding advertisements. What is implied by decoding, viz., "the process of uncovering a subtextual meaning in an ad text", insofar as the more tenuous the constraints the higher the ambiguity (Danesi 2006: 70), is also present in the process of structuration. The difference is a matter of the strata in a brand's trajectory of signification that must be traced in order to bring about this 'uncovering', as well as the modes of connectivity among the elements of different strata.

### 1.2.3 The inherently figurative status of brand discourse: Parallels with Freud's Dreamwork

In order to understand the process of formation of branding discourse, it is advisable to yield a preliminary exposition of the key rhetorical tropes of metaphor and metonymy. Rhetorical tropes<sup>24</sup> are responsible for the configuration of brand attributes, benefits and values which are communicated through figurative discourse. Figurative discourse, of which metaphor and metonymy are key aspects, is largely responsible not only for shaping abstract branding concepts and principles, but for furnishing the very raw materials whereby a brand's identity is stored in memory. What is initially carved in rational discourse through a brand planning process with the aid of concepts, such as product attributes, consumer benefits, emotional and functional values, brand image attributes, is actually transformed or reconfigured during the communication process through figurative discourse. Hence, brand building is the outcome of a complementary relationship between two dominant modes of discourse, a rational and a figurative one. What is lacking in the branding literature is an account of the interrelationship between these two modes of discourse, which will be addressed through rhetorical semiotics. For the time being, let us dwell on how metaphor and metonymy attain to configure meaning, and what is their function in branding discourse.

"Despite many differences in detail, two central concepts reappear as criteria of most traditional definitions of metaphor, transfer and similarity. Major variants of the former concept are replacement, substitution, and translation. Variants of the latter are likeness, comparison, and analogy" (Nöth: 128). "In general, a metaphor ascribes to something or action X a property Y which it could not literally possess" (Childs and Fowler 2006: 138). A metaphor is "a word or phrase used to designate something by association or implication" (Danesi 2009: 196). "The essence of metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff and Johnson 2008: 5). This definition is very similar to the Peircean definition of the sign, according to which a sign is something "that stands for something else to someone in some respect or capacity" (Nöth 1990: 85) and a case of poetically deviant use of language (cf. Ricoeur 1975: 166).

Lakoff and Johnson (2008) argue that metaphors do not simply enshroud concepts in literary meaning, but their role is constitutive of concept formation. Moreover, while extending

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<sup>24</sup> The word trope stems from the greek word *troph*, which means turn. Rastier (2001: 154-155) defines tropes as linguistic occurrences, where the semie (i.e., signified) of a lexeme, instead of inheriting all of its traits by recourse to a semie-type, actualizes through contextual prescriptions at least one afferent seme and/or undergoes deletion of at least one inherent seme. Rastier (2005a) also terms the operation whereby afferent semes do not become actualized from a virtual state inhibition, whereas he employs the operation of activation in order to describe how afferent semes are actualized in discourse.

this postulate from the realm of concept formation, Derrida has demonstrated how the very process of metaphoricity is constitutive of the derivative difference between the literal and the metaphoric (cf. Gasche 1986: 293-320). At the level of the interplay between philosophical and rhetorical discourses, various authors have demonstrated how rhetorical tropes, such as metaphors and rhetorical schemes, such as allegories, function as heuristic devices in instances of syllogistic aporias (e.g., Plato's myth of the cave in the theory of truth deployed in the *Republic* or "the participatory mechanism" whereby the individual soul participates in immortal Forms in the argument for the immortality of the soul in Plato's *Phaedo* or the analogical construct of Scala Amoris in Plato's *Symposium* or St. Augustine's analogical construct of Analogia Entis), how artificial lines between rhetoric and philosophy have been drawn in philosophical discourse (e.g., in the discussion of the differences between rhetoric and philosophy in Plato's *Gorgias*), how rhetoric was appropriated by logic and dialectics, reducing it to an art of oratorical ornamentation and why critical thinking is inextricably linked with rhetoric.<sup>25</sup>

Metaphors have the power to extend the literary meaning of concepts, as embedded in a lexicon, by transforming them figuratively, thus transposing a concept from the plane of denotation to the plane of connotation. "If metaphor can be defined as an uncharacteristic or uncustomary use of a word in a particular context, then this means that the metaphoric sign departs from the semiotic structure of the language system in its conventionality" (Nöth 1990: 130). Thus, metaphor is a motivated sign, displaying a high degree of creativity. "The labor of metaphor is always motivated" (Eco and Paci 1983: 108).

The process whereby a metaphor as unconventional creative sign becomes conventionalized follows, according to Nöth (1990: 131), a four-step route. At first, a creative destabilization of a concept's literal meaning emerges. This creative metaphor, once inscribed and circulating in ordinary discourse assumes the character of a lexicalized metaphor. As the original meaning of the concept vanishes, the concept becomes an opaque metaphor. Finally, as the concept becomes restabilized according to its newly ascribed meaning, it constitutes a dead metaphor. "If words are constantly changing their meaning, if meanings, too, 'change their words' very easily, this is largely through the play of figurative uses which are subsequently lost as such" (Metz 1977: 158). This process is identified by Eco as the institution of catachresis, "not the institutionalized catachresis, transformed into a codified lexeme (for example, the leg of a table), but the institutive catachresis, which later will be identified by many as the 'auroral' moment of language" (Eco 1986: 101; also see Fontanier 1977 and Nerlich 1998).

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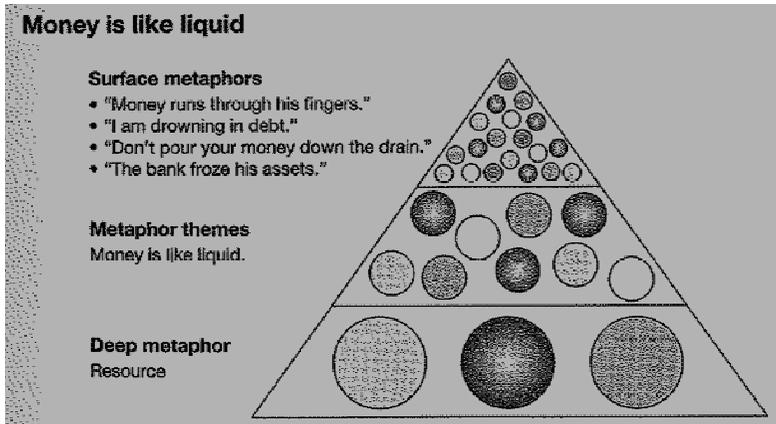
<sup>25</sup> See, for example, McCoy (2008), Michelini (2003), Frogel (2005).

Brand personality, in fact most branding concepts, constitute outcomes of metaphorical thinking. Enmeshed in a web of similes and analogies, metaphors in branding aim at concretizing abstract concepts. When we predicate a brand image characteristic of a brand essentially we compare and assimilate it to a trait of a real person. Thus, when claiming that Brand X is adventurous, what emerges elliptically in this suppressed simile is the metaphorically analogical transfer of the attribute adventurousness to Brand X. Lakoff and Johnson (2008: 25) call the metaphors that arise from experiencing objects “ontological metaphors [...] that is, ways of viewing events, activities, emotions, ideas, etc., as entities and substances”. The authors classify personification metaphors as a special case of ontological metaphors, and hence brand personality as a personification tactic (see Rossolatos 2013b). Personification “allows us to comprehend a wide variety of experiences with nonhuman entities in terms of human motivations, characteristics, and activities” (Lakoff and Johnson 2008: 35). So-called brand personification projective techniques are popular in qualitative branding research. Personification projective techniques allow consumers to imbue personality characteristics to brands indirectly, while being requested to associate them with actors, planets and all sorts of human and non-human agents. Such techniques are also popular for gauging competitive brand dynamics, such as requesting consumers to imagine that two brands meet at a party and then describe what they would say to each other, how they would be dressed, what kind of drink they would drink, etc. Thus, not only brands are metaphorical entities, as they exist by virtue of being invested with human personality attributes, but the very process of coming into existence is a metaphorical one.

Zaltman and Zaltman (2008), who coined the metaphor elicitation technique (ZMET), a method for attributing a personality to a brand through successive steps of metaphorical associations, contend that the very fabric of our sociocultural landscape is metaphorical, a land that they call *Metaphoria*. They distinguish between two dominant types, depth and surface metaphors. “Deep metaphors are enduring ways of perceiving things, making sense of what we encounter, and guiding our subsequent actions” (Zaltman and Zaltman 2003: xv). “They are deep because they operate largely unconsciously They are metaphors because they re-present, or play around with, nearly everything we encounter” (Zaltman and Zaltman 2003: xvi).

In many ways, deep metaphors and emotions are siblings. Both are hardwired in our brains and shaped by social contexts and experiences. Moreover, deep metaphors and emotions are unconscious operations that are vital perceptual and cognitive functions. Finally, even though they are few, deep metaphors and emotions are universal. That is, people experience them at the basic level worldwide. (Zaltman and Zaltman 2003: 13)

Surface metaphors are those used in the course of ordinary discourse (e.g., tip of the iceberg). They complement this distinction by an intermediate level that they term 'metaphor themes', which are not exactly deep metaphors, but themes underlying popular metaphors in ordinary discourse as against deep metaphors, which are directional and teleological. The above distinction is portrayed schematically in Figure 1.17.



**Figure 1.17.** The levels of metaphor according to Zaltman and Zaltman (2003: xvii).

The value of eliciting concepts and values through metaphor lies in the provision of a missing link in the above described branding models, viz., the series of transformations among brand attributes, benefits, image concepts and values.

Keller's approach was exemplary in demonstrating that the links among these strata in a brand knowledge structure are shaped through associations. Even though he lists Zaltman's metaphor elicitation technique as a useful method for exploring how brand personality is shaped by unlocking the connotative power of metaphor, he does not present Zaltman's method from a holistic perspective, that is as capable of accounting for transformations among all strata in the brand knowledge structure. This point does not imply that ZMET is a one-size-fits-all technique that may be employed at the expense of any other research technique, but indicates that branding related concepts are first and foremost metaphorical constructs, while metaphor is responsible for shaping the interdependency between social values, belief systems and cultural codes with brand values, images and benefits. Such a 'deep-thinking' approach, as Zaltman and Zaltman describe it, also endows a brand-building process with a long, rather than short-term orientation, insofar as metaphorical schemata do not change overnight. It is prudent to point out at this stage that there is a fundamental conceptual difference between Zaltman's apparatus and the approach

that is pursued in this book (besides evidently challenging the predominance of metaphor among other tropes and schemes; see Rossolatos 2013n,u). This difference concerns the nature of universally binding depth metaphors, to which Zaltman and Zaltman attribute an archetypal status, in line with Jung's theory of archetypes, as "patterns, symbols and images that represent basic qualities of mind" (Zaltman and Zaltman 2003: 36) stored in a 'collective unconscious'. In fact, one may argue that Zaltman and Zaltman's metaphor elicitation technique is a revision of Jung's original word association technique (cf. Jung 1992: 27).

Jung's contribution to research into psychological associations between expressive elements and direct/indirect representations is paramount. However, Jung's approach has come under severe criticism not only from exponents of the so-called linguistic turn and semioticians, such as Greimas, according to whom depth structures are part and parcel of a metalinguistic theory and not extra-linguistic, non-immanent and transcendental, but also from psychoanalysts, such as Lacan, who challenged the biological orientation favored by Freud and largely inherited by Jung in favor of language based approaches. As Lacan stresses at the outset of *The Instance of the Letter in the Unconscious* (Book IV) "the idea that the unconscious is merely the seat of the instincts may have to be reconsidered" (Lacan 1966: 413). Yet, the Lacanian approach meets Freud and Jung and by extension Zaltman at the cross-roads of metaphor (and metonymy), as all of the above converge, one might stress in retrospect, on Jakobson's (1956; cf. Section 1.4.2) interpretation of the functions of metaphor and metonymy in language.

Jung denied that his theory of archetypes is premised on a biological basis. He contended explicitly in response to his critics that "the archetypes are a tendency to form such representations as a motif" (Jung 1964: 67). Despite the unquestionable value of the remark about the universally binding inherent tendency to form symbolic representations, the attribution of archetypal status to certain symbolic manifestations as universal correlates of an innate instinctive structure is a speculative hypothesis. The observation of common symbols throughout cultures, which has also been validated by Zaltman and Zaltman in terms of universally common depth metaphors is certainly not flawed. What is contestable is the causal status of innate, unconscious and biologically determined mechanisms as generative of symbolic formations, as against common ways of cultural organization, borne out of social interaction and linguistic patterns.

Nevertheless, Jung, just like Freud, should at least be credited for making significant speculative strides while attempting to root 'archetypal' symbols in concrete empirical data in the context of his exploration of the concept of the 'unconscious'; a concept that is regularly used across various humanities/social sciences disciplines in an unqualified

manner, often as a heuristic umbrella concept that is recruited for describing unidentified causal drivers behind particular phenomena (cf. D'Angelo 1986).

Unlike Jung's theory of archetypes, for Lacan the 'unconscious' is structured like a language. Without digressing significantly from the focal point of this Section, which is the usefulness of metaphor in branding research, it is advisable to dwell on Lacan's theory of the unconscious, not only as a response to Jung and indirectly as a response to Zaltman, but also because, as aforementioned, by virtue of positing metaphor and metonymy as centrally operative in the conceptualization of the unconscious as language, it affords to add a deeper dimension to the formation of branding discourse. As will be shown, given that a brand structure includes elements of cultural codes which do influence consumer value systems 'unconsciously', putting the notion of 'unconscious' in perspective and addressing the role performed by metaphor and metonymy in shaping the unconscious will aid significantly in understanding the role of 'depth structures' as fundamental underpinnings of a brand structure.

The heavily quoted and multifariously interpreted Lacanian dictum "the unconscious is structured like a language" is two-pronged. On the one hand, it points to the dependency of the unconscious as signifier on the materiality of language and the fact that language by virtue of consisting in a chain of signifiers may point to something other than itself. As a spoken word 'unconscious' is made up of elementary phonemes and as a written word it constitutes a string of elementary graphemes. "By 'letter' I designate the material medium [support] that concrete discourse borrows from language" (Lacan 1966: 413). As a psychic function it is manifested by recourse to tropes, such as metaphor and metonymy. "The subject of the unconscious is, for Lacan, both the unconscious subject, a psychic agency that is opposed to the agency of consciousness (or, better, self-consciousness), and the subject of the unconscious, the subject subjected to the unconscious" (Chiesa 2007: 35).

Lacan defines metonymy in line with its traditional definition, viz., as a substitution of word for word, while maintaining the same signified, even though the actual example he furnishes in *Book IV of Ecrits* (sail for ship) corresponds to the more restricted version of metonymy, that of synecdoche (or the substitution of part, i.e., sail, for whole, i.e., ship). According to Lacan, the signified slides under the signifier (glissement<sup>26</sup>) insofar as metonymy urges signification to pass from signifier to signifier in the signifying chain, in quest for an absent signified. Metonymy points to the process of signification as being constituted by the constant sliding of the signified under the signifier. Metonymy is more accurately compared by Lacan to the function of displacement, in line with Freud's *Dreamwork* and metaphor with the function of condensation.

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<sup>26</sup> Note that Groupe  $\mu$  (1970: 93) also refer to Lacan's notion of glissement in the context of explaining the function of metasememes.

For Lacan, the discourse of the unconscious is the manifestation of the locus of the Other, which manifestation is enabled by rhetorical tropes, such as metaphor and metonymy. Insofar as such manifestations are effects of the functions of displacement and condensation, the Other is essentially unknowable. And yet, it constitutes the underpinning of the Cartesian knowing subject or the “subject that is sup-posed to know”. Now if metonymy displaces and metaphor condenses, what are the respective objects of displacement and condensation? Let us turn to Freud’s *Interpretation of Dreams* for answers to this question. During the process of revision, the latent dream content becomes apparent as manifest dream content (Freud 1900: 632). The latent dream content is dominated by the principle of wish fulfilment, whereby unfulfilled wishes due to repression are stored in the unconscious and surface in dreams (Rossolatos 2013b). The latent dream content becomes distorted during the secondary revision that culminates in the manifest dream content. Freud ascribes the origin of this distortion to the force of censorship (Freud 1900: 639) that blocks the latent dream content from being fully manifested.

The question that emerges is that if the latent dream content may be known only through the manifest one, insofar as it is only the latter that can be remembered, then what drives Freud to speculate about a latent dream content in the first place, to which causal status has been ascribed vis-à-vis the manifest content? Additionally, is there a logical text and a particular arrangement among signifiers making up the latent dream content as the script for a particular wish that is distorted during the revision process or the latent dream content is an ex post facto reconstruction, effected genealogically by stringing the signifiers making up the manifest dream content in a particular fashion?

Tentative answers to these questions are complicated by the fact that not only unfulfilled wishes are stored in the unconscious as latent ‘scripts’ guiding waking life, but also peripheral associations related to non-salient expressive elements and same day memories. “Dreams have a preference for taking up unimportant details of the waking life” (Freud 1900: 661). Thus, a third question emerges, complementary to the above, viz., how can manifest content associations which in any case are neither isomorphic<sup>27</sup> to nor co-extensive with (Freud 1900: 753) the latent dream content, be distinguished between those that pertain to unconscious wish-fulfilment and those that are attributable to haphazard same day events?<sup>28</sup>

The main reason why I am dwelling on this issue perhaps more persistently than expected in a Section that concerns branding is that, in Section 1.5, the same questions will emerge while exploring the differences and at the same time the relationships between levels

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<sup>27</sup> Also see Metz (1982: 189): “the difference between the two signifying matrices (i.e., the deep level) does not coincide with the terminal inventory of ‘surface’ occurrences; the production and the product could never be isomorphic”.

<sup>28</sup> This is further complicated by the interference of different wish fulfilments in the same manifest content and childhood memories.

of depth and surface in the context of Greimasian semiotics. The process of metaphor generation, as accounted for in Freud's *Dreamwork* concept, not only is exemplary with regard to the formation of branding discourse, but raises issues that must be addressed from a rhetorical semiotic point of view. In fact, the Freudian distinction between latent and manifest dream content inspired Greimas's approach to signification as consisting of depth and surface structures (and the same holds for Levi-Strauss's distinction between the apparent signification of myth revealed in the narrative and its achronic, paradigmatic deep meaning). This is no surprise, as Freud antedates structural semiotics when he stresses that "the dream content seems like a transcript of the dream thoughts<sup>29</sup> into another mode of expression, whose characters and syntactic laws it is our business to discover by comparing the original and the translation" (Freud 1900: 751) which bears considerable resemblance to Greimas's distinction between depth and surface grammar where each stratum is accompanied by its own morphology and syntax.<sup>30</sup>

What are the implications for the 'knowing subject' and the subject of semiotic discourse as 'knowing subject' if the signified which the chain of signifiers seeks to appropriate is always already in absentia? "The term 'subject' foregrounds the relationship between ethnology, psychoanalysis and semiotics. It helps us to conceive of human reality as a construction, as the product of signifying activities, which are not culturally specific and generally unconscious" (Silverman 1983: 130). According to Lacan, the split of the subject is effected by the loss of the signified that the knowing subject seeks to recuperate through a signifying chain (an impossible task). The subject is split between the knowing subject and the subject towards which knowledge is oriented. Lacan in *Book IV* of the *Ecrits* poses a fundamental rhetorical question or, rather, a riddle. "Is the place that I occupy as the subject of the signifier concentric or eccentric in relation to the place I occupy as subject of the signified?" (Lacan 1966: 430). Given that relationships between signifiers and signifieds are both horizontal and vertical (as Saussure stresses in the chapter on Value in his *Cours*; as will be elaborated in Section 1.7), the relationship between subject and signifier and subject and signified is both concentric and eccentric. It is concentric insofar as the subject in an attempt to establish a knowing relationship with the unconscious is forced to include the unconscious as concept in its cognitive trajectory, while at the same time the subject of the unconscious of which it is predicated undercuts this epistemic process by distorting the output through displacement and condensation.

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<sup>29</sup> Dream thoughts are equivalent to the latent dream content and dream content to manifest dream content. These terms are used interchangeably in the *Interpretation of Dreams*.

<sup>30</sup> See Greimas (1971: 796): "The existence of different levels of depth in which signification is articulated is no longer a problem since the Freudian distinction between the manifest and latent levels of signification"; also see Greimas 1966: 125 and Greimas 1987:125.

By the same token, Freud ponders over the fact that a teleologically driven wish in the form of a concept that one strives to bring about in the course of one's waking life which is libidinally cathected to a higher degree than a fleeting singular representation, is undercut in the manifest content by the latter. Freud made a provision for such an 'extreme case', as he called it, insofar as it violates the regulative pleasure principle, which reflects the utilitarian ethos of maximization of one's pleasure. The nucleus in such dreamwork instances is not wish fulfillment, but the investment of an intense somatic stimulus under the guise of a wish fulfillment. "When external nervous expressive elements and internal somatic expressive elements are intense enough to force psychical attention to themselves, they serve as a fixed point for the formation of a dream, a nucleus in its material. A wish fulfillment is then looked for that shall correspond to this nucleus, just as intermediate ideas are looked for between two psychical expressive elements. To that extent it is true that in a number of dreams the content of a dream is dictated by the somatic element" (Freud 1900: 714). By analogy, the difference between free and bound libidinal energy points to the distinction between energy cathected in determinate concepts and non-cathected energy, which is a peril to the coherence of the ego, in the same fashion that an uncensored singular representation manifesting itself from the system of the unconscious threatens the coherence of the subject as knowing subject. In a similar fashion, the excitation (which is a correlate of the Freudian 'intensity'; cf. Hughes 2009: 101) generated from an experiential branding event (e.g., a live show) may be of multiple intensities, as against the rational process of accumulating points in the context of a loyalty promotional program. The latter is cathected by a rationally calculating subject, but in terms of importance the excitement generated by participating in a branded event may be unconsciously more impactful, thus giving rise to a compulsion to repeat the participation in the event as against fulfilling a repressed wish (cf. Rossolatos 2013j). The excitatory aspect of consumption, even though unmeasurable (albeit potentially determinable through neurosemiotic constructs), in tandem with heuristic devices such as 'libidinal energy' (and the same holds for constructs such as 'intensity' that were recruited by Greimas and Fontanille 1991), points to two different ways of comporting oneself to one's subject, first, as the unconscious subject underpinning the Cartesian cogito and second, as subject of rational calculation.

Furthermore, the relative salience between seemingly trivial details and core concepts is brought into question in the light of the above discussion, with regard to (i) the determination of core and peripheral values in a brand structure (ii) core and peripheral elements in an advertising text as sources of brand equity and (iii) the sustainability of nuclear semes and contextual classemes in Greimas's terms (with which we shall be concerned in Section 1.5) or inherent and afferent semes in Rastier's (2001) terms.

If the above logic of supplementarity occasionally overdetermines the rational distinction among elements in terms of saliency, then the importance of distorted representations and their figurative mode of production must also be addressed. In short, the relationship between elements of a figurative branding discourse and a priori image concepts and brand values guiding and ideally underpinning figurative discourse is malleable, unrecognizable in itself and dependent on the construction of linkages and pathways.

Freud's analysis of the dreamwork is of paramount relevance to branding insofar as it addresses three crucial aspects in the formation of a dream, which do correspond to equivalent facets in the creation of a brand.

First, it conceives of the dreamwork as a grand associative network<sup>31</sup> with "loop-lines or short-circuits made possible by the existence of other and deeper-lying connecting paths" (Freud 1900: 753). Second, even though fuelled by considerably 'subjectivist' accounts (not to mention the issue of sample size), his interpretations seek to restore associative pathways between largely rationally constituted latent thoughts with figuratively produced manifest contents. Third, he shows how a narrative analysis of a 'patient's' story is concerned more with what is left unsaid than what is expressed in dream recollections.

In the dreamwork, just like in branding discourse (or brandwork) as associative structures<sup>32</sup>, what grants similarity between two words standing in a metaphorical relationship and conditions their substitutability is an absent wish, in the context of the *Interpretation of Dreams* and an absent trauma in the context of *Beyond the Pleasure Principle* (Rossolatos 2013j). The condition of similarity is highly situational, while metaphor as *inventio* starts from a private language (or a new, institutive catachresis, in Eco's terms). Unlike a lexical semantic perspective that views the semantic transfer between two terms conjoined in a metaphorical relationship as "two coupled significations in one metaphor" (Ricoeur 1975: 127), based on a set of common attributes between the coupled terms, which is a-contextual and diachronic, given that the condition for the coupling is the universal corpus of the lexicon, in the singular context of the dreamwork the condition of similarity resides in absentia, as

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<sup>31</sup> Interestingly, this term is operative not only in branding research, but also in structuralist semiotics and particularly in Rastier's perspective of *Interpretative Semantics* defined as "a totality of relations that allow one to identify the recurrence of a semic molecule". Interpretative semantics is situated in the post-Greimasian structuralist tradition, even though Rastier does not recognize explicitly interpretative semantics as being a continuation of structuralism, but rather as a loose-ends method, founded on the hermeneutical tradition and philology- albeit the rationale of a *parcours interprétatif* bears considerable resemblance to the rationale of the generative trajectory of signification; let it be noted en passant that the logic of the trajectory was later adopted by Greimas and Fontanille (1991: 139) in the semiotics of passion qua *parcours pathémique*. Parallels between structural and interpretative semantics are drawn on both conceptual and methodological levels throughout this book.

<sup>32</sup> "Associative structure occurs in all meaning domains, cutting across sign systems. However, nowhere does it manifest itself as conspicuously as it does in metaphorical language" (Danesi 2007: 57; also see Danesi 2013).

individual wish or trauma. The proper path of interpretation is the dreamer's associations and not the "pregiven connections in the symbols themselves" (Ricoeur 1975: 102).

This situational associative perspective also holds in the case of branding and advertising discourse, where the metaphorical association between two words or a concept and a picture or an ad filmic segment initially manifest themselves as highly idiosyncratic. In more concrete terms, the metaphor "my love is a blossoming flower" makes universal sense by associating and transferring the attribute of growth from blossoming flower to love, but also, perhaps, the attribute of beauty to an emotion. However, the metaphorical associative transfer of attributes in the case of a hypothetical expression of a wish in a manifest dream content, such as "my wish to become a certified chartered accountant is a pond of flamingoes dressed in ballet outfits" is far from making universal sense. Yet, through multiple layers and manipulations in advertising discourse there is certainly potential for such a metaphor to become universally instituted. This is especially the case for dominant brands that are characterized by highly creative advertising. By analyzing the mode of connectivity between latent and manifest dream content in terms of associative networks made up of nodes or latent dream thoughts that link both to other nodes as well as to elements of manifest dream content, Freud presaged the use of associative networks as a way of interlinking the strata and the dimensions of a brand knowledge structure. "Associative paths lead from one element of the dream to several dream thoughts and from one dream thought to several elements of the dream" (Freud 1900: 757). In the process, he unearths a critical issue that is tantalizing to researchers up until our day, viz., how is the process of condensation brought about (and by analogy the semiotic process of reduction of signification from manifest discursive to depth semio-narrative structures, as will be explored in due course by recourse to Greimasian semiotics)?

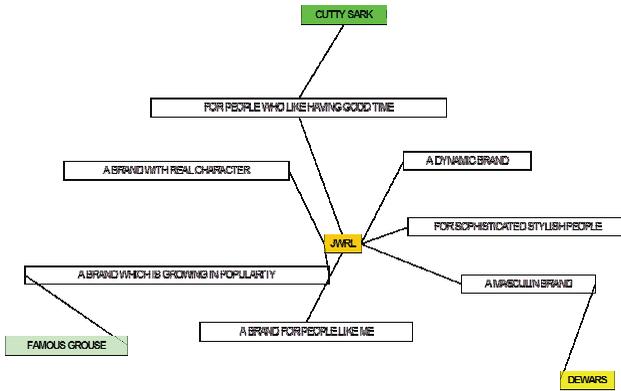
Freud provides an answer to this question by stressing that condensation is not a faithful translation or a point-for-point projection of the dream thoughts, but a process of omission, a highly incomplete and fragmentary version (cf. Freud 1900: 754). The fact that there is by definition no one-to-one correspondence between manifest and latent content is also a function of displacement, as already shown. However, displacement is not just a matter of metonymy or semantic displacement, but, as Freud postulates, at an even more fundamental level, "a displacement of intensities" (Freud 1900: 779) which explains why a seemingly peripheral manifest content element may be overcathected with libidinal energy (which largely accounts for the phenomenon of fetishism).

The thought elements find their way through the manifest content elements or "radiate through them" (Freud 1900: 778) "because they constitute nodal points upon which a great number of the dream-thoughts converge and because they have several meanings in connection with the interpretation of the dream" (Freud 1900: 756). The process is not

viciously circular as if there might be a determinate linear equation that would account for the figurative transformations between the two levels, but virtuously circular because it is in essence an interpretative one, whereby a provisional hypothesis guides the aggregation of the supporting elements and is in turn determined anew by them, or, in Peirce's terms, a constant process of abduction.

Given that a brand knowledge structure is edified on a similar associative rationale, the primacy of an interpretative paradigm is called for by definition. Interpretation is a matter of "restoration" (cf. Freud 1900: 782), as Freud puts it, that is of restoring the original dream thought to its fullness. However, such fullness constitutes for Lacan an impossible task, as it would amount to overcoming the very constitutive modes whereby the subject of the unconscious speaks, that is metaphor and metonymy. Restoration of a master narrative (and by implication master brand narrative) is by default accompanied by the restorer's bias, and this is an ineradicable precondition that must be accepted as an inherent methodological constraint (see Section 2.3.3 for further elaboration on interpretative ambiguities).

Determining which manifest elements will be retained with view to yielding a sufficient interpretative model fit is an empirically iterative process (somehow akin to structural equation modeling), depending on the data at hand and the conceptual framework that seeks to impose coherence among them in an abductive fashion. This process is not different from quantitative approaches, such as multiple regression, where extreme values in a dataset are excluded as outliers with view to yielding an optimum model fit, thus enhancing the predictive value of the model. It must be noted in passing that associative networks, as a quantitative consumer research brand image mapping technique has been traditionally used by consumer researchers. Indicatively I am citing the output of such an associative network (Figure 1.18) from primary consumer research data, stemming from a project that I handled personally in 2002.



**Figure 1.18.** Example of quantitative research associative network from proprietary research in the alcoholic drinks market 2002 (identity of the client not disclosed for confidentiality reasons).

However, the scope and focus of associative networks from an encoding perspective is different which is a matter I shall tackle in Sections 1.4 and 1.7, as well as in Chapter 2, which focuses on methodological issues.

The unconscious process of the formation of the dreamwork is an “unconscious process of thought, which may easily be different from what we perceive during purposive reflection accompanied by consciousness” (Freud 1900: 754). The formation process of brand related consumer associations resembles that of the dreamwork, insofar as the language of brands, just like the language of dreams, is incumbent on treating “words as though they were objects and moreover invent new languages and artificial syntactic forms” (Freud 1900: 776). If this is the case, then a methodological question should also be raised, viz., should planning for long term brand associations take place in the form of a hierarchical model, such as the brand essence pyramid or against a blueprint of an associative network, while recording assumptions pertaining to the number and relative weight of links among nodes and elements in an iterative fashion (in the course of repeated consumer studies)? My suggestion is that a brand planning process should start from and proceed according to the latter model, given that it is closer to the reality of brand associations and that through an iterative process assumptions and abductive hypotheses in the light of emergent consumer data will be streamlined with actual market reality. Such an associative modelling approach to brand planning will be further addressed in Section 1.7 and in Chapters 2 and 3. However,

it should be borne in mind as an overarching critical reflection vis-à-vis the binarist organization of brand meaning which has been adopted by key predecessors in structuralist brand semiotics.

#### **1.2.4 The elements and modes of cohesion of the advertising text as brand discourse**

Semiotic research into advertising has been intensive and extensive. Advertising has been explored from a cultural point of view (e.g., Williamson 1978, Cook 1982, Stern 1994, Danesi 1995), from a decoding perspective (e.g., Williamson 1978) or encoding perspective in terms of a grammar of advertising discourse (e.g., Cossette 1973, Mick 1987), from a combined semiotic and rhetorical point of view (e.g., Durand 1987, Forceville 1996, Mick and McQuarrie 1996), from the point of view of sign typologies (e.g., Nöth 1987), from the point of view of modalities involved (Scott 1994, 2008, Forceville 2007), to name a few of the various approaches regarding research in this omnipresent and highly conspicuous form of commercial communication. Since the focus of this book is on structuralism and rhetorical semiotics from an encoding point of view we shall focus conceptually on the most relevant perspectives.

In order to make sense of advertising as branding discourse, especially from the point of view of visual discourse that is dominant in the ad text, we must address the key elements that make up the advertising text, as well as their modes of cohesion. Three main research areas that have been developed in the semiotics literature are particularly relevant in tackling the issue of how ad textual elements signify and how they cohere with view to furnishing textual consistency, viz., the discussion between atomism and gestaltism in visual signification, the theory of double, triple and multiple articulation, and the notion of iconicity, combined with the interaction among multimodal elements on the surface of an ad filmic text. In this Section we shall be mainly concerned with the first two areas of research, while the notion of multimodality will be dealt with in the ensuing Section.

##### **1.2.4.1 Atomism vs. gestaltism in the light of double, triple and multiple articulation**

The way ads signify is a paradox at heart. Ad texts consist of a plethora of expressive elements which are selected according to a specific and explicit rationale and ordered in specific ways. Given the limited time of exposure to an ad filmic text during which a receiver must be imprinted with the key expressive elements and moreover make sense of a brand's

intended positioning as an overlap between a surface discursive text and the image attributes (including product benefits and values) as their signified, the sender must be very careful with regard to the criteria of selection and ordering of expressive elements.

The decoding process of an ad text is far from a linear reconstruction of stimulus / response (Stern 1994). Even though the decoding process is not the focus of this book, given its circular relationship with the process of encoding it must be taken into consideration, even at such a schematic level, as it affects directly the mode of shaping an ad text.

The discussion relating to whether brand meaning in terms of an ad text emerges bottom-up or in a top-down fashion has taken place as a dialogue between the atomistic and gestaltist camps. Structuralist semiotic approaches to reading advertising texts that have appeared in the advertising research literature attempt to frame this discussion as an interplay between structure and sign. "Semiotics regards advertisements as "texts"-messages that convey meaning, which must be interpreted. Texts consist of signs (the elements of an ad) and these are what we "read". Signs have two components- signifiers (sensory representations) and signifieds (what the signifier stands for or implies)" (Domzal and Kernan 1992: 49). "The meaning of an ad is not just its signs, but how they relate to one another, or what is called the ad's structure. To read an ad semiotically, then, is to interpret its signs in the context of their structure" (Domzal and Kernan 1992: 50). The latent, yet not explicitly recognised, interplay between sign and structure in the above-quoted passages is succeeded by the statement "we are interested in the latent meaning of signs, their connotations" (Domzal and Kernan 1992: 50) which diverts attention from structure and reorients us back to the individual sign. The signification process is complemented by appealing to 'cultural codes' which constitute the ground for making sense of the connotative plane of signs and styles, under which descriptor "drama, rhetoric, metaphor, and so on" (Domzal and Kernan 1992: 50) are grouped en masse.

The issue that emerges in the context of the approach put forward by Domzal and Kernan regarding the interplay between sign and structure consists in addressing insufficiently what is involved in the concept of structure. Structure is not just an umbrella term for a variety of signs, but a term that involves a grammatical dimension, consisting of morphological attributes of signs and syntactic rules for their organization.

The above quoted perspective assumes latently that the connotative dimension of an advertising text is the outcome of correlating a sign with a cultural code, whereupon depends its signification, while disregarding the syntactical operations that take place at the surface of the advertising text, or the operations that are responsible for a text's structuration. By treating structural facets, such as style of advertising and rhetorical figures involved in the process of brand meaning generation as belonging to the same category, the focus shifts

from structure as system and process, involving strictly definable operations, to structure as static system of signs, the decoding of which depends on a code. Such an approach is oversimplified, as will be shown below.

Greimas and Courtés emphasize that structure is a relational concept that prioritizes relations over elements (Greimas and Courtés 1979: 361; also see Greimas et al. 1989a: 548) which constitutes a fundamental 'scientific attitude' for structuralism. The concept of structure as model for the articulation or configuration of signification is applied by Greimas to the three levels of the generative trajectory of signification, viz., the elementary or deep structure of signification which involves the organization of meaning under the three key dimensions of contradiction, contrariety and implication (cf. Section 1.5), the intermediate semio-narrative structure and the surface discursive structure. The morphology of elements and the syntax of each structure are different. For example, the elements of the deep structure consist of semes, whereas the elements of the discursive structure of lexemes and visual discursive units, and the elements of the semio-narrative structure of actants. The aforementioned approach consists of a levelling of the three strata of signification and the addition of the extra-semiotic dimension of cultural code.

The cultural code informs the elementary structure of signification by investing semantically the axes of the semiotic square as elementary model for the logical articulation of meaning. However, the way lexemes relate to semes depends on a reconstruction according to the syntax of the semio-narrative structure and not a speculation about a one-to-one correspondence between meaning embedded in an extra-semiotic code and a surface structure lexeme or visual element. An individual visual element presupposes a semio-narrative structure and a canonical narrative schema. The way a string of visual elements tells a story may be unearthed by reconstructing interactions on a surface structure, while its relative salience is dependent on an actantial structure that determines its function in the brand's manifest discourse and not on a single metonymic or metaphorical extrapolation.

Let us approach the issue of structure versus sign in terms of the ongoing discussion between gestaltism and atomism in order to shed light to the complexity of an ad text's structuration. St.Martin (1987: 183) contends that "whether it concerns a painting, a sculpture, a photograph or an architectural edifice, the work considered as a totality does not consist of things, but of relationships, as Hjelmslev has already proposed for the analysis of verbal language" and postulates that no theory of visual semiotics is feasible "without an account of how elementary units combine to form larger units, analogous to phonology in verbal linguistics" (St.Martin 1987: 5).

Elementary units of signification in St.Martin's approach are defined in terms of colorememes. The colorememe is the elementary unit of visual language, following a naturalistic perspective about the formation of percepts. The author deems that "the basic element of

visual language can only be a psychophysical entity defined by both the subjective and objective aspects of a percept, an objective correlate of a perceptive act" (St.Martin 1987: 4). This approach, from the viewpoint of the structure of the ad filmic text, disregards that individual expressive elements are already encoded vis-à-vis not only a natural language and the contextual uses semes and sememes may take upon within its contours, but also in the context of an expanded encyclopedic universe, according to Eco, that regulates the tropical twists and turns of a seme (irrespective of modality). Even though production techniques such as camera angle (either of the photo camera or the video camera; cf. Section 2.3.6) may aid in the channeling of signification on the surface of an ad text, the resulting signified still depends on its immersion in a relational structure. By implication, the signification of an elementary visual unit does not depend (at least not exclusively) on variables such as lighting and shading, but primarily on its relation to other units. As already shown, this relation is incumbent on the structural level from which this unit is approached in the generative trajectory of signification. Objective/plastic variables (e.g., color/tonality) and subjective/perceptual variables (e.g., texture, dimension, vectoriality), as defined by St.Martin (1987: 17), may modify this relational meaning, but not determine it a priori. For example, positing Tony the Tiger as integral brand personality element of Kellogg's Frosties constitutes a key structural component of the elementary structure of signification by virtue of its being embedded, tentatively, in an elementary semic contrariety between /culture/ and /nature/ and the construction of a brand myth as the transfer of a tiger's natural powers to the brand and by extension to the consumer. This encyclopedic take on brand meaning as tropical configuration in the case of metaphorical transfer of attributes starts from the bottom of a brand's trajectory of signification. The way a brand differentiates itself by creating unique, favorable and strong associations from that point onwards depends on the ways the elementary semes are configured in narrative and discursive terms. In the context of a brand's system of signification, there is no such thing as inherent brand properties. There may be inherent product properties (e.g., wheat as an ingredient in a biscuit), but no inherent semiotic properties (e.g., biscuit as signifier standing for a pleasurable experience).

St.Martin's account of the elementary unit of visual signification is pertinent on a surface level in terms of stylistic nuances that potentially augment favorability and strength of associations, but not uniqueness. Thus, assuming that visual signs signify not by virtue of semantic relations (e.g., the hyperotactic relationship of the visual of Tony the tiger vis-à-vis the visual of a cereals-bowl in a surface associative structure) and rhetorical operations of transformation (e.g., the metaphorical transfer of attributes, benefits and values), but by virtue of naturalistic operations, such as "the ocular centration in the external field amid the relational mobility that determines the colorem as a dynamic function" (St.Martin 1987: 18) underemphasizes culturally embedded signification. Cultural signification is embedded in

cultural schemata, as suggested by Hall (1990), that is background expectancies allowing for the recognition of a discursive formation through inferential mechanisms that consist in stringing visual expressive elements. Furthermore, as Sonesson (2011b: 87) argues, “a scheme is an overarching structure endowed with meaning which with the aid of a relation of order, in the form of syntagms and/or paradigms, joins together a set of in other respects independent units of meaning. Organisation may derive from structure or configuration, and relevance, which may or may not be a result of organization”.

In short, it is the set of connotations with which Tiger is schematically invested that allows for its effective function as dominant visual unit in the structure of signification of Kellogg’s Frosties, rather than the naturalistic process of formation of the visual sign. Any naturalist hope of locating transcendental visual experience prior to its cultural coding is thus taken to be in vain (Jay 2002). Tony the tiger is an elementary visual figure of signification in relationship to the relational structure of the brand that appropriates it as such. It may be segmented into further elements from an atomistic point of view, such as bodily parts or even particles, but such a segmentation would not make sense from a cultural signification point of view. The level at which a cut-off point is set for a visual unit as elementary unit of signification (i.e., not further segmentable) depends on its function first and foremost as key element of the elementary structure of signification and in this respect it would not make sense to segment Tony the tiger into further elements. Hence, the naturalistic/atomistic perspective offered by St.Martin does not attain to account for the way individual visual units signify as *partia totalis* of an ad text as manifest brand discourse.

The quest for elementary units of signification in the context of approaches to double, triple and multiple articulation constitutes a major field of research in linguistics and semiotics. Since the nature of elements and their combinatorial rationale constitute focal points in this book, it is prudent to explore the notion of double and multiple articulation at greater length. To this end we shall focus on Eco’s approach to multiple articulation and Sonesson’s criticisms, with view to discerning how double articulation may be operationalized in the field of brand semiotics. Eco’s perspective of triple articulation<sup>33</sup> is particularly useful for the research at hand and particularly for the mode of organization of the ad filmic text, as it addresses articulation from the point of view of the moving image. His arguments will be complemented by recourse to structuralist film theorists.

The theory of double articulation was introduced in linguistics by Martinet. According to Martinet there are two basic levels of linguistic articulation. “The first articulation is the way in which experience common to all the members of a given linguistic community is organized [...] Originality of thought can be manifested only in the form of an unexpected manipulation

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<sup>33</sup> Note that Groupe  $\mu$  (1970: 53) also adopted a triple articulation approach in their first rhetorical treatise.

of the units" (Martinet 1969: 24). "Each of these units of the first articulation presents, as we have seen, a meaning and a vocal (or phonic) form. It cannot be analysed into smaller successive units endowed with meaning" (Martinet 1969: 25). For example, the word *tête* in French, meaning head, is meaningful at the first level of linguistic articulation and cannot be decomposed into further meaningful units. It constitutes a moneme, in Martinet's terms or a meaningful unit by itself. However, it may be segmented into non-meaningful elementary units at the second level of articulation, viz., the phonemes that make it up (in the case of spoken discourse and graphemes in the case of written discourse). "Thanks to the second articulations language can make do with a few dozen distinct phonic products which are combined to achieve the vocal form of the units of the first articulation" (Martinet 1969: 25).

In the aforementioned example, these elementary units are /t/ and /e/. This classic linguistic approach to the phenomenon of double articulation varies markedly in textual semiotics<sup>34</sup> and moreover in multimodal texts, insofar as the very concept of semiotic unit of meaning differs from linguistic unit. As Eco argued in *Theory of Semiotics* (1976), the elementary semiotic unit may be anything, from a word, to a sentence, to a filmic text, to an entire book. The boundaries of a semiotic unit depend on the semiotic analytical task at hand. The linguistic conception of double articulation is useful in semiotics by analogy, but not transferable as such, given that the axiomatic postulate of the phoneme as elementary unit is not pertinent. Thus, given the semiotic task at hand, we may define, from an expanded multimodal point of view, as elementary unit of a brand's second level of articulation any element that constitutes an integral minimal unit of brand meaning, as may be gauged from the frequency of recurrence in a brand's manifest discourse or its ad filmic texts in the context of a hierarchical articulation structure.

The structuralist rhetorical semiotic conceptual approach that is pursued in this book, in the light of the malleability of minimal units, as above noted, posits that minimal units are not restricted to elements such as actors, patented fonts, color-coding, overall ad style, plot structure, but extend to modes of connectivity and rhetorical transformation. In line with Greimasian structuralism, *relata* have priority over individual morphological units.

As already discussed, elements from a structuralist perspective essentially consist of relational properties. They signify by entering in various modes of relationship with other elements in determinate structures. This implies particular forms of organization of meaning or syntactic rules, not only in terms of the various syntactic forms furnished by Greimas and

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<sup>34</sup> Semiotic approaches, and particularly Greimasian textual semiotics differs from linguistic approaches to the study of texts. Whereas linguistic approaches to the text stop at the level of morphosyntax, for semiotics linguistic morphosyntactic description is the province of surface level discourse (cf. Rastier 1996b). To this we should add that whereas linguistic textual analysis is constrained within verbal discourse (at least the semantic counterpart), semiotics lays emphasis on multiple modalities and on interactions among modalities.

adopted variably by predecessors in structuralist brand semiotics, such as Floch and Semprini, but also in terms of rhetorical operations of semantic transformation. Thus, the approach adopted in this book will include under the rubric of a brand language's structuration modes of connectivity and transformation.

As a further elaboration of double articulation in the light of cinematic semiosis Eco proposed a model of triple articulation in *La Structure Absente* (1972) which, as Sonesson remarks, he later abandoned in a highly critical fashion. Let us review Eco's approach in order to discern whether it is of potential import in the propounded structuralist rhetorical semiotic approach.

Eco in his theory of triple articulation which he deems is applicable only in the case of the cinematographic code (Eco 1972: 226), divides the units of signification into three articulation levels, viz., the syntagm, the sign and the figura, each one corresponding to first, second and third levels of articulation. "Figures combine into signs, which are not part of the signified. Signs combine eventually into syntagms" (Eco 1972: 226). For example, a filmic syntagm portraying a couple conversing may be segmented into the iconic signs of two bodies, which in turn may be segmented into figurae such as head. Neither head nor body by themselves afford to confer signification to the filmic syntagm which depends on a cultural code, according to Eco. What is conceptualized as cultural code for Eco is interpreted in a social phenomenological manner as Lifeworld by Sonesson and the principles of construction of visual signs consist in interpretative schemes of the Lifeworld (cf. Sonesson 2011b: 87). Yet, by virtue of the existence of the two additional levels of articulation, elementary components may be combined in different ways in the production of syntagms. "In any case, Eco argues, these minimal units are not equivalent to linguistic phonemes" (Stark 1992: 34), a point also endorsed by Metz, for whom cinematic language has no equivalent to the double articulation of natural language.

The notion of triple articulation, according to Eco, essentially constitutes an economy of the sign. "Articulations are engrafted onto a code in order to be capable of communicating the maximum of possible events with the minimum combinable elements" (Eco 1972: 228). Eco's attempt at expanding the notion of double articulation to endorse further minimal units may be extended, by following its underpinning rationale, to multiple levels of articulation ad infinitum. By drawing on the above example, we may postulate that head is further segmentable into eyes and eyes, in turn, into more "microphysical units", using Eco's terminology. However, such an opening up of the concept to infinite regress would not help in distilling applicably the crux of the argument which consists in the autonomy of the organization of the signifying levels of the cinematic text and by extension of the ad filmic text. This autonomy of organization is identified by Eco in terms of film-specific "non-

universal<sup>35</sup> rules” (Eco 1970: 50) that determine the film’s organization which are coupled with a cultural code that allows for the recognition of a syntagm as meaningful unit.

The pertinence of triple articulation for the ad filmic text as surface brand discourse consists in the segmentation of visual expressive elements according to their frequency of recurrence on an intra and inter-filmic level, and on an intra and inter-brand level (cf. Section 1.7), as well as according to their centrality as markers (cf. Section 2.3.8.2 and Rossolatos 2013q) that furnish directionality to the sequencing of the moving image according to the manipulation of the text by the sender that is incumbent on his motivation as projected brand equity structure.

Semiotics should be concerned to ascertain general laws and regularities, but it should do so in terms of meaningful categories, not in statistical form (e.g., what is true of all pictures or all kinds of music, etc., and of some particular sub-categories of these, not of individual objects). It is in this sense that we may claim that, even in the study of pictures, there is a possibility of [...] finding regularities, categories which are repeated from one instance to another, rules, usually not of combination, as in the case of linguistic syntax, but often of transformation, and of abstraction, which may serve to reconstruct the individual task of interpretation” (Sonesson 2011d: 39). “Semiotics, then, is a nomothetical science, a science directed at the elucidation of rules and regularities attendant on each and every case of signification. (Sonesson 1989: 33)

The above remarks give rise to the following dimensions for putting the ad filmic text in perspective, as laid out in Table 1.1.

**Table 1.1.** Key dimensions for determining the salience of visual expressive elements based on their relative frequency of recurrence and centrality as markers.

	Inter-brand level	Intra-brand level
Intra ad filmic text level		
Inter ad filmic text level		

<sup>35</sup> I translate “inedites” more freely as “non-universal” instead of literally as unpublished in order to point to the singularity of the ad filmic text in terms of bespoke rules of its internal organization and by implication in order to draw links with a brand language as private language with its own language games and own rules of organization.

From a film semiotic perspective, Gunning furnished a conceptual approach to the configuration of filmic discourse that bears considerable resemblance to Eco's triple articulation. "In film, narrative discourse is especially complex in that it functions at three distinct levels simultaneously. These three levels, which Gunning describes as pro-filmic—the physical material of the scene prior to the act of filming—the enframed image, and the process of editing, each communicate narrative information, but it is through their combination, their working in concert, that storytelling in film is accomplished" (Stam et al. 1992: 116). As will also be pointed out in the ensuing Section on multimodality, the inclusion of the process of editing in a structure of articulation alongside elementary units does not afford to separate the two crucial aspects of a brand grammar, that is morphological elements and syntax. The editing process pertains to syntax and not morphology. "The pro-filmic concerns the elements placed in front of the camera to be filmed: actors, lighting, set design, etc. These elements, rather than being seen simply as raw material, can be understood as narrative discourse by the fact that they have been chosen and selected to communicate narrative meanings" (Stam et al. 1992: 116). The structuralist rationale underpinning Gunning's approach resonates Greimas's generative trajectory of signification, with the sole difference that it doesn't address the rules of organization of pro-filmic elements on a secondary level of articulation as a separate aspect of a filmic text's grammar. This is a crucial point of differentiation that distinguishes filmic from linguistic grammar.

The autonomous organization of the text entails, contrary to the linguistic positing of the phoneme as minimal unit of signification, that what counts as sign, figura and syntagm rests entirely on the reconstructive initiative of the semiotician, within bounds defined by a set of semiotic constraints. "The way in which parts are related to wholes in pictures is quite different from both the first and the second linguistic articulation" (Sonesson 2011d: 19). Sonesson's remark pertaining to the autonomous surface organization of the photographic image is also applicable, by extension, to the filmic text. "Language selects and combines phonemes and morphemes to form sentences; film selects and combines images and sounds to form syntagmas, i.e., units of narrative autonomy in which elements interact semantically" (Stam et al. 1992: 39). In this instance, the syntagm may be viewed as a particular shot, but also from a more macroscopic point of view as an entire filmic text, as a hyper-syntagm consisting of the chaining of different syntagms. "The minimal unit is not given in the text; it is a tool of analysis. There are as many types of minimal units as there are types of analysis" (Metz 1974: 194).

The organization of signification at the surface of the ad filmic text depends on the complexity and the multiplicity of its constituent units, based on a triple articulation structure. Metz, writing within a structuralist framework, uses the term syntagma in order to designate the units of narrative autonomy, the pattern according to which individual shots can be

grouped, reserving both 'sequence' and 'scene' to designate specific types of syntagmas. "Syntagmatic analysis enables the analyst to determine how images come together in a pattern which forms the overall narrative armature of the film-text. Once the syntagmatic arrangement has been discerned, the analyst is better equipped to generalize about the frequency, distribution or preponderance of certain syntagmatic types" (Stam et al. 1992: 41). These in turn constitute the film as system. As Metz notes in *Language and Cinema* "each film has its own structure, which is an organized whole, a fabric in which everything fits together; in short, a system" (Metz 1974: 62). "The system has no physical existence; it is nothing more than a logic, a principle of coherence. It is the intelligibility of the text, that which must be presupposed if the text is to be comprehensible" (Metz 1974: 75).

Metz's conceptual approach to the structure of the filmic text has been criticized in terms of relying on a specific narrative substratum. This criticism which may hold from a generic filmic perspective in fact constitutes its core value in the case of the analysis of the ad filmic text which does presuppose a diegetic backbone (in Genette's [1980] terms) or a narrative structure (in Greimas's terms) or, what has been termed in this book (and will be further elaborated in Section 1.5) a master brand narrative. Metz, in the same vein as Floch's approach to the signification of the static image, also suggests that recurring elementary units of signification in the filmic text may be discerned by applying successive commutation tests.

Having, thus, clarified that the relevance of the theory of double articulation from a structuralist semiotic point of view consists in a useful empirical heuristic for determining minimal units of signification and their configurative potential along different strata of the generative trajectory, let us continue with the exploration of atomistic versus gestaltic approaches to signification.

The atomistic approach must be combined with a gestaltic one in order to make sense of the relative function of individual visual expressive elements within an overarching signifying structure (an endeavor that was undertaken by Greimas 1989d; see Section 1.5). The exploration of the function of the visual sign, in this respect, presupposes, as above mentioned, positing a framework of operations of rhetorical transformation. Insofar as structure is first and foremost a relational concept, the elucidation of these fundamental operations is a priority for a descriptive metalanguage of brand meaning. Let us also bear in mind that St.Martin's approach is oriented towards an ontology of the visual sign, whereas from a Greimasian, structuralist / constructionist point of view the ontological status of a semic category is not of concern. "The ambition of the semiotician is limited to the construction of models (simulacra as Greimas likes to repeat)" (Hetzl and Marion 1993: 136).

A structuralist perspective of the mode of signification of the visual sign, thus, transposes the conceptualization of syntax as “rules that regulate the joining of colorememes and transform their internal/external function, calling into play a variety of operators and their regrouping on three principal levels as follows: 1. (a) topological relations (b) gestaltic relations (c) laws of interaction of colors 2. The rules generated by the insertions of colorememes within the energetic infrastructure proper to each visual medium- the basic plane for the pictorial 3. The modal rules that preside over effects of distance and which are inscribed in various codes or systems of perspectives” (St Martin 1987: 65) from a naturalistic level to a cultural plane. Cultural schemata (which are equivalent to Eco’s conception of codes) constitute the interpretative groundwork for making sense of ad textual elements and their ordering and are essentially of perspectival nature.

St.Martin recognises the cultural embeddedness of visual signs as principle of their perspectival organization, however seeks to ground signification in a pre-cultural or extra-semiotic perceptual ‘base’, as explicitly termed. In order to justify the primacy of a pre-cultural perceptual base the author reverts to a relativization of cultural schemata according to individual organizational systems (St.Martin 1987: 115) of perceptual expressive elements. “Not only is this work not a simple object of reality, but it is also a symbolic space where another human being organizes a representation of his own experience of reality, against one’s own perspectives and points of view” (St.Martin 1987: 114). “If certain acquired codes of perception allow us to recognize certain images as resembling real external objects, it does not render the space of representation that constructs the visual representation the same as that of reality and any more ‘real’ ” (St.Martin 1987: 113).

Even though St.Martin recognises the impact of cultural schemata as “acquired codes of perception”, she seems to be denying their binding force as common grounds of interpretation among individuals of certain social groupings, while seeking to segment the collective character of schemata by recourse to individual patterns of perceptual organization. But this argument may be shown to be operating towards the opposite direction, insofar as if there is no reason to assume that cultural schemata are responsible for a common interpretation of visual signs, what epistemological conditionals would furnish the necessary premises for embedding signification in a ‘base’ perceptual structure, given that the organizational principle of a visual sign’s coherence rests with individual and not collective perspectives? Let it be noted that similar syllogistic aporias inhered in Husserl’s ego-centric accounts of the formation of common, inter-subjective streams of consciousness. By attempting to displace the ‘reality’ of visual signs from cultural schemata, while transposing them to a naturalistic ‘objective base’, the above account may fall prey to its counterargument, thus allowing for the legitimation of the hypothesis of the prevalence of cultural schemata in accounting for the signification of the visual sign.

However, such a dismissive reading of St.Martin's approach does not attain to encapsulate the crux of her argumentation which consists in demonstrating how preconstituted modes of organization of visual signs are enriched by the interaction between the cultural and natural orders. The attempt to anchor the starting point of this constant reconfiguration of signification at the level of natural processes as a 'perceptual base' occasionally contravenes its structuralist leanings.

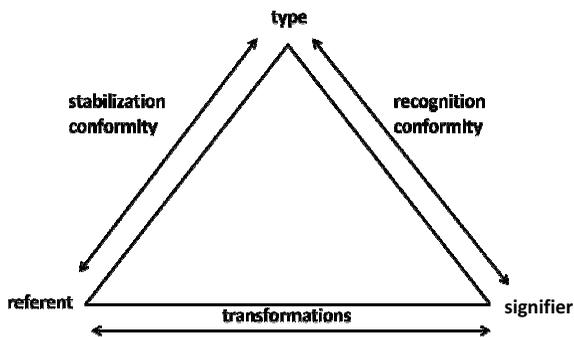
Perceptible qualities of the world cannot as such form a language except in a metaphoric sense. They can acquire a semiotic function only when they are used as elements in the construct of a linguistic structure, where the level of expression can be distinguished from that of meaning. These visual variables are parts of a linguistic system trying to represent a wider scope of human experience rather than drawing attention only to the immanent material quality of its sensorial, perceivable semiotic constituents. The meaning of visual language cannot be identified with one or another of its visual variable components. (St.Martin 1987: 148)

The above passage is corroborative of the exigency for yielding a model of modes of connectivity and transformation of elements along the strata of the generative trajectory in order to account for the ad text as brand discourse. A potential source of obfuscation in St.Martin's account, to our understanding, may be attributed to the over-reliance on the notion of representation as against the constructionist proclivity for employing the notion of simulacrum as self-subsistent, self-referential structuralist entity. This crucial difference that was hinted at in the introductory remarks in the context of the interpretative turn in consumer research that views the notion of representation from a highly critical angle is not dealt with in St.Martin's account of visual signification which oscillates between structuralism and naturalism, between gestaltism and atomism.

A similar approach to the one adopted by St.Martin in terms of basic conceptual principia that seek to combine human with natural sciences while accounting for how visual signs signify is propounded by Groupe  $\mu$  in the *Traité du Signe Visuel* (1992). Groupe  $\mu$ 's approach seems to oscillate constantly between pure structuralism and a hybrid form of structuralism informed by naturalism and psychological perspectives about the process of formation of visual representations.

In the initial sections of the *Traité* Groupe  $\mu$  (1992: 59) contend that "a general semiotic of visual signs presupposes an account of the properties of the visual channel, which will have a decisive influence on the manner whereby we apprehend forms and colors, and which we inscribe in semiotic systems". They seek to reconcile the structuralist and gestaltist perspectives which "as noted by Palmer, often have been presented as

irreconcilable. For the former a global figure is amenable to primary elements, whereas for the second such a figure constitutes an indivisible entity, whose properties may not be determined by recourse to constituents” (Groupe  $\mu$  1992: 99). Palmer claims that breaking down structural unities into elements aids in structuring the act of perception, but not that the chosen structural unities have a real existence in the stimulus. The stimulus may be organized in all sorts of different manners of equal explanatory value. Contrary to this perspective, Groupe  $\mu$  seek to reconcile a structuralist approach of signification with the extra-linguistic referent. This reconciliation is endeavored in the context of the proposed triple model of the iconic sign.



**Figure 1.19.** Groupe  $\mu$ 's triadic model of the iconic sign (Groupe  $\mu$  1992: 135; note that in the first rhetorical treatise [1970] Groupe  $\mu$  adopted Ogden and Richard's triadic definition of sign, as concept, sign, referent, which they revised as per the above figure in the second treatise; the difference between iconic and plastic signs, based on the above model, according to Groupe  $\mu$ , is that in the case of plastic signs there is no relationship to a referent, but only between sign and type).

Based on the above model, the referent is particular and possesses natural characteristics. The type is a class with conceptual characteristics. Type is brought into play in order to account for the lack of adequacy and isomorphism between signifier and referent. "The reception of iconic signs identifies a visual stimulus as emanating from a referent to which it corresponds. Through adequate transformations a correspondence is established between the visual stimulus and the referent insofar as they conform to a type that takes into account the particular organization of spatial features" (Groupe  $\mu$  1992: 141). This approach gives rise to the definition of expressive elements and concomitantly to the process of apprehending visual messages, such as colors, as being dependent on "the natural properties of colors, but also on the mechanism of perception of colors" (Groupe  $\mu$  1992: 73). However, this naive form of realism (even though Groupe  $\mu$  later [1994: 43] explicitly

qualified 'type' in anthropological terms) that is evoked in the process of incorporating the referent only attains to redirect the criticism of idealism launched against Greimas and Courtés back to its source.

From a Greimasian perspective, the proclivity to prioritize the textual origin of 'objects' rests with an emphasis on structural relations, rather than individual objects or concepts. Objects assume meaning only by being embedded in structural relations with other objects/concepts. Expressive elements may exist outside of language, but they are not meaningful entities. What are posited as objects or minimal units of signification constitute structural schemata or already formed aspects of seeing, rather than extra-linguistic entities. Hence, a counter-argument against the presumptuous criticism of idealism is that Groupe  $\mu$  in this incidence pursues a naive realist approach. Such an approach is evident in the early passages of the *Traité* where the notion of the icon is discussed based on an interpretation of Peirce's notion of resemblance to some sort of extra-linguistic reality which is partially at odds with Peirce's actual view that iconicity is not totally alien to conventionalism. "The signifier is a model ensemble of visual expressive elements that correspond to a stable type, which is identifiable thanks to the signifier's traits and which may be associated with a referent as the type's substratum" (Groupe  $\mu$  1992: 137). This apparent attempt by Groupe  $\mu$  to balance approaches to visual signification by recourse to time-hallowed philosophical debates between mind and matter results in the adoption of an empirical idealist standpoint. This standpoint is largely misaligned with a structuralist semiotic enterprise which, as Sonesson remarks in his criticism of the above model, consists not in developing a philosophical position, but in providing models built by the users of meanings "as they are produced in the ongoing practice of the Lifeworld" (Sonesson 1996: 45).

#### **1.2.4.2 Iconicity as principle of communicative consistency**

"When pictorial semiotics was first launched, everybody seemed to believe in the existence of some kind of minimal unit of pictorial meaning, sometimes termed an iconeme" (Sonesson 1994).

Despite the fact that the notions of iconicity and pictoriality are occasionally conflated, Sonesson warns that they are distinct insofar as the pictorial sign does not presuppose an iconic relationship with an extra-semiotic referent. The iconic object is more like an intra-iconic gestalt, as Sonesson (2011e: 29; also see Sonesson 2010b) stresses by borrowing a

term coined by Lindekens which bears considerable resemblance to Greimas's notion of simulacrum as self-subsistent structure with a particular internal logic of organization (also echoed in Baudrillard's [1981] notion of simulacrum as what resembles nothing, but itself).

The discussion on iconicity which assumes as its vantage point Peirce's triadic conception of signs as iconic, indexical and symbolic, dwells on the fundamental presupposition that the iconic sign has a relationship of similarity between what is depicted and the picture. However, Peirce himself did not approach iconicity as devoid of conventionalism. It is a popular misconception that Peirce's notion of iconic sign is a simple relationship of resemblance between sign and object.

In Peirce's universal categorial system, the icon belongs to the category of firstness, in contrast to the index and symbol, which belong to secondness and thirdness. Firstness is the mode of being which represents "the absolute present [ . . . ], something which is what it is without reference to anything else" (§ 2.85). The icon participates in firstness because it is "a Sign whose significant virtue is due simply to its Quality" (§ 2.92), or "An Icon is a Representamen whose Representative Quality is a Firstness of it as a First. That is, a quality that it has *qua* thing renders it fit to be a representamen" (§ 2.276). (Nöth 1990: 121)

If the criterion of similarity between icon and object rests with some qualia of the object that render it fit to be a representamen, then the question is transposed from the icon's relationship to the iconized object to the mode of cognition whereby these extra iconic qualia may be known. If the relationship between icon and iconized object is incumbent on modes of cognition, then a naively realist similarity might as well be mitigated by some sort of Cartesian evil demon. Hence, Peirce is forced to acknowledge that the referential object does not even have to exist.

Each Icon partakes of some more or less overt character of its Object. They, one and all, partake of the most overt character of all lies and deceptions, their Overtness. Yet they have more to do with the living character of truth than have either Symbols or Indices. The Icon does not stand unequivocally for this or that existing thing, as the Index does. Its Object may be a pure fiction, as to its existence (§ 4.531). (Nöth 1990: 123)

"Both existent things and non-existent, merely fictional or imaginary ideas can thus be the objects of a picture" (Nöth 2003: 7). The recognition that what is depicted in the iconic sign is a conventional representation is tantamount to approaching the iconic sign as a matter of

habituation into a particular aspect of seeing. In the same sense, if there is an iconic function in the key elements that make up the ad filmic text, then this is not exhausted in what they stand for extra-semiotically, but it is a function of their conventional similarity to the brand discourse, in which they relate in an iconic manner.

Insofar as iconic signs are embedded in a structure of signification, they acquire meaning in the context of the brand as motivated sign, hence, as Eco (1976) argues in *Theory of Semiotics*, the relationship between iconic signs, and by extension visual elements of an ad filmic text, is not arbitrary, but motivated. Thus, for example, Tony the tiger as iconic sign does not resemble a tiger as its extra-semiotic referent, but the brand Kellogg's Frosties as a plenum of image attributes and values. The semi-symbolic sign, in Floch's (2000) (and Greimas's [1989d]) terms, of Tony the tiger does not signify by virtue of its iconic relationship with a tiger, but by virtue of its being embedded in the signifying structure of the brand Kellogg's Frosties. This type of metaphorical similarity between a dominant element of a brand's plane of expression and an element of a brand's content plane is an instance of metaphorical iconicity, in Peirce's terms: "'Anything whatever [ ... ] is an Icon of anything, in so far as it is like that thing and used as a sign of it" (§ 2.247)" (Nöth 1990: 133; also see Nöth 2001: 21).

Eco spearheaded the pictorality/iconicity debate in his earlier works *La Structure Absente* (1972) and *Theory of Semiotics* (1976). Throughout his argumentation he follows a conventionalist route to the iconic dimension of pictures. I would like to emphasize his point about the transformations involved in the process of conventionalization of the iconic sign. "Every biunivocal correspondence of points in space is a transformation. A transformation does not suggest the idea of natural correspondence; it is rather the consequence of rules and artifice" (Eco 1976: 200). Quoting Gibson, "similitude is produced and must be learned". The iconic sign, based on Eco's view, is as much conventional as the symbol. Its signification is a matter of enculturation as a prerequisite for correct interpretation. This brings us effectively back to the issue of the figurativity of branding language where similarity was posited in terms of contrived and motivated relationships between objects or concepts that become correlated as terms of a metaphorical similitude. Metaphorical similarities were found to consist in associative syntagmatic chainings, motivated by the intention of the brand owner or sender. The process of chaining is highly conventional, just like the process of establishing a relationship of similitude among iconic signs and between iconic signs and concepts, and the same holds for the relationship between image attributes and ad filmic visual elements. In our view, Eco's account of the conventionalist relationship between iconic signs is plausible insofar as it addresses relationality as a mode of transformation, which is in line with the fundamental position of this book that rhetorical operations of transformation are responsible (in part) for the figurative constitution of brands, and visual elements as integral

components of a brand's structure. Thus, iconicity as figurative similarity among ad textual elements concerns their structural coherence which may be recognized as such based on a brand's inner logic. "While no image entirely resembles another image, most narrative films resemble one another in their principal syntagmatic figures, those units which organize spatial and temporal relations in various combinations" (Stam et al. 1992: 38). Iconicity is a useful concept for brand semiotics, as conceived in its conventionalist dimension by Eco, insofar as it accounts for the 'internal mirroring' of elementary units of signification as components of identifiable structures.

### 1.2.5 The notion of multimodality and its relevance to branding: Preliminary remarks

The notion of modality is crucial to a semiotic approach of brand equity insofar as its sources are concerned. In the case of the ad filmic text which is the focus of this book, it is of direct relevance, insofar as it focuses on the three key modalities involved, viz., verbal, visual and aural. The first two constitute the focal points in this research. Barthes remarked in *The Rhetoric of the Image* that text and image stand in a complementary relationship. "The words, in the same way as the images, are fragments of a more general syntagm and the unity of the message is realized at a higher level, that of the story" (Barthes 1977: 41).

What matters in a multimodal approach is not just the presence of different modalities in an ad filmic text, but also the interaction among modalities. As will be shown, operations of rhetorical transformation impact directly on the relative importance of each modality on a surface discursive text. "One mode's potential to render 'meaning' can never be completely 'translated' into that of another mode – and sometimes translation is downright impossible" (Forceville 2009: 4).

In the above cited collective work edited by Forceville and Urios-Aparisi (2009) multimodal interactions are discussed, as conflicting viewpoints are raised about the translatability of signs of the visual mode into the verbal one.<sup>36</sup> For example, Urios-Aparisi (2009: 100) in his essay on the *Interaction of Multimodal Metaphor and Metonymy in TV Commercials* claims that "the interaction of metaphor and metonymy and the processes of expansion and reduction<sup>37</sup> between domains are similar to those in verbal language". The

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<sup>36</sup> McQuarrie and Phillips (2004) argue for the complete autonomy of the visual sign and the irreducibility of visual to verbal rhetoric. The authors contend that picture is not speech and therefore visual rhetoric cannot be considered as merely a visualization of verbal figures of rhetoric.

<sup>37</sup> The processes of expansion and reduction describe modes of interaction between metaphors and metonymies in the context of Lakoff and Johnson's concepts of source and target domains. Five types of interaction are distinguished (Urios-Aparisi 2008: 99), viz., (i) metonymic expansion of a metaphoric source, where the basis of the source of the metaphor is a metonymy (ii) metonymic expansion of a metaphoric target, where metaphor is the source and metonymy the target (iii) metonymic reduction of

issue of whether the visual mode is isomorphic to the verbal was raised in Scott's (1994) paper on visual advertising rhetoric, and findings are still inconclusive, especially in the multimodal advertising research field which, as noted by Urios-Aparisi is still at an embryonic stage. However, with respect to the encoding process and in the context of a brand as motivated sign where multimodal elements assume similarity in a syntagmatic structure, the interaction among elements and their relative importance rests with the intentions of the brand owner. The syntagmatic ordering of multimodal expressive units confers similarity in terms of their iconic co-belongingness to the same brand. The juxtaposition or replacement of seemingly dissonant elements (at least based on non-brand specific background expectancies), such as a shoe in the place of a tie, assumes signification in the context of a brand owner's motivational structure that underpins a visual or verbo-visual configuration.

Despite the fact that current research in multimodal texts is largely embedded in cognitivist language (as in the aforementioned volume edited by Forceville and Urios-Aparisi) and not strictly speaking semiotic (from a structuralist semiotic point of view<sup>38</sup> and particularly of Greimasian persuasion, at least as regards early to mid-period Greimasian writings which view psychological processes pertaining to the decoding process as extra-semiotic), key learnings are useful for a semiotic approach to the ad filmic text.

In this respect, the example employed by Urios-Aparisi (an ad filmic text of Renault from 1986) aims at displaying how a metonymic-metaphoric relationship between a featured athlete and a new car model are established. The establishment of such similarities has preoccupied researchers in advertising semiotics since Barthes's (1977) inaugural reading of the Panzani pasta brand's advertising. What is new in this reading is the multimodal nature of the ad text (i.e., ad filmic text) and the conceptual approach employed in interpreting the rhetorical operations involved in its structuration. Let us focus, on the one hand, on how argumentation is deployed in the above example, while, on the other hand, examine to what extent such argumentation may be tackled from a structuralist semiotic point of view.

Urios-Aparisi (2009), in the aforementioned example, contends that "this metaphor is a clear case of personification" which is a standard statement in approaching advertising from a brand personification point of view. In Keller's (1998) terms, this personification tactic is an aspect of user or brand imagery. In order to account for how brand personification is effected Urios-Aparisi seeks recourse to techniques involved in the production of the

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one of the correspondences of the target domain of a metaphor, where a metonymy in the target domain is responsible for reducing a metaphor in the target domain (iv) metonymic expansion of one of the correspondences of the target domain of a metaphor, where a metonymy in the target domain expands a metaphor in the source domain, and (v) metonymic expansion of one of the correspondences of the source domain of a metaphor, where a metonymy is responsible for expanding a metaphor in the source domain.

<sup>38</sup> Cognitive processes are also featured in sociosemiotic analyses of the interaction of different modalities in texts, including the ad text, which, however, lie beyond the focus of this book.

concerned ad filmic text. Thus, the author emphasizes how an initial long-distance shot of the car model is followed by cross-cutting of shots between athlete and car model, which cross-cutting is coupled with close-ups on the athlete's shoes. By drawing on the aforementioned metonymical transfers between source and target domains, the author suggests that "the property that is metonymically cued in both domains is the power of the car's engine (and metonymically the whole car) and the power of the athlete who can jump very far" (Urios-Aparisi 2009: 101-102). Further interpretative constraints to the signification of the interaction of the elements that make up the aforementioned filmic syntagm or sequence are imposed by the verbal voice-over that aims to effect closure on the polysemous interplay among the visual signs. The cognitivist perspective employed in the analysis surfaces compellingly in two instances, viz., in the employment of the terms source and target of metaphorical mapping and in the employment of the term 'domain', denoting a cognitive domain.

From a structuralist semiotic point of view the issue of 'experiential domain', as employed in the concerned paper by drawing on Lakoff and Johnson's terminology, viz., "metonymy is understood here as an internal mapping of a subdomain within the same experiential domain" is ambiguous insofar as it points to a clearly demarcated experiential domain prior to drawing a similarity within the context of the ad filmic text. This is disputable, as the cogency of the metaphorical similarity between car and athlete is not rooted in a clearly defined experiential domain, but in an encyclopedic universe (in Eco's [1976] terms) that determines the probability of the applicability of such a contrived similarity. The signification of the shoe / car part metonymy within this universe is not the outcome of a pre-existing experiential domain, but of a bespoke *inventio* (in rhetorical terms). The probability of effectively decoding this metonymic invention depends on an inter-textual encyclopedic universe which comprises cultural artefacts, such as magazines, cinematic films, as well as on the historical expressive inventory of the advertised brand.

In terms of source vs. target of the metaphorical mapping which are defined as "the target and source domains in a metaphorical relationship establish correspondences between different concepts in a way that does not happen in metonymy" (Urios-Aparisi 2009: 98) it may be counter-argued, from a structuralist semiotic point of view, that the notion of symmetry is under-defined, as correspondences are drawn only on the surface level or the form of the plane of expression; in this case between athlete's shoes and car part, but not on the plane of content, in Hjelmslev's terms (thus being monoplanar and not biplanar).

The assumption that the analogical relationship that is established in the context of a multimodal metaphor is symmetrical is purely speculative. Especially in the context of correlating a multimodal metaphor as composite expressive unit of two terms (shoes, car parts) with a concept of the content plane (i.e., /fast/ or /cutting-edge design/) the notion of symmetry is not applicable. The relationship is purely contiguous and conventional. It may

become arbitrary only insofar as the particular correlation as sign-functive assumes the character of a cultural code that is instantly recognisable with minimal elaboration on behalf of the receiver. If the relationship was symmetrical there would be no need for attributing directionality to the filmic shots through the employment of the voice-over.

The second point that merits further discussion in the context of the aforementioned cognitivist account of multimodality is the divisibility of modes into submodes, that is of a visual sign as a gestalt into further visual components. "The visual mode could be divided into several submodes such as color or movement [...] the submodes are building blocks of each mode" (Urios-Aparisi 2009: 100). This standpoint conflates signs as surface structural elements (i.e., color) with rhetorical operations of transformation (i.e., movement). Sequencing is not an expressive unit of the visual sign, but an operation whereby a string of visual signs assume signification, while being transformed through rhetorical operations. Sequencing of shots is analysable into modes, as rhetorical operations and modes of connectivity among elements, but not as component of an element. In short, elements of the plane of expression concern morphological aspects of an ad filmic syntagm, whereas sequencing concerns syntactical aspects which are complementary, but not reducible to each other.

Further to these critical reflections on a cognitivist approach to multimodal ad filmic texts it becomes apparent that rehashing semiotic concepts in cognitivist terminology (i.e., stressing that the verbal voice-over confers directionality to a sequence of visual shots as against the same claims in the context of the print ad that were raised by both Eco [1972] and Barthes [1977] where, instead of a voice-over, a print tagline conferred directionality to the decoding of the print ad) does not address the heterogeneity of different modalities and the question raised by Scott (1994) as to whether there are inherent and a-contextual differences amongst modalities.

What emerged clearly from the preceding discussion as prolegomena to the role of multimodality in a rhetorical semiotic account of the signification of the ad filmic text is that whereas modes of connectivity of elements on a surface discursive structure in the case of the verbal modality take place irrespective of any additional modes, in the case of the multimodal text that involves visual elements, such operations also concern the substance of the plane of expression as production techniques. Thus, the application of specific production techniques is crucial in shaping the filmic system as imaginary signifier in Metz's (1982) terms. "Devices such as the lap-dissolve foreground the essential unreality of filmic representation, since they represent nothing, yet are transformed by the desiring spectator into the "imaginary" of the diegesis" (Stam et al. 1992: 59). The same may be claimed about the verbal mode, both in oral and written form. For example, the incidence of pitch and intonation in the former and font type in the latter may transform rhetorically the content of an

utterance, such as in the incidence of employing a high pitched voice, in an attempt to subvert the content of an utterance ironically, and the employment of a Gothic font type, in an attempt to add stylistic credence to an utterance. The sheer plethora of production techniques, in the case of visual discourse, overdetermines the expressive potential of visual signs, both in terms of connectivity among visual elements, as well as in terms of the scope of rhetorical transformations.

The last and recurring point that I wish to raise in this Section concerns, for once more, the lack of importing both a competitive and diachronic outlook in the way multimodal discourse is shaped. These key dimensions constitute integral aspects of the conceptual approach that is propounded in this book.

### **1.2.6 Tentatively accounting for brand equity from a structuralist semiotic perspective: Gaps in marketing approaches and the contribution of structuralist semiotics**

The three pillars on which a structuralist semiotic account of brand equity hinges are consumer associations, brand meaning and value. Value is the key differentiating point between a branding approach and a brand equity one. The major gap in the existing brand equity literature, from a semiotic point of view, lies in the territory of a comprehensive model that addresses these three pillars in the light of sources of brand equity in a manner that is sensitive to issues of multimodal discourse and the importance of rhetoric in accounting for semantic transformations.

This comprehensive approach will attain to render the concept of brand equity managerially salient insofar as it addresses how specific elements of the plane of expression of a brand's discourse correlate with elements of the plane of content in a dynamic fashion, that is while taking into account not only a brand's specific discourse, but also a category-wide discourse, an area which was found to be wanting in the context of previous attempts at conceptualizing the brand creation process by the key authors in the semiotic literature. The constructivist, structuralist and connectionist approach that will be adopted while furnishing this comprehensive model will be illustrated in Section 1.7, as considerable conceptual ground must be covered regarding how signification is created in the wider brand communication process (Section 1.4), as well as what are the levels of brand meaning (Section 1.5) that must be addressed from a structuralist point of view.

### 1.3 Rhetoric in advertising research

From a marketing theory perspective, the analysis of advertising texts from a rhetorical point of view was spearheaded by Durand (1970, 1987) and Mick and McQuarrie (1996). The research focus was on verbal, rather than visual rhetoric and when visual rhetoric was addressed (Durand 1970, 1987; McQuarrie and Phillips 2004), the frame of reference was static print advertisements. Forceville, writing within a cognitivist framework, opened up the field of research to multimodal rhetoric and questioned the direct applicability of verbal rhetorical tropes in the incidence of other modalities. However, both strands of research have remained relatively oblivious to advances in visual semiotics and film semiotics regarding visual rhetoric. In this Section we shall review in passing Mick and McQuarrie's and Durand's rhetorical approaches to advertising analysis, while laying additional emphasis on Groupe  $\mu$ 's operations of rhetorical transformation in the context of their visual rhetoric.

Rhetoric is a metalanguage or a discourse on discourse (Barthes 1970). Rhetoric as a dominant discipline in the humanities lost ground to semiotics at the turn of the 20<sup>th</sup> century. Yet, despite abundant criticisms against its usefulness and applicability, especially in the face of the increasing importance of visual versus verbal discourse in commercial communication, ongoing research has demonstrated that rhetoric is relevant more than ever. "Barthes, Todorov, Genette, Ricoeur, Groupe  $\mu$ , all portray the history of rhetoric as a long period of decline which culminates in rhetoric's "death." And yet they all seem to suspect that they have exaggerated that death. The semioticians' own extensive accounts of rhetoric testify that rhetoric, in some form, did indeed survive into the twentieth century" (Abbott 2006: 318). Barthes (1970: 195), even though proclaiming the end of rhetoric, avowed that it is indispensable especially in the analysis of advertising images.

Rhetoric as art of textual composition and mechanism for audience persuasion remains relatively underexplored in the marketing literature. Even more so when it comes to considering rhetoric as a strategy for advertising semiosis and particularly from a multimodal perspective. With the exception of pathbreaking analyses by scholars such as Mick and McQuarrie, no attempts have been made thus far at formalizing the plethora of rhetorical tropes and schemes under the rubric of an advertising semiotic metalanguage consisting of *relata*, rather than signs, as the elementary units of semiosis. Furthermore, the bulk of advertising related research into visual rhetoric has concentrated on the role of metaphors and metonymies at the expense of other figures (Callister and Stern 2007: 3).

In the context of proliferating interdisciplinary approaches, interest on behalf of consumer researchers in rhetoric has been steadily on the rise over the past twenty years. Ever since their seminal 1993 paper "Reflections on Classical Rhetoric and the Incidence of

Figures of Speech in Contemporary Magazine Advertising" Mick and McQuarrie brought to the attention of the consumer research community an immense gap in existing research methods concerning the ways of structuring advertising texts, as well as decoding their effects on target audiences. Historically, rhetoric has been a practical discipline. It seeks to understand what works in the area of persuasive communication (Mick and McQuarrie 1993). Given that advertising objectives vary from merely informing/creating awareness about a brand to inciting action, we may infer that the degree to which such objectives will be met is highly incumbent on streamlining the discursive configuration of advertising texts with their intended semantic and pragmatic outcomes.

The application of rhetoric in advertising and consumer research took off with Durand's seminal paper *Rhétorique et Image Publicitaire* (1970) (also included, in a short version, in English, in Umiker-Sebeok 1987). Durand was writing within a wider structuralist framework, while occasionally using Greimasian terminology (i.e., homologues, semes) even though explicitly recognizing his Greimasian influences on rare occasions and rather misleadingly. For example, Durand (1970: 73) stresses that semes are part of the signified which holds in principle, insofar as Greimas replaced the signified with the semic micro-universe in *Sémantique Structurale* (1966), but did not mix terms in the sense of subsuming semes under the signified. In fact, the relationship between seme and signified in Greimas's metalanguage is tautologous, rather than hyponymic.

Durand defined the time-hallowed term rhetorical figure as a transformation from a simple to a figurative proposition and sought to map out this transformative process through a classification of classical rhetorical tropes as encountered in advertising discourse. "The different figures were classified according to two criteria: 1) the 'rhetorical operation': addition/suppression/substitution/exchange<sup>39</sup>; 2) the 'relation' between the variable elements: identity/similarity/difference/opposition<sup>40</sup>" (Durand 1987: 295), as summarized in Table 1.2.

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<sup>39</sup> Durand defines the four rhetorical operations as follows: (i) addition denotes the addition of expressive elements to existing ones (this is the equivalent of adjunction in Groupe  $\mu$ 's [1970] taxonomy of rhetorical figures) (ii) suppression denotes the subtraction of expressive elements from the existing expressive structure (the same term is used in Groupe  $\mu$ 's [1970] taxonomy). Durand notes that it is more difficult to discern this operation, as it presupposes that the reader must first recognize that something is missing and then make conjectures about what is missing (iii) substitution denotes the substitution of one element for another (this is equivalent to Groupe  $\mu$ 's operation of adjunction/suppression) (iv) exchange denotes the modification of relations among elements in an expressive unit. This is equivalent to Groupe  $\mu$ 's (1970) operation of permutation.

<sup>40</sup> Modes of relation are defined in a less clear-cut manner and are largely dependent on individual configurations between different operations and modes of relation that spawn distinctive figures. Thus, for example, the figure of repetition is a configuration of addition and identity; suppression and opposition yield reticence; substitution and difference yield a metonymy.

**Table 1.2.** Durand's taxonomy of rhetorical figures in print advertising (Durand 1987: 296).

Operation Relation	<b>A</b> Addition	<b>B</b> Suppression	<b>C</b> Substitution	<b>D</b> Exchange
<b>1. Identity</b>	Repetition	Ellipsis	Homeophore	Inversion
<b>2. Similarity</b> - of form - of content	Rhyme Comparison	Circumlocution	Allusion Metaphor	Hendiadys
<b>3. Difference</b>	Accumulation	Suspense	Metonymy	Asyndeton
<b>4. Opposition</b> - of form - of content	Anachronism Antithesis	Dubitation Reticence	Periphrasis Euphemism	Anacolouthon Chiasmus
<b>5. False homologies</b> - double meaning - paradox	Antanaclasis Paradox	Tautology Preterition	Pun Antiphrasis	Antimetabole Antilogy

Despite its limitations, Durand's attempt at furnishing a taxonomy of rhetorical figures, based on different modes of connectivity of expressive elements in a figurative relationship was path-breaking. The short version of the initial *Communications* article (1970) that appeared in Umiker-Sebeok's collective edition *Marketing Semiotics* (1987) did not pay heed to the plethora of insights offered by Durand in the original article, especially those concerned with drawing parallels between psychoanalysis (Lacanian and Freudian) and rhetoric.

In the 1987 version, Durand's original argumentation was dislocated from its psychoanalytic theoretical contours. In the original (1970) version, Durand laid explicit stress on the ambiguity of the very bases of classification, such as identity, difference, similarity. This classificatory ambiguity was attributed to the fact that rhetorical figurative discourse concerns the organization of the imaginary. Within the province of the imaginary, logical principles, such as the principle of identity, are liquidated, while bringing to the forefront the paradoxical co-existence in branding discourse of two dominant modes, the logical and the figurative. In this respect, Durand's theoretical approach resonates a fundamental Greimasian structuralist tenet, which is premised on the relationship between the as yet unformed ego and its surroundings, during the mirror phase (cf. Durand 1970: 73). As a

result of this suppression, a crucial part of Durand's argumentation is missing from the 1987 version.

Three important limitations may be pinpointed in Durand's approach, from a branding point of view. First, an undue focus on brand positioning as motivational structure behind the manifest ad text. Second, overly focusing on surface structure for the extrapolation of the intended brand meaning, without taking into account the plane of content. Third, not placing his analysis in a competitive context.

Again, such limitations should be read in the context of complementary research areas and by no means overshadow Durand's analysis which is of paramount importance as groundwork for ensuing research. However, a key criticism that may be voiced against the rationale underpinning Durand's analysis concerns the very function of rhetoric as transgression of normative patterns. Durand locates this deviation in an unexpected transformation of a simple proposition<sup>41</sup> in general, without qualifying the base level, in terms of audience expectations, a brand's existing language and competitive context against which a deviation may be defined as such. Unless such a base level is clearly delineated (as endeavored by Groupe µ and their distinction between general and local degree zero, as will be shown in due course), positing a generic 'simple proposition' as base level does not attain to bring forward the benefits of rhetorical transformations as operations whereby brand differentiation may be attained.

Forceville (1996: 57-59) pointed out the following limitations with regard to Durand's taxonomy:

- Many figures are explained in hardly more than a single sentence and with little precision.
- It is unclear what criteria were used to decide which figures of speech were to be included in the grid...Consequently, several transpositions from the verbal to the pictorial seem rather arbitrary.
- Although Durand nowhere explicitly addresses the matter, it transpires that there is no one-to-one correspondence between verbal and pictorial figures, so that the neat grid of verbal figures has to undergo extensive modification to fit the pictorial examples.
- If and how pictorial tropes can co-occur is an issue left unexamined in the article.

As a result of Forceville's drawing on the short version of Durand's initial article appearing in Umiker-Sebeok's edition (1987), some of the criticisms formulated against Durand's

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<sup>41</sup> "La figure de rhétorique étant définie comme une opération qui, partant d'une proposition simple, modifie certains éléments de cette proposition" (Durand 1970: 72).

taxonomy were actually tackled by Durand in the original *Communications* (1970) version, such as the criteria for the classification of rhetorical tropes. In this respect, Durand stated explicitly that he employs as criteria of classification Barthes's distinction between metaboles and parataxes. Metaboles correspond to the paradigmatic level and parataxes to the syntagmatic; they comprise, respectively, tropes such as puns (*jeux des mots*), metaphors, metonymies and anaphora, ellipsis, anacolouthon, suspension (cf. Durand 1970: 72). Durand's departure from Barthes's initial classification consists in identifying the level of syntagm with operations and the level of paradigm with modes of connectivity, while also identifying the former with the plane of expression and the latter with the plane of content, in Hjelmslev's terms. Thus, what may be a valid criticism is not the lack of criteria of classification, but the validity of the suggested criteria.

In this respect, the structuralist classification furnished by Durand, is not coupled with sufficient argumentation as to why modes of connectivity should correspond to the Hjelmslevian plane of content or the signified, since these operations concern the organization of surface discourse inasmuch as the plane of content. Durand stresses that modes of connectivity unite the variable elements of the advertising text. Despite the fact that modes of connectivity, strictly speaking in structuralist terms, concern both variable and invariant elements, if they concern the organization of units in a manifest brand discourse, then they correspond by definition to the plane of expression and hence to the syntagmatic level. Thus, even though Durand did furnish criteria for the classification of tropes, these criteria did not address sufficiently both planes, as already stressed.

Regarding Forceville's criticism with regard to single sentence definitions of tropes, this is due to the short version that appeared in Umiker-Sebeok's *Marketing Semiotics*, where the elaboration offered on different tropes in the original article is suppressed.

Regarding Forceville's third criticism that no a priori correspondence between verbal and visual rhetorical tropes may be posited, there is certainly sound methodological value in this fundamental question. The issue is whether such a question may be tackled deductively, and if yes against what criteria. If no correspondence may hold between the visual and verbal modalities based on the definition of each rhetorical trope, then either the tropes must be redefined or new types must be invented (an example would be accolorance instead of alliteration; cf. Section 2.3.5).

Durand's classificatory attempt is inductive, offering a rationale or, in Greimas's (1989d) terms, a reading grid, for matching visual syntagms against the background of existing definitions of tropes. The endeavor does not consist in effecting an overlap between the verbal and visual modalities, but in applying definitions of rhetorical tropes to the visual modality. The fact that rhetorical tropes crystallized through millennia of application in verbal discourse does not mitigate the tropes' extension to the visual modality, as will be shown in

Sections 2.3.5 and 3.7. In this respect, Forceville's argument raises an important question, but not one that may be oriented directly to Durand's endeavor. This question concerns whether new rhetorical tropes should be defined in the context of the visual modality or existing tropes redefined. Durand explicitly pursues the second route: "In order to apply rhetorical figures to the visual domain, it was necessary to give more abstract definitions; however, by virtue of this abstraction, we now have at our disposal a tool of universal validity that is applicable to variable domains" (Durand 1970: 91).

By analogy, Peirce's tripartite classification of the sign has been applied to all sorts of modalities, without raising questions about the inherent differences of modalities. By the same token, if a picture may be approached as symbol, index or icon, then it follows that it may also be approached in relation to its function in an existing typology of rhetorical configurations. In any case, if the limitation pertaining to the potential non-applicability of verbal tropes to the visual domain holds, it should also be constraining in the case of Forceville's application of the definition of metaphor as furnished by Lakoff and Johnson directly to the pictorial modality.

Forceville's fourth point concerning the possible co-occurrence of different pictorial tropes is also debatable. If such a question is raised, then it must be complemented by how invariant elements may recur. In the context of motivated brand discourse as ad text, rhetorical operations are critical in channeling brand meaning. The co-occurrence of different tropes concerns the plane of expression or the ability to read pictorial syntagms as effects of rhetorical operations. However, both on intra, as well as inter ad filmic levels, these operations function with the aim of correlating elements of the plane of expression with elements of the plane of content or brand image attributes as parts of a brand knowledge structure. The effective constitution of brand knowledge depends on the recurrence of invariant brand elements on both planes. Thus, what is validly pointed out by Forceville should be extended to the dimension of how invariant elements recur in the light of rhetorical transformations, which may function not only positively as reconfigurations of surface discourse features, but also negatively, as masking invariant elements that are necessary for the maintenance of brand identity, thus potentially rendering them unrecognisable.

Last, but not least, it should be stressed that Durand's principal aim did not rest with furnishing a taxonomy of rhetorical figures. His main goal was to find ways whereby the process of creative development of advertising texts could be automated. His intention was to coin a universal formal rhetoric, applicable to all modalities, capable of accounting for all sorts of semantic transformations. In his view, rhetorical operations are responsible for how signs signify not only in natural language, but also in scientific discourse. In this respect, he sought to establish, one might say, a pan-rhetorical outlook towards signification. In pragmatic terms, and from a branding point of view, Durand's approach is revelatory with

regard to how a system of brand values, as reflected in brand image attributes, is transformed into creative elements. From this point of view, Durand's contribution has been significantly undervalued by authors who focus partially on details of a taxonomic model, which are certainly important, but not the focal point of Durand's research. As a matter of fact, the focal point of Durand's formal rhetoric (which resembles on a programmatic level Groupe  $\mu$ 's vision of a global multimodal rhetoric) consisted in yielding an account of a system of signification whose elementary units are not elements, but operations as relational entities. "The fundamental elements of this system are not defined by their substance, but only by their relations. On the one hand, the system defines how global relations (between propositions) may be deduced from base relations (between elements). On the other hand, it defines how such diverse transformations may be applied to relations (rhetorical operations)" (Durand 1970: 92).

In an attempt to further Durand's taxonomic approach of rhetorical figures, Mick and McQuarrie (1996) redefined rhetorical operations based on four classes, viz., repetition, reversal, substitution, destabilization. Mick and McQuarrie's (1996: 430-431) taxonomy includes some of the tropes that were absent from Durand's taxonomy ( e.g., irony, as noted by Forceville 1996).

Mick and McQuarrie's taxonomy of schemes and tropes is structured alongside a continuum of increasing complexity, from simple schemes to complex tropes.<sup>42</sup> An underlying assumption made by the authors is the existence of a positive symmetrical relationship between complexity of figuration and content recall. This assumption has also been endorsed by various scholars, working both within a verbally and a multimodally oriented perspective (e.g., Messaris 1997) in consumer research and partially confirmed through primary research. "Metaphorical style of rhetoric and visual argumentation, both of which can be characterized as implicit argumentation are likely to increase audiences' cognitive elaboration when they process the message, which may lead to greater persuasion" (Jeong 2008: 60).

Even though the focus of this book is on the structural aspects of the rhetorical configurations of an ad text, it is difficult to lend credence to such a speculative hypothesis. As above pointed out, highly figurative discourse may function positively in terms of recall, but also negatively. Kenyon and Hutchinson (2007) applied Mick and McQuarrie's typology of rhetorical operations to the alcoholic drinks category and particularly to advertising of Absolut vodka and concluded that the more devious the advertising imagery the more consumer associations tended to vary, hence the greater the threat in maintaining a uniform brand knowledge structure. This finding is compounded by further research (Katelaar and Van

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<sup>42</sup> "Schemes are excessively regular or ordered, whereas tropes are irregular or disordered" (McQuarrie and Mick 2003: 200).

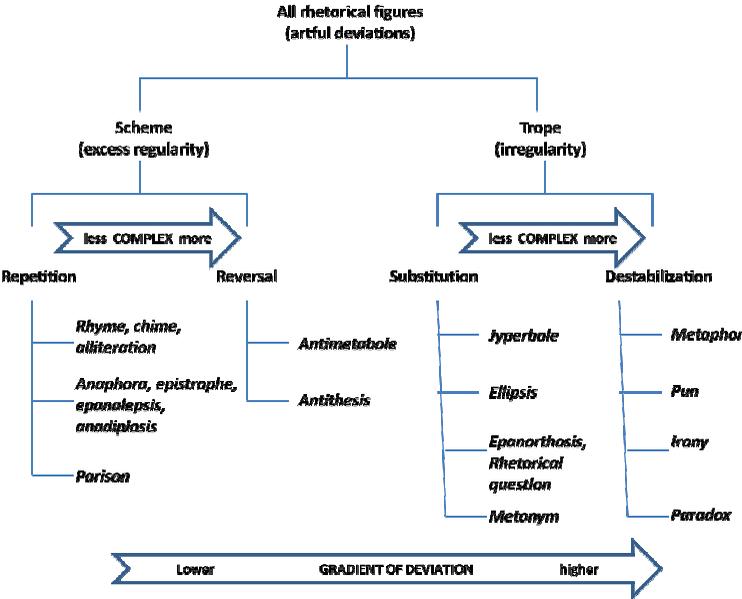
Gibsergen 2005; Van Enschoet et al. 2008; Van Mulken et al. 2010) which concludes that attitudes towards more complex ads are less favorable than attitudes towards less complex ads.

The complexity of a rhetorical configuration may not be determined universally, but is product category dependent. In a product category that is defined by highly abstract image attributes and values, such as alcoholic drinks, a metaphor may be as simple as a pun in a more functional category, such as surface cleaners. As Riffaterre (1971: 60) remarks, “a hyperbole in a hyperbolic context would pass unnoticed”. This point seems to be endorsed by McQuarrie and Mick who avowed in a later elaboration of their ongoing argumentation that “frozen metaphors (e.g., a tire that hugs the road), which have become clichés are no longer rhetorical definitions” (McQuarrie and Mick 2003: 198). This is contestable insofar as, based on this book’s argumentative framework about metaphor, frozen metaphors are still metaphors, albeit ‘dead’, that is used to such an extent as to assume arbitrary status as against motivated and hence close to be literalized. The determination of the level of complexity of a rhetorical mode depends on the category at hand and the imagery established through the category brands’ communication which will be explored in detail in Chapter 3. Furthermore, Mick and McQuarrie do not address Forceville’s above noted criticism concerning the correspondence between visual and verbal rhetorical figures. They are working on the hypothesis of a latent correspondence, in the same vein as Durand’s approach. In addition, the same criticism that was oriented towards Durand’s over-reliance on the plane of expression as against content is also applicable in the case of Mick and McQuarrie, who claim that “the deviation occurs at the level of form rather than content” (McQuarrie and Mick 1996: 425). The same point is reiterated by Phillips (2003: 297).

However, it may be counter-argued, the notion of deviation should be viewed at a local, rather than universal level, that is as regards a trope’s ability to effect a correlation between expression and content, and not on the level of an ad text’s deviation from some sort of global expressive mean score. This distortion in the qualification of deviation is due to the above authors’ assuming as their semantic base the lexicon, rather than the encyclopedia (Eco and Magli 1989), as well as prioritizing a universal middle ground of signification at the expense of sub-cultural definitions and the sociolectal aspect of language based on discrete social groups’ linguistic structures. This point was raised in subsequent research by Mick and McQuarrie in terms of the cultural competency of certain groups in discerning specific rhetorical figures operative in advertising texts (cf. McQuarrie and Mick 1999).

In the light of the above, McQuarrie and Mick underemphasize the plane of content at the expense of an expressed focus on the plane of expression. This is coupled with a unilateral ascription of syntagmatic combinatory responsibility to schemes, as against tropes.

In Figure 1.20, where different schemes and tropes are defined based on a universally applicable complexity continuum, a paradigmatic function of selection is attributed to rhetorical tropes which evidently does not apply as both schemes and tropes are responsible for the organization of surface structures as advertising discourse.



**Figure 1.20.** Taxonomy of rhetorical figures in advertising based on their level of complexity (McQuarrie and Mick 1996: 426).

The authors question the deductive validity of their taxonomy, while highlighting that it needs validation which was also the case with Durand’s taxonomy. This validation, they deem, will co-evolve with the ongoing application of the model in concrete empirical instances. The taxonomic model, in line with a variety of semiotic tools displayed thus far, is a useful heuristic mechanism for organizing surface discursive patterning, and by no means a causal blueprint determining what effects will be produced with any combination of rhetorical figures. In fact, should someone expect that the employment of a rhetorical semiotic approach will yield some sort of ‘philosopher’s stone’ are far from the reality of the relevance of a structuralist approach to brand meaning.

The above taxonomy offered by Mick and McQuarrie (1996) regarding verbal figures, was complemented by a taxonomy of rhetorical operations for visual advertising discourse by Phillips and McQuarrie (2004; Figure 1.21).

COMPLEXITY		→ RICHNESS →		
		Meaning Operation		
	Visual Structure	Connection (A is associated with B')	Comparison	
			Similarity (A is like B')	Opposition (A is not like B')
Juxtaposition (Two side-by-side images)	Equal sweetener	Dexter shoes	Comfort fabric softener	
Fusion (Two combined images)	Discover card	Tide Reflex racquet	Kudos granola bar	
Replacement (Image present points to an absent image)	Silk soy milk	Welch's juice	Canadian magazine industry Sunny Delight	

**Figure 1.21.** Taxonomy of rhetorical operations (Phillips and McQuarrie 2004: 116).

Furthermore, as Mick and McQuarrie emphasized in a paper that appeared in Scott and Batra's collective edition *Persuasive Imagery* (2003),

the point to be emphasized is that when a research approach focuses primarily on the response of the human system, with or without an emphasis on personal or situational moderators, it tends to pay relatively less attention (if any) to differentiations within the set of visual elements. In contrast, the distinctive contribution of rhetorical and semiotic approaches is precisely to deepen our understanding of how best to parse and comprehend the role of particular visual elements within the ad system. Rhetoric and semiotics are text-centered disciplines (McQuarrie, 1989; Mick, 1986). As such, they make relatively simple and straightforward assumptions about the human system, concentrating instead on the development of elaborate structures that can be used to differentiate types of visual content in advertisements. (Mick and McQuarrie 2003: 192)

This crucial comment which evinces a latent structuralist scientific attitude, largely informs the authors' ongoing contributions to rhetorical research in advertising. Consequently, the authors make a call for a return to the text, as the province of rhetoric and semiotics which, coupled with ongoing advances in consumer research concerning how ads are processed, may yield a rich picture of how ad signs signify.

Scott's article on advertising visual rhetoric (1994) is also important, not only because it raises the recurring question whether there are inherent differences between visual and verbal signs, thus mandating a bespoke visual rhetoric (which, in a sense, matches Forceville's approach), but in raising style to the forefront of attention as a key organizing principle among various advertising texts. As mentioned in the context of criticisms against Floch's reading of visual advertising expressive units, the application of the narrative schema typologies adopted from Greimas and bequeathed to Greimas from Propp is not straightforward in advertising discourse. Narrative schema typologies as depth structure organizing principles relative to surface discourse must be reviewed in the light of distinctive stylistic typologies of advertising texts. Scott's main argument consisted in separating radically the function of advertising pictorial signs from any iconic dimension. Moreover, Scott argued for the reconstitution of pictorial signs' signifying function, and by implication the rationale of their ordering, to the symbolic dimension (tacitly applying Peirce's tripartite distinction of signs into symbols, icons and indices) that is governed by convention. Her approach is in line with Eco's conventionalist perspective of iconicity, as previously laid out. Mannerism in terms of a visual's color gradation/saturation and visual elements' arrangement combine with normative expectations on behalf of the audience and the intended effects behind the elements' rhetorical configuration. "Through variations in the selection of viewpoint, style and context, as well as through references to or interactions with other texts and systems, these images become capable of highly sophisticated rhetorical tasks" (Scott 1994: 264).

Despite the fact that ad decoding is laden with high degrees of subjectivism<sup>43</sup>, based on the reader's cultural repertoire, intentions, experience and that, especially in the case of pictorial signs, it is impossible to coin an exhaustive set of configurational rules, yet it is possible to systematically describe (and in part admit of a relative prescriptive status as part of a dominant code) certain stylistic manipulative devices. Scott attempts to provide generic guidelines or key variables on which stylistic decisions are usually and hence *must* be made, however these do not constitute a theory of visual rhetoric, but empirical stylistic guidelines. Scott continued to cling to her initial argumentation in the review of rhetorical semiotic approaches that appeared in the collective work *Persuasive Imagery*, by avowing that "although the system remains pictorial, it is no longer based on resemblance but on shared cultural understanding or convention" (Scott 2003: 20).

While pursuing a more holistic visual rhetorical approach to advertising signification (and the same holds for Forceville who addresses multimodal advertising discourse alongside the entire spectrum of functions in Jakobson's communication model), she points

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<sup>43</sup> "Apprehending and interpreting stylistic characteristics of this sort depend heavily on the ability and skill of the interpreter" (McQuarrie and Mick 2003a: 195)

out that “historical–contextual analysis of the relationship between a visual and its context is conducted in order to identify the forces that contribute to, or work against, a visual’s purpose. One consults external sources in search of information about the rhetor, the audiences exposed to the visual, and the persuasive forces, including other rhetorical messages, operating on the visual” (Scott 2003: 34), thus laying claim to extra-textual and inter-textual forces operative in a particular visual text or elements of codes, in Eco’s terms. In marketing terms, such a holistic outlook to visual semiosis attains to address competitive dynamics, but also elements of the external marketing environment that are crucial in order to make sense of the selection and combination of visual elements.

As noted in the introduction to this Section, rhetoric related marketing advances have not been keeping pace with advances in the fields of visual and film semiotics. Groupe  $\mu$ ’s attempt to coin a new general rhetoric that appeared in the early seventies, as a unique blend with semiotics, was met with enthusiasm from academic circles. *General Rhetoric* (1970) was succeeded by an industrious study in the field of visual rhetoric that spawned the *Traité du Signe Visuel* (1992) which put the visual sign in perspective under the rubric of a theory of visual rhetoric, informed by structuralist semiotics. This visual rhetorical approach was coupled with refined argumentative excursions into psychological perspectives about the formation of visual perception.

Groupe  $\mu$ ’s approach is relevant, not merely from a taxonomic point of view regarding the new criteria that were propounded for classifying rhetorical operations, but also from a conceptual point of view. In the ensuing paragraphs aspects of Groupe  $\mu$ ’s theory of visual rhetoric will be displayed and its potential applicability to the offered structuralist rhetorical semiotic approach to brand equity and the multimodal ad filmic text as its key source will be discussed. Let it be noted that the main field of application of Groupe’s approach was the static picture and not the ad filmic text, which does not mitigate the theory’s mutual applicability to both textual forms (certainly with the requisite adjustments).

According to Groupe  $\mu$  (1992: 257), the materialization of a complete program of a rhetoric of visual messages on the grounds of a general rhetoric necessitates a procedure that consists of the following steps:

1. Elaboration of rules for segmenting the unit(ie)s that make up the object of rhetorical operations on both iconic and plastic levels.
2. Elaboration of rules for the rhetorical reading of these énoncés.
3. Description of the rhetorical operations that may be encountered in these énoncés.
4. Description of the different possible relations between perceived and conceived degrees that will result in a taxonomy of figures.
5. Description of the effects of figures.

Earlier in this Section, in the context of discussing Forceville's arguments against Durand, the issue of whether a set of new rhetorical figures is called for or a redefinition of existing ones in the light of visual signs was raised. Durand evidently opted for a modification of the definitions of existing tropes, as pointed out. Groupe  $\mu$  opted for both options.

Starting with their groundwork *Rhétorique Générale* (1970), a new meta-typology *qua* operations of rhetorical transformation was furnished, under which rhetorical figures were classified, viz., metaplasms, metataxes, metasemes, and metalogisms. Each metabole or figure is also categorized into one of four different linguistic operations: suppression, addition, suppression-addition, and permutation. In the second treatise (1992), Groupe  $\mu$  further qualified the operations of adjunction, suppression, substitution in the context of iconic, plastic and icono-plastic signs into the modes of in absentia conjoint (IAC), in praesentia conjoint (IPC), in praesentia disjoint (IPD) and in absentia disjoint (IAD).

In praesentia denotes the co-presence of two types in a visual sign, whereas in absentia the fact that none of these types operates autonomously in the sign's meaning. Thus, (IAC), "the most radical in the series" (Groupe  $\mu$  1992: 274) denotes that two entities are completely substitutable at the same place of the message (énoncé); (IPC), or 'interpenetrations', that two entities occupy the same place in a message, but are partially substitutable; (IPD) that two entities occupy different positions, without substitution; and (IAD) that only one entity is manifested, the other being external to the message, yet projected onto it.

In terms of the classification put forward in the first treatise (1970), metaplasms are figures that act on phonemic or graphemic aspects of words. Indicative examples of metaplasms by rhetorical operation are paronomasia and alliteration (adjunction), apocope and aphaeresis (suppression), calembour and neologism (substitution) and palindrome, anagrammatism (permutation) (cf. Section 2.3.5 for further elaboration). Metataxes are figures that act on phonemic or graphemic aspects at the level of the sentence (even though boundaries between between metataxes and metaplasms are not clear cut; Groupe  $\mu$  1970: 54). Indicative examples of metataxes are polysyndeton, parenthesis (adjunction), ellipsis, asyndeton (suppression), chiasmus, anacolouthon (substitution), tmesis, hyperbaton (permutation). Metasemes are figures that replace one sememe for another, thus resulting in replacements of semes (or elementary units of signification; Groupe  $\mu$  1970: 94<sup>44</sup>,

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<sup>44</sup> "Word (as the lexeme is the minimal unit of discourse) is a collection of semes (minimal units of meaning) which may be either nuclear or contextual, while their ensemble producing an effect of meaning or sememe" (Groupe  $\mu$  1970: 94). Note that Groupe explicitly states on the same page that they are not using Greimasian terminology in a systematic fashion, a comment that may be interpreted as potentially distorting with regard to the conceptual and methodological consistency of the propounded rhetorical typology. Furthermore, the definition of sememe as effect of meaning deviates from the Greimasian definition, according to which the sememe is the contextually enriched semantic content of a lexeme.

101, in line with Greimas's [1966] definition- see Section 1.5). They affect primarily the plane of content or the signified. Examples of metaseemes are synecdoche, antonomasia (adjunction), metonymy, metaphor in absentia (substitution), while there is no known figure at the level of permutation. Metalogisms are figures of thought that modify the logical value of sentences. Examples of metalogisms are repetition, pleonasm (adjunction), litotes (suppression), allegory, parable (substitution) and logical inversion (permutation).

Groupe  $\mu$ 's contribution to rhetorical semiotics, though, is not exhausted in the provision of new classification criteria and the redefinition of rhetorical operations. Their semiotic rhetorical theory responds, on the one hand, to the above pointed limitations of rhetorical research in the advertising related literature which allegedly is confined in the plane of expression, by opening up the analytical scope to the plane of content. On the other hand, it relativizes the function of rhetorical figures' 'artful deviation' which lies at the heart of Mick and McQuarrie's, Scott's, Phillips's definitions of rhetoric, by introducing a sharper distinction between general (or absolute) and local (or relative) degree zero of signification, whereby rhetorical deviations may be gauged (see Section 1.6).

Whereas deviation by the aforementioned authors in the consumer research literature is deemed as such by comparison to expectations embedded in some sort of generically conceived natural language, for Groupe  $\mu$  deviation is a highly situational phenomenon. Hence, general or absolute degree zero as an a-contextual, non-rhetorical figurative level is an ideal. What is operative on a practical level is a local or relative degree zero of configuration which may be discerned by examining the context of a message.

## 1.4 Communication as the locus of manifestation of brand meaning

### 1.4.1 Introduction

The aim of this Section is to situate the preliminary guidelines for the construction of a semiotic approach to brand equity and the ad filmic text as its key source in the wider communicative process with an emphasis on a text's encoding which constitutes the focal point of this book. At the same time, it aims to further elaborate on how brand meaning is generated from a structuralist semiotic point of view, by allusion to key conceptual approaches to the communication process that have been voiced in the structuralist semiotic tradition.

Eco's fundamental premise that there is no signification without communication is taken on board, and it is deemed to be particularly salient in the scrutinized sign-system of brands, where brand communications are of paramount importance in building and maintaining brand equity. This Section explores the construction of signification through communication by recourse to models that have been furnished by seminal authors in the structuralist semiotic tradition, starting with Jakobson's model, not only because of the influence it has exerted on later authors in structuralist semiotics, but also because of its particular stress on the notion and process of encoding.

The exposition proceeds with an overview of Peirce's communication theory. Although Peircean semiotics are not adhered to in this book, the inclusion of Peirce's approach to communication is deemed mandatory as a precursor to Jensen's hybrid sociosemiotic/Peircean approach to communication which follows next. The merits of including Jensen's approach to communication lie with his combination of the binarist with the connectionist perspectives. This reading is salient from a semiotics of brand equity point of view, insofar as it addresses how brand meaning is shaped in consumers' memory in the form of an associative structure of nodes and links.

Pursuant to the display of Jensen's approach, Eco's theory of communication, consisting of an interplay between codes and signs is illustrated. As already hinted in Section 1.1, Eco's Code theory is conceptually relevant for this book as a complement to the structuralist conceptual kernel, as it affords to put in perspective how cultural aspects interact with a purely immanentist structuralist approach to brand meaning, but also insofar as it constitutes an essential complement for understanding and operationalizing Groupe  $\mu$ 's notion of degree zero. Whereas Greimas's point of departure in his metalinguistic account of the formation of elementary structures of signification was the lexicon, for Eco the point of departure is what he calls the universe of the encyclopedia. The key points of differentiation between these two

structuralist approaches have a direct impact on the way whereby a semic micro-universe (Greimas 1966: 127) is organized and semantically invested, as well as on how the various multimodal elements of signification across the trajectory of signification interrelate and interact.

The saliency of Eco's code theory as a complement to the structuration of signification, is partially at odds with Greimas's resilience towards the information theory inspired notion of code, given that Greimas has employed the notion of 'social code' in his analysis (see Greimas 1983). In this Section the focus lies with defining the notion of code as meticulously as possible, while pointing out its relevance to the constructionist epistemological approach adopted in this book. Further qualification of the constructionist rationale that underpins structuralist semiotics is furnished by allusion to key structuralist semiotic models of communication, encompassing Greimas's theory of participatory communication which constitutes an elaboration of the key premise laid out in Section 1.1 that signification inheres in the text. Furthermore, as Greimas contends, "the structures of signification are manifested in communication [...] The signifier is reunited with the signified in the communicative act" (Greimas 1966: 30). This structuralist approach is augmented by allusion to post-Greimasian structuralist models of communication, yielded by Rastier, and Hetzel and Marion, among others.

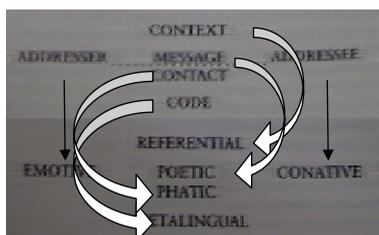
This Section concludes by pointing out how rhetoric contributes to an understanding of the process of communication from a constructionist point of view, by drawing largely on Perelman and Olbrecht-Tyteca's notion of communion, which resonates Greimas's notion of participatory communication, while displaying some of the rhetorical techniques that are conducive to the construction of an audience as text.

#### **1.4.2 Jakobson's communication theory**

Roman Jakobson may be credited as the forerunner of modern communication theory, at least regarding coherent attempts at formalizing the relationships of key terms in a communicative process. Even though his communication model was initially formulated against the background of the poetic text (cf. Waugh 1980), it is applicable not only in various literary genres, but also in a vast array of corpuses.

Jakobson's communication model consists of six basic 'constitutive factors', viz., the addresser, the addressee, the message, the code, the context, and the contact. These factors interrelate and inter-operate as follows:

The addresser sends a message to the addressee. To be operative the message requires a context referred to (“referent” in another, somewhat ambiguous nomenclature), seizable by the addressee, and either verbal or capable of being verbalized; a code fully, or at least partially, common to the addresser and addressee (or in other words, to the encoder and decoder of the message); and, finally, a contact, a physical channel and psychological connection between the addresser and the addressee, enabling both of them to enter and stay in communication. (Jakobson 1985: 149-150)



**Figure 1.22.** Jakobson's communication model (Jakobson 1985: 154).

To each communicative component Jakobson ascribes a communicative function, as follows:

Context= referential, denotative function

Addresser= emotive, expressive function

Addressee= conative function

Contact= phatic function

Code= metalingual function

Message= poetic function

Context is coupled with the referential or denotative or cognitive function; the addresser with the emotive or expressive function, responsible for producing an impression, whether true or feigned. The emotive stratum in communication is manifested by interjections which differ from referential language due to their sound patterns (e.g., peculiar sound sequences) and syntactic role, whereby they may be translated into sentences (e.g., a knock on the door translated into “Hi, can you let me in?” or “I hereby declare my intention of being invited to your home”). Jakobson insists that the emotive aspect is not an addendum to the semantic dimension of a message relating to its mode of utterance, but an instrumental semantic feature. The addressee is coupled with the conative function, while contact is coupled with

the phatic function. Code is coupled with the metalingual function, denoting the lexical universe that binds addresser/addressee in a relationship of mutual understanding. Finally, message is coupled with the poetic function of language, which is not restricted to the literary genre of poetry, as might be intuitively perceived, but “by promoting the palpability of signs, deepens the fundamental dichotomy of signs and objects” (Jakobson 1985: 153). For example, the rhetorical scheme of paronomasia is a representative example of the poetic function, where an adjective is selected among a set of synonyms or non-synonymous alternative predicates for the sheer reason of a presumed stylistic fit with the subject of whom it is predicated.

In the above example, Groupe  $\mu$ 's (1970: 23) substitution of Jakobson's poetic function with rhetorical function<sup>45</sup> assumes a distinctly exemplary character. Barthes (1977: 179-189) in his essay *The Grain of the Voice* made it clear that sense is occasionally the outcome of the sheer pleasure derived from stylistic surface effects of the text, such as the tone of voice. I shall return to this discussion in Section 1.5.

Jakobson (1985: 146) points out that the poetic function projects the principle of equivalence from the axis of selection (i.e., the paradigmatic axis) to the axis of combination, a function also encountered, as he stresses, in advertising discourse, albeit with less formal constraints than in standard poetic language. A poem is a “[...] structural whole and the basic task is to reveal the inner [...] laws of this system” (Jakobson, quoted in Waugh 1980: 62). However, certain structuralist principles apply to both discursive modes, while learnings about the structuration of poetic discourse may be fruitfully applied to advertising discourse. Jakobson's (1985: 167) remark that “in poetry not only the phonological sequence, but in the same way any sequence of semantic units strives to build an equation. Similarity superimposed on contiguity imparts to poetry its thoroughgoing symbolic, multiplex, polysemantic essence” resonates the contiguous syntagmatic surface structural play of multimodal semantic units in an advertising text, by virtue of which a semiotic depth structure may be reconstructed, as will be further elucidated in Section 1.5. “This propensity to infer a connection in meaning from similarity in sound illustrates the poetic function of language” (Jakobson, quoted in Waugh 1980: 70). “The poetic function projects the principle of equivalence, which belongs to the selection axis, onto the axis of combination. In other words, in the poetic function, equivalence is promoted to the rank of constitutive procedure of the sequence” (Ricoeur 1975: 169).

None of the above functions determines signification in a standalone fashion in a communicative predicament, but it is “the relations between the major functions which are relevant, rather than any absolute and isolationist definition of any particular function”

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<sup>45</sup> Klinkenberg reverted to this parallel in *Le Sens Rhétorique* (1990: 112).

(Waugh 1980: 59). Waugh further illustrates this standpoint with reference to the distinction in speech-act theory (Austin 1961, Searle 1969) between internal sentential structure and usage. For example, the sentences 'it's cold in here' and 'please close the window' have different functions, on a first reading, insofar as the former is a declarative sentence of a referential function, whereas the latter is an imperative sentence of a conative function. However, in certain situations the former sentence may have a conative function as an elliptical sentence in a presumed contiguous string of sentences starting with 'it's cold in here', followed by 'cold air is entering through the window' and ending with 'close the window'. The level of substitutability of the following sentences by the initial one depends on the shared code (i.e., level of implicitness operative in a language), the context (e.g., preceding sentences), as well as on the kind of relationship between addresser and addressee (i.e., level of intimacy). Waugh also stresses that rhetorical schemes and tropes become the major semantic relations underlying a poetic text, a principle that is operative in this book. Additionally, the argument pertaining to the overdetermination of the referential by the poetic function in an autoreferential relationship of sheer contiguity among syntagmatically ordered signs, in the context of a poetic text, is particularly relevant for the organization of an advertising text's surface discourse. "In poetry the internal relationships of the component parts are far more significant than their external references" (Lodge, quoted in Waugh 1980: 68). This principle is fundamental in structuralist semiotics, where "relations are primordial; terms are never more than the points at which relations intersect" (Floch 2001: 145).

Eco (1972: 237) exemplifies how Jakobson's functions operate in the advertising message in the following way: "The referential function (e.g., detergent X contains little blue grains); the phatic function (e.g., during winter, just like during summer, women are loyal to RTL); the metalinguistic function (e.g., whoever says Radio, says Radiola); the aesthetic function (e.g., *Omo est là, la saleté s'en va*)". Pinson (1988: 7) outlines the usefulness of Jakobson's communication approach for advertising planning as follows:

The conative and referential functions are particularly important in marketing where producers and sellers are attempting to segment their potential markets by creating unique images for their products and intended product users. Advertisers have often been accused of neglecting these marketing objectives in their attempts to capture the audience's attention (phatic function) or to produce autotelic messages (poetic function), i.e., the message has no other function beside itself. The sixth function, the metalinguistic, corresponds to communication strategies where advertisers try to install a code of communication between themselves and their customers.

### **1.4.3 The process of encoding**

Having, thus far, provided a sketchmap of Jakobson's communication model, let us further explore the meaning of 'encoding', as well as explain its centrality in the research project at hand. Meyers (1969: 519) contends that "the first step in communication is to transform an idea into a set of symbols that may be interpreted; the addresser converts his idea into a message. Call this process encoding [...]". Thus, encoding may be taken to signify the admixture of a message and a Code or the leverage of an idea by drawing on a Code and its transformation into a message. In the context of brand language, insofar as ad expressive elements are responsible for furnishing brand meaning and by implication long-lasting brand-related associations, an account of how ad expressive elements are transformed into associations at the very initial encoding stage of a brand text is called for. This web of associations must be foreseen and planned from the very first phase of encoding a brand with values, as a reflection of its benefits stemming from attributes with a long-term orientation, coupled with specific guidelines and a rationale for carving these values in concrete advertising texts. "It is important to incorporate from the start the higher levels of meaning that are intended to attach to the brand in the longer term" (Kapferer 2008: 56).

### **1.4.4 Peirce's theory of communication**

Although this book does not pursue a Peircean approach, a rough outline of Peirce's theory of communication constitutes a stepping stone to the hybrid sociosemiotic/Peircean theory of communication put forward by Jensen, as will be illustrated in Section 1.4.5.

Peirce's theory of signs, even though not coupled explicitly with a theory of communication, has been reconstructed by Bergman (2009) alongside communication theory lines.

Building on Peirce's theory of interpretants, communication could be schematically conceptualized in terms of three kinds of significate outcome: the intentional interpretant (II) that is a determination of the utterer, the effectual interpretant (EI) that is a determination of the interpreter and the communicational interpretant (CI) that is a determination of the "common mind" or the 'commens'. (Bergman 2009: 138)

Communication, according to Peirce, may only take place against a common experiential background, or collateral experience, as he terms it, between sender and receiver and a

common cognitive platform, whereby objects are perceived in the same fashion. This epistemologically preconditioning commens precedes the sign by virtue of which an object comes to be known. In line with the above reformulation of the relationship between sign and object, Peirce redefines the physically causal chaining between object and index according to an experiential causality. "I have defined an index or indication as a sign by virtue of physical connection. Experiential connection would be more explicit, for I mean by physical connection that the sign occurs in our experience in relation to the when and where of the object it represents" (quoted in Bergman 2009: 143). Signs may not properly relate in a standalone fashion between a discourse and the world to which they refer. However, this does not imply that collateral experience may close this epistemological gap, whence stems a fundamental indeterminacy which is accounted for by Peirce's logic of vagueness. According to this logic, Peirce traces three major causes of indeterminacy, according to Bergman. First, indeterminacy emerges due to the impossibility of communicating feelings unequivocally, insofar as, based on his principle of firstness, secondness, thirdness, feelings are firsts, whereas their external signs are thirds. Secondly, indeterminacy emerges as an antecedent of the signs used, which constitute by default interpretants, without necessarily ending in a final interpretant (which would be assimilated to what Peirce calls paradoxically a 'virtual resolve'). Third, the commens' boundaries are fuzzy due to variations in experiential backgrounds (a point that lends further credence to the argument raised earlier about cognitive experiential domains; cf. Section 1.2.5).

Furthermore, Peirce draws a sharper distinction between three types of indeterminacy, viz., ambiguity, indefiniteness and generality. "Indefiniteness entails that the sign allows for a great multitude or a continuum of possible intended interpretations; ambiguity implies doubt between two or more clearly distinct alternatives" (Bergman 2009: 150). Indefiniteness, according to the Peircean pragmatic perspective, may not be judged as such in disregard of actual or possible employments of a sign. Thus, disambiguation in communication is an ongoing effort, depending on the context of sign use and the intentions of senders and receivers in a communication predicament. Last, but not least, Peirce furnished a unique perspective on information (see Nöth 2012), which he denoted by using the equation "breadth x depth = information", where depth stands for the predicates or the consequences of a sign and breadth for the range of subjects of which an utterance may be affirmed (cf. Bergman 2009: 151,160).

#### 1.4.5 Jensen's sociosemiotic/Peircean theory of communication

Jensen (1995) offers a complementary approach to Bergman's concerning the reconstruction of Peircean semiotic theory with view to accounting for communication phenomena, with a more focused orientation towards mass media. His account draws primarily on the threefold Peircean classification of the interpretant into immediate, dynamic and final, which is further qualified by recourse to a sharper distinction between emotional, energetic and logical interpretants, while the focus shifts to the effects of communication. In greater detail, Jensen (1995: 24) assimilates the immediate interpretant to the structural meaning of media discourse or the meaning that is expected to be produced (from a brand equity perspective I would add the intended brand meaning as encoded in a brand positioning statement). The dynamic interpretant is tied up with the actual meaning produced by a sign on an interpreter and the final interpretant denotes the effect of the sign on any interpreter should its full effects be materialized.

Jensen (1995: 179) contends that "it may be possible to arrive at a semiotic typology that is premised on an ontology of distributed relational realism, as suggested by the network models and the domain-specific reconception of Firstness, Secondness, Thirdness". The ontological underpinnings of this tentative constructionist approach have been contested in Section 0.2, as will be further argued in Section 1.5. Furthermore, Jensen conceives of communication messages as interpretative constructs or interpretants, in line with Peirce, which he translates into networks of interpretants or products of Thirdness. Signs "are not driven exclusively bottom-up by raw data or, in Peircean terms, by an unmediated object (Secondness), nor are they driven entirely top-down by an explicit procedure as laid out in discrete signs (Firstness). Audiovisual communication, thus, provides a test case for further research into how different types of signs interact in particular communicative practices" (Jensen 1995: 178).

The salience of Jensen's hybrid sociosemiotic/Peircean theory of communication for this book lies with integrating a connectionist outlook in his approach which, as explained in Section 1.1, underpins a brand knowledge structure made up of associative networks. Let us proceed with illustrating the fundamental principles of Jensen's approach, while pointing out their relevance to the project at hand.

"Connectionism, being an important recent development in the field of cognitive science and psychology has reconstructed the interrelation between mental representation and behaviour" (Jensen 1995: 163). The connectionist rationale is not new. It dates back to Quillian's model Q, as recast by Eco, and is antedated by Porphyry's trees (cf. Eco and Paci 1983: 221-226).



monoplanar. A connectionist model consists of biplanar relations among elements from the two planes. Even though Jensen cites Eco's passage from *Theory of Semiotics* concerning the game of interconnections produced when lexemes are brought into contact with their respective sememes, by not addressing the different levels on which lexemes and sememes function (i.e., surface versus depth grammar), the critical difference between plane of expression and plane of content is suppressed. Jensen correctly claims that meaning is that configuration of relations, but does not further qualify what these relations are or why such relations do not pertain to the distinction between the two planes.

Nevertheless, Jensen accomplishes a significant speculative stride in combining the Greimasian binarist with the Peircean interpretivist perspectives in the organization of a semantic universe, while enriching them with an associative/connectionist rationale.

#### **1.4.6 Eco's code theory**

For Eco, there is no signification without communication. His theory of communication that was laid out in his *Theory of Semiotics* (1976) comprises two conceptual pillars, the theory of codes and the theory of sign-production. He identifies communication with the theory of sign-production and signification with the theory of codes (Eco 1976: 4). Codes and signs are interdependent and may not be approached independently of each other. Therefore, a theory of signification, for Eco, is inextricably linked with a theory of communication. "Codes provide the rules which generate signs as concrete occurrences in communicative intercourse" (Eco 1976: 48). "The whole of culture should be studied as a communicative phenomenon based on signification systems" (Eco 1976: 22). Culture, a multifariously defined concept, has been defined by Umiker-Sebeok (1977: 122) as "a universe created by a plurality of interacting and mutually supportive sign systems".

Throughout his *Theory of Semiotics* Eco employs the Hjelmslevian tetradic semiotic model (cf. Section 1.5.2; occasionally reduced to a dyadic form as a distinction between planes of expression and content), by equating signs with sign functions, connecting two functives, viz., content and expression.<sup>46</sup> "A sign is everything that, on the grounds of a previously established social convention, can be taken as something standing for something else" (Eco 1976: 16). Correlations between the two planes are a matter of inferential probabilities.

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<sup>46</sup> Hjelmslev's model is tetradic insofar as he allocates two additional planes, one to each correlate of the dyad, viz., that of form and that of substance. Hjelmslev's plane of expression corresponds to Saussure's signifier, whereas plane of content corresponds to signified (see section 1.5).

Code in Eco's theory designates the 'cultural glue' that unites sign-vehicles into cultural units. "A code is 'a system of rules given by a culture' " (1968: 130, 134)" (Nöth 1990: 211). Despite the fact that no coherent definition of code is offered throughout the *Theory of Semiotics*, while the concept is constantly elaborated as the argumentation progresses through various areas of research within the general field of semiotics, certain definitional patterns allow for a more or less clear exposition.

"A code is a set of signals ruled by internal combinatory laws or a syntactic system, a set of notions, a semantic system, a set of possible behavioral responses" (Eco 1976: 36-37). Eco embarks on the definitional journey of the code<sup>47</sup> by opening it up to all aspects of a message's transmission process, spanning an initial state of a set of signs as a semantic system and the explicit or tacit rules allowing for the combination of sign vehicles into meaningful gestalts. By virtue of the code's all-encompassing nature, "one can thus alter the structure of both the content and the expression system, following their dynamic possibilities, their combinatorial capacities- as if the whole code by its very nature demanded continual reestablishment in a superior state, like a game of chess, where the moving of pieces is balanced out by a systematic unit on a higher level" (Eco 1976: 161). "Codes are human inventions, designed to create order where chaos might otherwise reign" (Hurwitz 1995: 66). However, such an all-encompassing definition risks meaning nothing or at least not being operationally useful, while being reducible to stating the obvious.

A preliminary qualification regarding the meaning of Code is yielded by Eco by differentiating between 'Code' *simpliciter* and 'system-codes' or 'subcodes' (henceforth denoted as 's-codes'). "An s-code is a system of elements, such as syntactic, semantic and behavioral; a code is a rule coupling the items of one s-code with items of another" (Eco 1976: 37-38). In *La Structure Absente* he also refers to 'code' (simpliciter) as Hyper-code (Eco 1972: 111; he also employs the descriptor 'Ur-code' in the same work [1972: 203], which was not operationalized in the *Theory of Semiotics*).

In order to render the nature of the s-code more concrete interpretatively, let us take for example the s-code or the consumptive occasion of family dinner table (see Kehret-Ward 1987 for antecedents in syntactic approaches to product use). A dinner table is an s-code, there is a manifest syntax (ordering of spoons, forks, knives, plates, seats) that signifies an

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<sup>47</sup> Eco in *La Structure Absente* (1972: 236) qualifies the notion of Code in the context of advertising communication alongside iconographic codes, codes of taste, rhetorical codes, stylistic codes. In a *Communications* article antedating his *Theory of Semiotics*, Eco (1973) distinguished amongst ten typologies of Code pertaining particularly to the iconic sign, viz., "(1) **perceptive codes** (the domain of the psychology of perception); (2) **codes of recognition** (culturally disseminated taxonomies); (3) **codes of transmission** (the dots of a news photo, the scan lines of a televisual image); (4) **tonal codes** (connoted elements having to do with stylistic convention); (5) **iconic codes** proper, subdividable into (a) figures, (b) signs, and (c) semes; (6) **iconographic codes**; (7) **codes of taste and sensibility**; (8) **rhetorical codes**, subdividable into (a) figures, (b) visual premises, and (c) visual arguments; (9) **stylistic codes**; and (10) **codes of the unconscious**".

intra-familial bonding occasion as consumptive occasion and certain modes of comportment of the participating subjects towards the elements of the syntax. Based on Eco's theory, this is a cultural unit. It is an elementary unit of analysis insofar as it is self-subsistent, with particular combinatorial rules and semiotic boundaries. Hence, if someone danced on the table instead of eating a lamb-chop (assuming that lamb is on the menu), he would not be perceived as partaking of the s-code called dinner. If the forks were placed in the vase, they would still not be perceived as parts of the syntax of the dining occasion. The incidence of a set of plates on the dinner-table is not per se suggestive of an instance of the dinner table's s-code. Rather, the s-code is the plenum of the (i) individual sign-vehicles (ii) the tacit rules for their ordering (iii) the manifest syntax of their ordering (iv) the pre-reflective, automatic comportment of the participating subjects towards the requirements and background expectations of the occasion that confer to this semantic system the character of an s-code. This set of background expectations also justifies Eco's assertion about the 'givenness of the code' which might as well be rendered as a pragmatics of the code, as a matter of learning and enculturation, rather than a matter of inherent semantic properties of elementary signifying units.

"S-codes are systems or structures that can also subsist independently of any sort of significant or communicative purpose" (Eco 1976: 38). It is a relational concept "which appears only when different phenomena are mutually compared with reference to the same system of relations" (Eco 1976: 38). These systems are usually taken into account only insofar as they constitute one of the planes of a correlational function called a 'code'. Through this distinction between code (simpliciter) and s-codes, Eco seems to be suggesting that the former is some sort of overarching *Ars Combinatoria* or principle of general commutation that allows for multiple disjunctions, conjunctions, intersections among the various s-codes. "A semiotics of the code is an operational device in the service of a semiotics of sign production" (Eco 1976: 128). "Codes provide the rules which generate signs as concrete occurrences in communicative intercourse" (Eco 1976: 48), "the conditions for a complex interplay of sign functions" (Eco 1976: 57).

Insofar as signs by themselves do not signify (at least in the context of commercial discourse, in which brand equity is situated), unless they are conceived of as parts of one or various s-codes and given that s-codes consist of combinatorial rules for the production of signs, we may infer that signs constitute combinatorial entities. In order to render the notion of code more operationally concrete and relevant in the context of a semiotics of brand equity, allusion to the derivative notions of overcodedness, undercodedness and extracodedness is of particular interpretative value.

Overcodedness is tantamount to the closure of meaning or to the maximally elaborated coded interpretation of a constellation of signs. "The operations of

overcodedness, when completely accepted, produce an s-code. In this sense, overcoding is an innovating activity that increasingly loses its provocative power, thereby producing social acceptance” (Eco 1976: 134). Overcodedness is a necessary condition for the recognition of the interpretative stability of sign-constellations. It operates as a stabilizing social force or a dominant social logic.

“Undercoding may be defined as the operation by means of which in the absence of reliable pre-established rules, certain macroscopic portions of certain texts are provisionally assumed to be pertinent units of a code in formation, even though the combinational rules governing the more basic compositional items of the expressions, along with the corresponding content units remain unknown” (Eco 1976:135-136).

Extra-codedness lies in between over and undercodedness and includes the extra semiotic and uncoded determinants of an interpretation. The as yet unfamiliar to a code elements are potentially inscribed in a given code (or manage to institute a wholly new one) primarily through a play of inferential probabilities which correspond to the logical operation of abduction. “Abduction represents the first step of a metalinguistic operation destined to enrich a code” (Eco 1976:132).

Continuing with the example of the family dinner, dancing on the table may initially seem awkward. However, upon the inscription of a set of gestural signs in movies or ad films, a certain sort of familiarity of the representation is established. Early-adopters of cultural insignia may try this at home, thus attaining to institute this sign-vehicle in the constellation of signs making up the s-code of the family dinner (perhaps as an indication of a special achievement to be shared with the rest family members or as a ritual of passage). In fact, a genealogical approach to cultural practices (cf., for example, Van Leeuwen and Kress 2001: 36-40) would surely point to such instances of extra-codedness where what initially appeared as alien to an embedded cultural practice became its entrenched component. Let us not forget that repetition lies at the heart of a code’s coding.

Extra-codedness is a necessary condition for brand meaning enrichment. It may be claimed that it occurs as an initially destabilizing social force or an emerging supplement to an existing social logic which is necessary for innovation, brand stretching, the invention of new ad texts and the sustainability of brand equity.

Metz adapts the distinction between codes and subcodes, while drawing sharper distinctions, viz., between system and code and between codes of expression and codes of content. Let us display these subtle nuances on Code theory furnished by Metz, while pointing out their usefulness for the interpretative focus of this book. “Every code is a system, and every message is thus a text. But the inverse is not true, and certain systems are not codes but singular systems (despite their systemic nature, they involve only a single text); and certain texts are not messages but singular texts: they constitute the single manifestation

of a system, not one of the multiple manifestations of a code" (Metz 1974: 75). Metz's definition of the code as a principle of textual coherence is in line with Eco's notion of code as combinatorial rule. However, in the specific case of the cinematic film (in which case Metz developed a lengthy argumentation why cinematic language is not the same as filmic language that lies beyond the scope of this book<sup>48</sup>), code may concern various aspects, ranging from a generic cinematic language perspective of film genres and particular filmic textual codes to production codes that permeate genres (e.g., shot / reverse shot), such as fantasy films (Fowkes 2010) and thrillers (Rubin 1999). Regardless of the angle from which the notion of code is approached "a code is a system which is valid for several texts" (Metz 1974: 76).

The difference between sub-codes and code, for Metz, is primarily one of mutual exclusivity. For example, within the context of a filmic text one may opt for different lighting and montage techniques (cf. Section 2.3.6). However, the rationale of each shot or sequence mandates that a particular combination of such techniques is selected among a set of alternatives. The code regulates which sub-codes will be selected and combined in each instance of the filmic text (see Metz 1974: 143) and by implication of the ad filmic text. Production techniques affect brand meaning as the sub-codes to which they refer impinge directly on the substance of the plane of expression and by implication on the configuration of the elements of the form of expression (Eisenstein's montage being the most representative example). The subsequent distinction Metz (1974: 246) draws between codes of form and codes of content, which consist in a reduced dyadic form of the original Hjelmslevian tetradic distinction, concern systems of signifiers and signifieds (also see Metz 1971: 502). This further distinction which, as Metz stresses, is a clumsy one, will not be adopted in this book insofar as I find implausible the idea that a system of signification may be conceived in code terms as independent systems of content and expression, rather than commutative relationships among the respective levels of the two planes, as initially conceived by Hjelmslev and later adopted by Greimas. Let us recall that system is a relational concept, hence by default a system of signification implies a relationship between elements from the two planes.

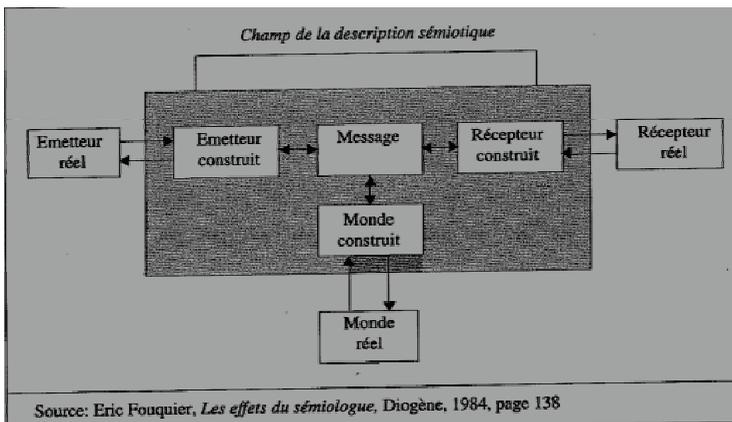
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<sup>48</sup> See Eco (1972: 220): For Metz "the cinematic code is not the same as the filmic one. The cinematic code codifies the faculty of reproducing reality through the medium of cinematic devices, whereas the filmic code codifies communication at the level of rules that are determined by the narrative".

### 1.4.7 Greimas's theory of participatory communication

Just like Peirce, Greimas did not furnish a concise communication model, even though he dwelt on various aspects of communication semiotics (Greimas 1983). However, he did write extensively on communication and in fact communication as process of enunciation is an integral element of his semiotic theory. The model of enunciation was elaborated throughout *Structuralist Semantics, Du Sens I* and *Du Sens II*. A salient facet of what may be called the Greimasian communication model surfaced in *Du Sens II* under the concept of participatory communication, a concept that has gained considerable currency in contemporary marketing communication studies, especially in the face of communicative vehicles, such as social media. In this Section, an attempt will be made at reconstructing Greimas's communication model, in the light of his theory of participatory communication, augmented by psychoanalytic concepts which were integral to the Greimasian notion of object of value.

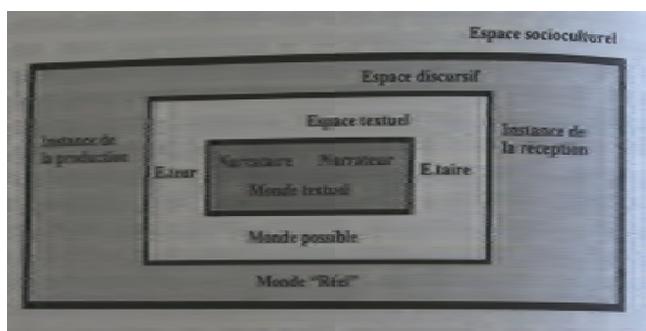
In order to understand Greimas's notion of participatory communication it is necessary to elucidate the fundamental distinction between transcendentalism and immanentism, as defined in his structuralist semiotic approach. The principle of immanence, as already displayed in Section 0.2, is a fundamental epistemological tenet of structuralism (Saussure, Hjelmslev, Greimas) which posits that nothing exists outside of a language as system. What may be known is objects as terms of a language, and not some sort of extra-linguistic referent. As Courtés (1991: 51) remarks, "the referent is the result of linguistic activity". This eminently constructivist rationale is highlighted by Hetzel and Marion (2000) who describe the communication process as displayed in Figure 1.24.



**Figure 1.24.** The structuralist semiotic approach to the communication process (Hetzel and Marion 2000: 135).

This schema represents the manner whereby the semiotician approaches the real. The dividing line between the real and the constructed is clearly drawn. The semiotician does not pretend to be interested in the description of the real, but in that of constructions...Hence, in communication we may conceive a constructed sender and a constructed receiver, but also a constructed world, which surrounds the exchange of messages. In this manner a transition is effected from an ontological to a more constructivist vision. (Hetzl and Marion 2000: 135)

A similar constructivist approach to the formation of the textual relationship between sender and receiver and by extension to the structuration of reality as a text is pursued by Semprini whose enunciation model is exposed in Figure 1.25.



**Figure 1.25.** Semprini's model of enunciation: Possible worlds as a relationship between textual and real worlds (Semprini 1996: 90).

Semprini's model resonates the instance in the Greimasian semio-narrative structural level where signification passes from a plane of virtuality to its actualization (see Section 1.5.3). Thus, the discursively configured 'real world' (or referential illusion<sup>49</sup>, a term adopted by Semprini from Greimas) at the outskirts of the enunciative model constitutes an actualization of the textual possibilities or the 'textual world' embedded in semio-narrative structures.

A given cultural reality or 'the natural world' (Semprini 1996: 92) is an actualization of actantial possibilities. Semprini (1996: 87-110, 236-238) demonstrates the process of transition from virtuality to actualization by allusion to 'real-life stories' hosted in the magazine *Marie-Claire* and how these stories furnish 'models of lived reality', as well as by reference to

<sup>49</sup> Rastier (1989; 2005a) employs the term 'referential impression' (as he deems 'referential illusion' to be pejorative) and ascribes (2001b) to genre the role of a strong normative relationship between signifier and signified. However, this a priori strong normative relationship between genre and sign in terms of the signification of the latter is contestable in the light of Groupe  $\mu$ 's different levels of codedness.

how Benetton leverages existing cultural trends (e.g., abortion or interracial prejudices) and appropriates them in its advertising discourse, while capitalizing on shock tactics in order to transform cultural values into an augmented textual reality. In this manner, as Boutaud (2004: 100) stresses, a bricolage is effected on a world that is already semiotized.

Pasquier furnishes a different outlook on the interaction between possible and actualized worlds in his communication schema, by focusing on the perceptual facets of the 'real world' as the emotive and aesthetic loci where sign-systems materialize on behalf of the receiver.

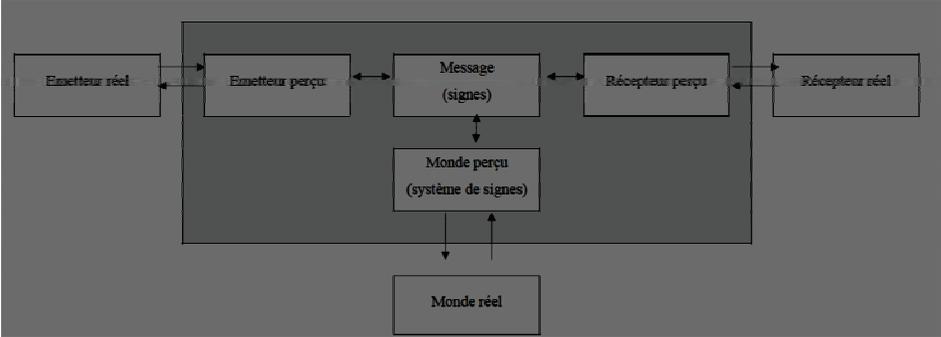
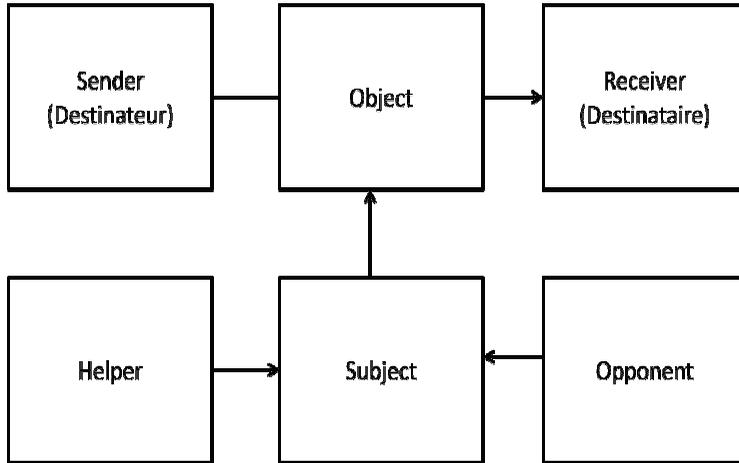


Figure 1.26. Pasquier's model of communication (Pasquier 2005b: 9).

Pursuant to this short detour into Greimas inspired communication approaches, let us now return to the discussion on immanentism, which is essential for understanding how receivers of messages are conditioned textually in the process of enunciation in a participatory fashion.

The level of immanence coheres with the semantic micro-universe as elementary structure of signification (cf. Greimas and Courtés 1979: 181). The internal organization of signification at the level of immanence, from a communication point of view, is knowable as such by the sender (destinateur) who carves or encodes a text. However, it may only be known figuratively by the receiver (destinataire) through manifest discourse. For the receiver, the sender lies at the level of transcendence, insofar as the receiver does not have direct access to the meaningfully organized text at the level of immanence. The receiver may only access the internally coherent text at the level of immanence by participating in the actantial structure posited by the sender. Before proceeding with the argumentation on participatory communication, an outline of the actantial model is required for making sense of the notion 'object of value', in the context of Greimasian theory. The actantial model (Figure 1.27),

introduced by Greimas in *Sémantique Structurale* (1966), constitutes the basis of Greimas's enunciation<sup>50</sup> theory.



**Figure 1.27.** Greimas's actantial model (Greimas 1966: 180).

The actantial model consists of six key actantial figures, viz., sender, receiver, subject, object, helper, opponent.

The actantial model [...] can be used to break an action into six facets or actants: (1) The subject (for example, the Prince) is what wants or does not want to be conjoined with (2) an object (the rescued Princess, for example). (3) The sender (for example, the King) is what instigates the action, while (4) the receiver (for example, the King, the Princess, the Prince) is what benefits from it. Lastly, (5) a helper (for example, the magic sword, the horse, the Prince's courage) helps to accomplish the action, while (6) an opponent (the witch, the dragon, the Prince's fatigue, a hint of terror) hinders it. (Hebert 2011: 71) (see Figure 1.27).

<sup>50</sup> A key difference between dominant marketing communication theory and Greimasian structuralist semiotics consists in the latter's employment of the term *énoncé* (utterance) instead of message, while approaching the process of communication through a model of enunciation<sup>50</sup>. This difference is not only nominal, that is replacing communication with enunciation and message with *énoncé*, but is accompanied by substantial implications concerning the nature of the message, its material and conceptual underpinnings and the process of its structuration. Greimas and Courtés do not equate explicitly the process of enunciation with communication. However, they equate sender with *énonciateur* and receiver with *énonciataire*, hence, by implication, the process of communication is equivalent to the process of enunciation. Greimas conceptualized a discursive structure as underpinned by a sequence of *énoncés*, while explicitly equating the *énoncé* with a unit of discourse (Greimas 1971: 797).

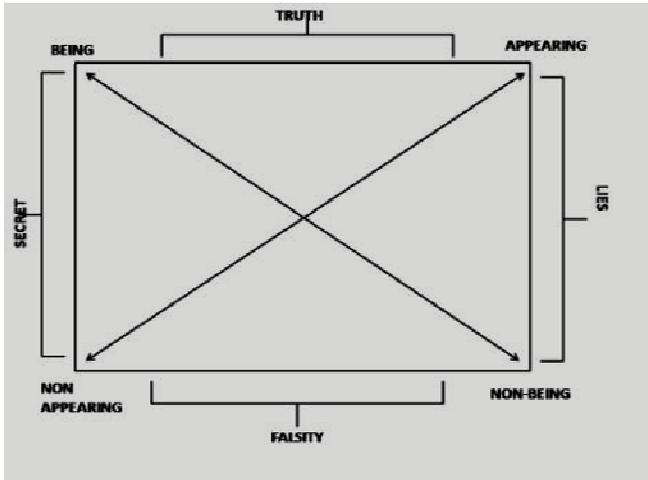
The interrelationship between the actantial model and the theory of enunciation is evinced in Greimas and Courtés's (1976: 438) nomination of sender/enunciator and receiver/enunciatee as the 'actants of communication'. The object of desire is what the sender seeks to conjoin with the receiver, in which case the object is the brand featured in the message (a standpoint that will be further elaborated in Section 1.5). Desire is by definition insatiable, and it is by virtue of its insatiability that it functions as a key driver for constantly rekindling consumption. "An object of value may be seen as desirable and impossible at the same time" (Greimas 1983: 102). Helper, subject and opponent are key actantial roles borrowed by Greimas from Propp. Their primary field of application is the literary text, but not the advertising filmic text, in which instance the recruitment of 'helper' and 'opponent' is not necessary, as already argued in Section 1.2.2.1 (even though they may be used where inter-brand conflict is explicitly or figuratively portrayed in the surface filmic text; particular caution must be applied in order to avoid overlapping manifest discourse actors and actants<sup>51</sup>, as will be shown in Sections 1.5 and 1.6).

The receiver towards whom the object of desire is oriented only exists as an actantial figure that is instituted in the text by the sender. By participating in the structure of the manifest text, the receiver recognizes himself as a subject in the sender's narrative schema, that is at the level of the fundamental organization of a textual structure. By implication, a consumer, from a Greimasian structuralist point of view, exists as such only by participating in the textual structure that has been posited by a brand-owner or sender. The consumer is constructed in the text and the relationship between brand owner and consumer is instituted in a participatory fashion in the ad filmic text. "This participatory and integrative faculty of communication also renders difficult for an individual to master entirely the communication field" (Semprini 1996: 80), as it is bound by a constraining communicative predicament that imposes certain rules that determine the scope and interpretative possibilities ingrained in communicative exchanges.

The truth of what is communicated essentially consists in an overlap or conjunction between what is communicated as persuasive act and what is interpreted as the being of communication or the outcome of the interpretative act. The truth of a communicative act as a function of truth-telling (veridiction) may be plotted on a veridictory square. The combinations of truth/falsity as elementary contrary terms of a veridiction square (portrayed in Figure 1.28), bring about different states of being (true, false, secret, lie).

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<sup>51</sup> Rastier (1989) has also employed the term 'agonist' .



**Figure 1.28.** The veridictory square (Courtés 1976:78; also see Greimas 1989c).

The equation of epistemic knowing as the outcome of narrative structures, and therefore as equivalent to believing (*croire*), reveals the inextricable interdependency between actantial structures and truth as a function of the internal logic of a text, thus positing veridiction as the necessary precondition for conferring judgments about the “truth of the text” (Greimas 1983: 54). Not only does veridiction afford to reinstate the primacy of narrative structures and a text’s structuration over and above any purportedly disinterested truth seeking approach, but, as Greimas stresses, it liberates the text from any extra-semiotic referent or “external designatum” (Greimas 1983: 441), while positing an “independent narrative isotopy” (Greimas 1983: 441). This self-referential relationship between the purely ‘linguistic acts’ and the truth they bring about through successive transformations of states-of-being constitute the essence of a text as “simulacrum” (Greimas and Courtés 1976: 433) or “logicosemantic simulacrum” (Greimas 1976: 435; also see Greimas 1983: 23). As Maddox (1989: 664) points out, veridiction is not just another function, but instrumental for the very coherence of the text. The veridiction contract marks the aforementioned conjunction between persuasive doing and interpretative doing (cf. Greimas and Courtés 1976: 442-444) or an agreement between sender and receiver of the narrative.

“Within the framework of the communication schema, the transmission of the object of knowledge brings into play intersubjective relations of persuasion and interpretation” (Perron 1989: 529). “The contract fixes the reality of social contexts under the form of a manipulable text” (Jeanneret and Patrin-Leclere 2004: 135). But what is the case in a competitive market where more than one brand players vie for the same level of narrative

agreement? “Two rival discursive forms [...] have the same goal: the trust of the receiver. This trust alone can certify the veridiction contract” (Greimas 1989c: 658). This kind of trust does not concern solely the impression the receiver has of the sender or a consumer of the company that owns and communicates a brand, but also the communicated object. This sort of contractual agreement implies a mutual recognition of the value of the communicated object that is verified in an act of exchange. However, from a structuralist semiotic point of view and this is a crucial juncture in the argumentation about the relationship between surface and depth structures, what is exchanged in a contractual agreement of trust is not just the value of the communicated object, but the truthfulness of the exchange value of the communicated object *qua* syntagmatic features of a surface discourse or ad filmic text. This point will be further elaborated in Section 1.7, while examining how exchange acts between signifiers and signifieds are brought about in the context of Saussure’s interdependent notions of meaning and value.

A similar outlook to Greimas’s theory of participatory communication is furnished in the province of structuralist film semiotics. The psychoanalytic perspective to the mode of formation of a cinematic film spectator’s subjectivity is particularly relevant in this argumentative juncture, not only because it sheds further light to the inherently figurative status of a brand text and the interplay between the symbolic and the imaginary that allows for the institution of figurative discourse, but also because it attains to enrich Greimas’s participatory model of communication by focusing on the filmic text, which is the focal source of brand equity in this research.

“Psychoanalytic film theory sees the viewer not as a person, a flesh and blood individual, but as an artificial construct, produced and activated by the cinematic apparatus” (Stam et al. 1992: 149; cf. Rossolatos 2012g). The filmic text constructs the viewer in the same sense that the dreamer constructs his dream by interweaving heterogeneous figurative elements of the manifest dream content, as already illustrated in Section 1.2. “By suppressing the marks of enunciation—the masking of the insignia of a “sender,” or a “speaker”—the film facilitates an imaginary exchange whereby the ‘spectator supplies his or her own links to the utterance, seeming to authorize and control the unfolding spectacle of the film as if it were the product of his or her own powers of enunciation” (Stam et al. 1992: 107).

Stam et al. (1992: 150) list five key operations whereby the spectator is constructed in the filmic text:

- (1) a state of regression is produced;
- (2) a situation of belief is constructed;
- (3) mechanisms of primary identification are activated (onto which secondary identifications are then “grafted”);
- (4) fantasy structures, such as the family

romance, are put into play by the cinematic fiction; and (5) those “marks of enunciation” that stamp the film with authorship must be concealed.

The mode of identification of the spectator with the filmic text and by extension with the ad filmic text from a psychoanalytic point of view lays emphasis on the channeling of the flow of the imaginary. As already pointed out in Section 1.2, the mirror phase is constitutive of subjectivity not only during early childhood life, but also during adult life. The subject is formed through a series of imaginary fixations with images projected through various cultural artefacts, the ad film being one of them. The identification of the subject with image at the level of the imaginary, as Lacan has shown, essentially consists in a mis-recognition, where the subject is placed in the locus (*mise-en-scène*) of its “fictional construction” (Silverman 1983: 158) and at the same time it eschews it (*manque-en-scène*).

The relationship that is instituted between spectator subject and the flow of images is not simply of a symbolic nature, but primarily of an imaginary one. As already argued (Section 1.2), the Order of the Imaginary pre-exists the Order of the Symbolic, while being in constant interplay with it. This interplay is echoed in structuralist terms in the notion of semi-symbolic structures, as already exposed in the context of Floch’s brand semiotics. The symbolic depends on the lack inscribed in the imaginary, that is reflected in the filmic image. This point also constitutes a key intersection between Lacan’s theory of desire and the Greimasian actantial object as object of desire. As Schleifer (1983: 876) remarks “desire functions in Lacan as well as Greimas in the same way [...] it embeds the Imaginary in the Symbolic”. The spectator is a double-spectator, whose division of the self is uncannily like that between conscious and unconscious. Metz’s<sup>52</sup> distinction between primary and

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<sup>52</sup> Metz’s *The Imaginary Signifier* (1982) stands among the most prominent attempts at bridging psychoanalysis with semiotics with view to furnishing a semiotic theory of the filmic text. In line with psychoanalytic perspectives that posit metaphor and metonymy as the key tropes and modes of signification whereby the latent text becomes manifest through idiosyncratic transformations, which not only bear great resemblance to the way whereby a master brand narrative transforms into manifest advertising texts, but in fact is interpretatively exemplary in accounting for branding discourse, film semiotics and particularly Metz’s approach that intertwines psychoanalysis with semiotics is exemplary in accounting for how a key source of brand meaning, that is the ad filmic text, constitutes a set of imaginary signifiers that are geared towards bringing the master brand narrative into life. Thus, just like the brand text, which consists in a latent text or its positioning statement including its semic structure in terms of attributes, benefits, values, interwoven in a logical fashion and a manifest text, or the string of verbal and audiovisual signifiers, and the intermediate levels of ad concept and script, the filmic text consists of a latent text or its script and the manifest text or its verbal and audiovisual signifiers. This crude distinction might urge us to ascribe the status of signified to the latent text and the status of signifiers to the manifest text. By emphasizing modes of transformation, Metz remarks that what emerges as signified in the filmic text is not just the thematic of the film, but also “the structural grids of occurrences and co-occurrences” (Metz 1982: 32). The signified, thus, emerges as the outcome of patterned regularities of the surface text and not as some sort of a priori guiding principle in the form of a longed for fullness of a latent text. “The filmic chain is contiguity; It is nothing more than a long series of contiguities; this is the ‘montage-effect’, in its widest sense, whether it is created by collage, camera movements or the changing positions of the objects being

secondary identification is particularly relevant in this respect, as it addresses the dual facet of conscious/reflexive and unconscious processes involved in the participation in the ad filmic spectacle.

Any form of identification in the cinema, then, pertains to a secondary psychoanalytic level, because it concerns a subject already constituted, one who has evolved past the undifferentiation of early childhood and acceded to the Symbolic Order, and therefore one who is able to “own” a look. For this reason, Metz makes the distinction between primary identification in the psychoanalytic sense and primary cinematic identification, which is the the spectator’s identification with his own look. This form of

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filmed” (Metz 1982: 184). In this respect, Metz’s approach lies closer to Lacan’s chain of signifiers underneath which slides the signified (cf. Section 1.2.3), rather than some sort of omnipresent wish fulfillment. Wish as recurrent theme is a reconstruction of patterned surface regularities.

“What is characteristic of cinema is not the imaginary that it may happen to represent, but the imaginary that it is from the start, the imaginary that constitutes it as a signifier” (Metz 1982: 44). We have already seen that the dreamwork constitutes essentially a singular representation insofar as the figurative signifiers whereby it is manifested do not necessarily have universal symbolic signification. The dreamwork is a set of imaginary constellations of a highly ad hoc nature, inscribed, in Lacan’s terms, in the order of the Imaginary. Thus, the dreamwork text does not (re)present a universally recognizable symbol, but it brings forth representations as singular constellations of the imaginary, albeit of universal and thus symbolic signifiatory potential. This is why the dreamwork was likened to an act of semiotic *inventio* (Section 1.2.3), whereby what appears as minimally universally recognizable (at least in terms of the components whereby the dream text is articulated) is the product of the order of the Imaginary.

In the cinematic text (and the same holds largely for the dream and the brandwork), the primary components of a potentially multiple articulation are not perceived as objects and hence as identically replicable and representable entities, but always already as refracted “in a new kind of mirror” (Metz 1982: 45). Insofar as, just like the dreamwork, the cinematic text is highly figurative, manifested through variable tropes, Metz raises the same tantalizing question regarding the cut-off point or ‘relative degree zero’ between denotative and connotative signification, viz., “on what basis of theoretical minimum can we proceed to construct a coherent discourse on the elements of primary rhetoric in the textual weave of film?” (Metz 1982: 152), especially given that not only denotation is the outcome of figurative discourse, but that rhetorical figures “are the driving forces that shape language” (Metz 1982: 159)?

In the light of the already explicated associative nature of elements of figurative discourse, such a primary rhetoric would rest with the “more immediate” (Metz 1982: 165) links to common sense, more consistently likely to be instituted in the form of a code. “And it is also the only one that is promoted to *metalinguistic* status: laid out clearly in the manuals of rhetoric or semantics, wrenched from the interlocking tissue of associations, to be exhibited on the stage of language as code [...] of its *native grammar*” (Metz 1982: 165; italics in the original). Such a metalinguistic status of a theory of the production of metaphor, as suggested by Metz, assumes that this theory would be of deductive validity regarding not only the configuration of metaphors, but also their perceptual and conceptual effects on behalf of their target audiences, in line with the particular effects of rhetorical tropes on their audiences, as recorded in rhetoric manuals throughout the centuries. This sort of metalinguistic theory as envisaged by Metz (and Greimas as his predecessor) does not concern particular tropes, but the general conditions of tropicity as such.

identification has its roots in the mirror phase, but is not completely homologous to it. (Stam et al. 1992: 156)

Identifications with characters are secondary identifications; taken as a whole, in opposition to the simple identification of the spectator with his own look, they make up the realm of secondary cinematic identification. "Because it is viewer-centered, the film works subliminally to create a totally subjective experience by approximating the intricate, non-linear structure of the mind" (Stam et al. 1992: 161) which non-linearity is reflected in the multiple pathways that form a brand associative network.

#### **1.4.8 Rhetoric and communication**

"The audience is always a more or less systematized construction" (Perelman and Olbrechts-Tyteca 1958: 19).

The prevalent conception about the aim and function of advertising communication consists in identifying advertising with a form of persuasion, in line with the general aim of communication in a rhetorical context (Fontanier 1977: 414) which has been carried over to visual communication. Persuasion entails either upholding or shifting existing value and belief systems. This is certainly one of the aims of advertising, but not exhaustive of its function or, at least, it may not be approached exclusively from this standpoint which pertains to the decoding phase.

As already pointed out in a preliminary manner, and will be further qualified in Section 1.5, unless an ad text is approached from a structuration point of view relating to the encoding phase, as the manifest discursive form of a brand's depth grammar or intended brand knowledge structure, managing brand meaning as relationships across the strata of the generative trajectory over time is not feasible. Hence, unless the mode of structuration of an ad text is accounted for, it is hardly likely that one may determine whether the ad text has been correctly decoded. Therefore, effective brand communications and non-aberrant positioning do not merely consist of correct decoding, but, even more fundamentally, of adequate destructuretion (Rossolatos 2013p). Destructuretion does not involve merely a relationship between code and signs, but a relationship of the decoding audience to the mode of structuring of an ad text, involving structuralist semiotic operations across the strata of the generative trajectory and operations of rhetorical transformation.

Hurwitz (1995: 61) contends, from a semiotic/anthropological point of view to communication, that “obviously, encoders and decoders who share similar codes (and similar cultural experiences) will encode and decode similar meanings in a text”. However, knowledge and recognition of a cultural code in a text are not sufficient for understanding its meaning which is even more so in the case of the ad filmic text. Structuration may account for this process of a text’s textualization. By implication, and in the light of the model of participatory communication as laid out in the previous Section, which resonates Perelman and Olbrecht-Tyteca’s (1958: 171-179) rhetorical function of communion, that is brought about by the employment of figures, such as repetition, anticipation (*praesumptio*), allusion and apostrophe, the function of an ad text is not only to persuade an audience, but to urge an audience to recognize itself in the ad text. The audience’s recognition of itself in the text is not the same as its identification with it. This distinction has been noted in the film semiotics literature, and particularly by Metz (1982) who contends that an audience does not merely identify with the actors or the plot of a filmic text, but recognizes itself in the string of imaginary signifiers.

The filmic text, by virtue of providing a concrete structure to the flow of the imaginary, does not merely solidify existing interpretative schemata, but institutes in its structure the value and the validity of an axiological framework. The text structures reality by furnishing a concrete structure on the flow of the imaginary. In this semi-symbolic fashion, existing systems of valorization are interconnected with novel signs and modes of connectivity among them. Let us recall that, as stated in Section 1.2, what is regarded as a complex figure for a category such as surface cleaners, may be only a basic figurative rendition in another category, such as that of alcoholic drinks. Positing that the aim of the ad text is to persuade constitutes a massive abstraction from the variety of structuralist operations and rhetorical transformations that take place in the structuration of the ad text which an audience is called forth to assimilate to existing structural schemata and interpretative repertoires.

Eco (1972: 238) stresses that “the aesthetic value of the rhetorical image renders communication persuasive”. Even though the value of the rhetorical image may not be exhausted in aesthetic terms<sup>53</sup>, the argumentative value of this passage consists in laying bare that what is communicated in an ad text is not the outcome of a nebulous bricolage that gives rise to certain concepts or brand image attributes and brand values, but a rhetorically configured image. The way whereby visual communication, in particular, is effected through rhetorical operations, is identified by Eco (1972: 239) as the tropological level of visual communication. The iconic status of the communicated image was elaborated in Section 1.2. The saliency of rhetorical figures (tropes and schemes) in configuring a brand’s elementary

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<sup>53</sup> “Perelman and Olbrechts-Tyteca maintain that style, like epideictic, has since antiquity been mistakenly consigned to the “aesthetic plane” (Graff and Winn 2006: 53)

structure of signification and its master brand narrative points to the indispensable function of rhetoric in the process of brand communication, in which process the audience is structured in the text. The memorizing function of the rhetorically configured image Eco alludes to is equivalent to the aforementioned associative network of nodes and links among brand image elements, brand values and ad textual elements. The text assumes veridiction in a communicative predicament by being reduced to a *locus communis*, that is a rhetorical space that imbricates sender and receiver (cf. Rossolatos 2013t). It is the mutually recognized facticity of the locus that masks its rhetorical configuration whereby a fact is constructed as an act of the sender or actantial subject in an actantial structure (in terms of Greimas's actantial model). What is missing from a textual approach to the formation of a brand knowledge structure and the process whereby brand equity is generated and maintained over time, is the integral role performed by rhetorical transformations, not only as *effets de sens* and as stylistic ornamentations at the manifest discursive level, but across all strata of the generative trajectory. Operations of rhetorical transformation and textual configuration will be integrated in the proposed structuralist approach that aims to link the ad filmic text with brand equity as its key source, in the context of the conceptual model that will be displayed in Sections 1.5 and 1.7.

## 1.5 Greimas's structuralist semiotic theory and post-Greimasian advances as the conceptual platform for a semiotic account of brand equity

Greimas's project of *Structural Semantics* constitutes a quest for a fundamental semiotic epistemology. Writing under the influence of Hjelmslev, as well as his contemporaries in the Paris semiotic circle, including Barthes, the philosopher Merleau-Ponty, as well as Jacques Lacan, Greimas's approach constitutes a novel synthesis of structural linguistics, narrative theory, semiology, philosophy and psychoanalysis.<sup>54</sup>

Against this background of affiliation to diverse traditions, we must emphasize the discontinuous character of Greimas's research; it does not develop in obedience to a very logical order. His work first belonged to lexicography (until 1966), then shifted to structural semantics and finally to the semiotics of narrative and discursive structures. This transformation is not a sign of pusillanimity on the part of Greimas; it is rather the result of a progressive expansion, a movement of inclusion. (Nef 1977: 20)

The vantage point of Greimas's epistemological edifice rests with a quest for the primary conditions of signification. In the course of constructing his structuralist model, existing terms in the wider field of linguistics and semiotics were appropriated, redefined and operationalized, while a whole host of new terms were coined in order to address the multiplicity of subtle theoretical and methodological nuances in such a holistic undertaking.

Greimas's method, which appeared initially in the form of a semantic theory and was further elaborated into a full-fledged textual semiotic conceptual armory and methodology<sup>55</sup>,

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<sup>54</sup> For a detailed exposition of the various authors and disciplines that have exerted influence on Greimasian semiotics, see Segre and Meddemmen (1989: 686): "Here are a few examples of the terms Greimas has taken from others and turned into words commonly used in his own language, and which have become common in the language of others as well. I have used the *Dictionnaire Raisonné* to locate the sources, which are given in parentheses: *actant* (Tesièrre); *biplane*, *sémiotique* (Hjelmslev); *catalyse* (Hjelmslev); *competence* (Chomsky); *classeme* (Pottier); *conversion* (Hjelmslev); *correlation* (Hjelmslev); *receiver / sender* (Jakobson); *diégese* (Aristotle, Genette); *donateur* (Propp); *effet de sens* (Guillaume); *embrayeur* (Ruwet as a translation of shifter, Jakobson); *endotaxique / exotaxique* (Rengstorf); *énoncé/ énonciation* (Benveniste); *episteme* (Foucault); *expression*, *plan de l'expression* (Hjelmslev); *extéroceptivité / intéroceptivité* (psychology of perception); *figure* (Hjelmslev); *focalisation* (Genette); *généralisation* (Hjelmslev); *generation* (Chomsky); *grammaire générative and transformationnelle* (Chomsky); *icône* (Peirce); *illocution*, *locution*, *perlocution* (Austin); *immanence* (Hjelmslev); *indicateur* (or *marqueur*) *syntagmatique* (Chomsky); *index* (Peirce); *intertextualité* (the concept is attributed to Bakhtin); *isotopie* (physics and chemistry); *lexie* (Hjelmslev); *manifestation* (Hjelmslev); *matière* ["purport"] (Hjelmslev); *metasémiotique* (Hjelmslev); *monoplane*, *sémiotique* (Hjelmslev); *narrateur/narrataire* (Genette); *paradigmatique / syntagmatique* (Hjelmslev); *performatif* (Austin); *pheme* (Pottier); *pluriplane*, *sémiotique* (Hjelmslev); *procès/système* (Hjelmslev); *recategorisation thématique* (Panier); *schéma linguistique* (Hjelmslev); *solidarité* (Hjelmslev)".

<sup>55</sup> "Semantics differs from semiotics chiefly in its insistence on the description of meaning in natural languages, as opposed to all sign systems" (Nef 1977: 20).

concerns primarily relations and transformations. Brand meaning emerges only through relations among signs, while it takes place through various transformations in different levels or strata (*niveaus*) of the so-called generative trajectory of signification.

In this Section the fundamental premises of structuralist semiotics are illustrated, while pointing out its relevance for the project at hand. I am drawing largely on Greimas's seminal works, but also on key post-Greimasian structuralist authors, such as Rastier, with view to accounting for the multifarious transformations that take place along the semiotic strata of the generative trajectory of signification (or "simulacrum of discursive production", as eloquently put by Greimas and Courtés 1979: 147).

### **1.5.1 From the generative trajectory of signification to the brand trajectory of signification**

Greimas's structuralist theory consists fundamentally in a general semiotic economy, which is depicted in a generative trajectory (*parcours génératif*) of signification (Greimas and Courtés 1979). The generativist logic<sup>56</sup> of the *parcours* points to "the way its components hang together" (Greimas and Courtés 2003a: 225). "The generative trajectory is a dynamic reconstitution of the way in which the signification of an utterance (text, image, film and so on) is produced and enriched according to a trajectory from what is simplest to what is most complex" (Floch 2001: 111). Greimas's generative trajectory should not be conflated with narratological models.<sup>57</sup> The generative trajectory of signification put forward by Greimas consists of three interlocking structures, semio-narrative, discursive<sup>58</sup> and elementary, split into two levels (depth and surface), as portrayed in Figure 1.29.

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<sup>56</sup> The Greimasian trajectory of signification, as Fontanille (2001: 3) remarks, is not a replication of Chomskyan generativism, but an attempt to overcome linguistics, while subsuming it under a general semiological theory that encompasses all kinds of language, complementary to natural language: "le modèle sémiotique n'est pas une imitation du modèle linguistique, mais une tentative pour s'inscrire de manière radicale dans le projet Saussurien et Hjelmslevien de constitution d'une théorie générale des langages, une sémiologie qui engloberait la linguistique". For a historical overview of the evolution of Greimasian generativism, its differences from Chomskyan generativism and the 'too early' abandonment of the structuralist movement which was coupled with the upsurge of interest in cognitivism, see Rastier's 'La structure en question' (2006), which also features answers to some of the criticisms that were launched against structuralism by Dosse (1991, 1992).

<sup>57</sup> For a strictly speaking brand narratological model see Dahlen et al. 2010. Bal (2007) stresses that the complexity and depth of Greimasian semiotics exceed the scope of narratology. Greimasian structuralist semiotics offers a comprehensive epistemological system and a concrete methodology for the construction and comprehension of sign systems, in the province of which the narratological model of the semio-narrative structure constitutes one amongst the three levels of the trajectory of signification.

<sup>58</sup> In alignment with Eco's translation of the French term 'discursive', I am rendering it in English as 'discursive', rather than 'discursive' that is occasionally encountered in the literature

PARCOURS GÉNÉRATIF			
		composante syntaxique	composante sémantique
Structure discursive	niveau profond	SYNTAXE FONDAMENTALE	SÉMANTIQUE FONDAMENTALE
	niveau de surface	SYNTAXE NARRATIVE DE SURFACE	SÉMANTIQUE NARRATIVE
Structure discursive		SYNTAXE DISCURSIVE	SÉMANTIQUE DISCURSIVE
		Discursivisation actualisation temporalisation spatialisation	Thématisation Figurativisation

Figure 1.29. The generative trajectory of signification (Greimas and Courtés 1979: 160).

The trajectory from Courtés's point of view has also been rendered as per Figure 1.30.

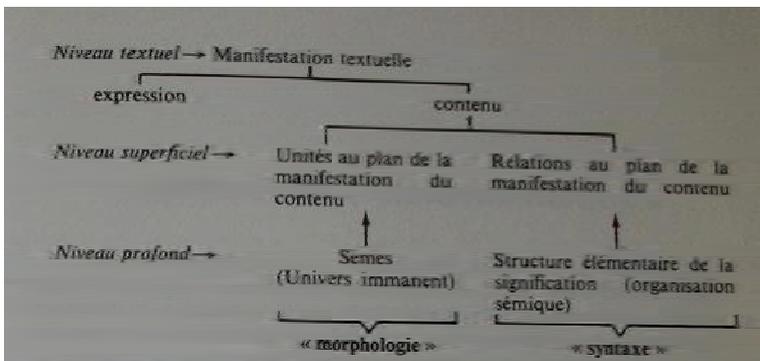


Figure 1.30. The generative trajectory of signification (Courtés 1976: 43).

What emerges even more clearly than the original portrayal in Courtés's depiction of the levels of the generative trajectory is the division of the morphological and syntactic aspects of each level by assuming as the point of departure the Hjelmslevian distinction between the two planes of expression (expression) and content (contenu), while specifying how morphological units at each level, for example units of manifest content (unités au plan de la manifestation du contenu) at the semio-narrative level (niveau superficiel), relate among them (relations au plan de la manifestation du contenu).

In this book it is proposed to adopt the trajectory of signification as the blueprint for the organization of brand meaning and the generation of brand value or brand equity. As an

initial rendition, the three strata of the trajectory may be translated in branding terms by positing nuclear semes and classemes (in Greima's terms) or semic molecules (in Rastier's terms) as the elementary structure of brand signification or a brand's semic nucleus / semantic kernel (or core brand image attributes), a brand's master narrative as its canonical narrative schema at the semio-narrative level and a brand's manifest discourse as ad text films. The strata of the brand trajectory of signification, and their morphosyntactic components, which will be further qualified in the ensuing subsections, are portrayed in Figure 1.31.

<b>Brand Generative Trajectory</b>			
	<b>Syntactic composition</b>		<b>Semantic composition</b>
<b>Brand nuclear semes and classemes</b>	<b>Depth level</b>	<b>Fundamental syntax</b>	<b>Fundamental semantic structure</b>
<b>Brand master narrative</b>	<b>Surface level</b>	<b>Surface semio narrative</b>	<b>Narrative semantic structure</b>
<b>Ad filmic text</b>	<b>Discursive syntax</b>		<b>Discursive semantic structure (ad filmic units, lexemes, visual units), pro-filmic elements</b>

**Figure 1.31.** The brand trajectory of signification.

The following three subsections (1.5.2-1.5.4) will illustrate the mode of organization of signification based on each level of the trajectory, with an emphasis on the structuralist operations involved in each stage, but also on how semantic transformations are effected both within each level, as well as during the transition from one level to another.

The role of rhetoric in the semantic transformations across the strata of the trajectory, rather than as mere surface discourse stylistic effects, will be emphasized in Section 1.6 with view to pointing out why rhetoric constitutes the missing link in making sense from a structuralist point of view of how isotopies are constructed and maintained between surface

level figurative discourse and depth level semic structures (i.e., brand image attributes, benefits, attitudes).

### 1.5.2 The semantic axis and the semiotic square as a brand's depth grammar

The depth grammar of a system of signification (corresponding to the 'niveau profond' of the generative trajectory), consists in a set of relations. The mode of organization of these relations was portrayed in *Sémantique Structurale* (1966) according to the semantic axis and later in *Du Sens I* (1970) according to the semiotic square. In this Section the mode of organization of the elementary structures of signification will be mapped out, while pointing out their relevance to the project at hand, as well as the limitations of the binarist model for the organization of signification.

At the very core of the generative trajectory lie relational properties (Greimas 1970: 165) which are more fundamental than sensible properties. This standpoint implies that common sense discourse is the outcome of a depth grammar (as will be displayed by recourse to the semiotic square). The concerned approach is in line with Saussurean semiology, which propounds that the units of a language do not derive their identity from inherent, positive properties, but from their relationship to other terms of a language system. For Greimas (1966: 19), "signification presupposes the existence of relation; it is the appearance of relation among terms which is the necessary condition of signification". "Relations have primacy over object-terms" (Greimas 1983: 96). As against semiotic approaches that assume as their point of departure a theory of the sign, Greimas's model, apart from its emphasis on structural relations, assumes the same as the elementary unit of signification. Greimas defined signifier and signified in the beginning of *Sémantique Structurale* as follows: "Signifier designates the elements or groups of elements that render signification possible at the level of perception [...] signified designates the signification or the significations that are swathed in the signifier and manifested by virtue of its existence" (Greimas 1966: 10), but he hardly reverted to these otherwise fundamental concepts throughout his groundwork. "As far as we are concerned, linguistic systems, and not signs, are important" (Greimas 1989b: 548).<sup>59</sup>

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<sup>59</sup> "The Greimasian sociosemiotician Landowski asserts that 'contrary to a rather widespread opinion, the essential study of semiotics is not the study of signs', and Jean-Marie Floch, working in visual semiotics and advertising, specifies: 'it is not signs — and, a fortiori, their typology — which interests us', distancing himself from such categorizations from Peirce to Buyssems" (Broden 1996: 2).

The same line of reasoning was followed by Floch: “Signs do not constitute the actual object of semiotic inquiry: they are merely surface units in and through which one discovers the play of underlying significations” (Floch 2001: 2). Greimas approaches the two terms of the signifying relationship as “mutually presupposing”, following Hjelmslev. “One has to look for elementary signifying units not at the level of elements, but at the level of structures” (Greimas 1966: 20). “Structure is, in effect, a totality [...] divisible into semes; the relations that characterize its internal organization may be antonymical or hyponymic” (Greimas 1966: 105).

Semes are the elementary units at the level of content, whereas at the level of expression their equivalents are phemes (or verbal and visual units of expression, as termed in this book with view to rendering the proposed analytic more pertinent to multimodal filmic discourse, while retaining terminological affinities with the original Hjelmslevian conception, which was adopted by Greimas, Floch, Metz, Eco and Groupe  $\mu$ , among others).

Semes constitute the elementary units of a multiple articulation structure (see Section 1.2.4.1). “Starting with agglomerations of meaning that are as little articulated as possible, we can [...] obtain more and more refined significative articulations” (Greimas 2003: 48). Given that the elementary units of a descriptive metalanguage are relational terms, their basic manifestations consist in modes of connectivity; at the most basic, conjunction and disjunction, or transformation by affirmation and negation, as Ricoeur (1989: 584) puts it. At this juncture, Greimas seems to be following Saussure, for whom meaning exists only as a relationship between signifier and signified, none of which may be conceived outside of their status as relational elements. “The linguistic entity exists only through the associating of the signifier with the signified” (Saussure 1959: 102). The two elementary modes of connectivity, viz., disjunction and conjunction<sup>60</sup> constitute the elementary structures of signification. Greimas expresses the fundamental notion of relationality between two object terms in notation as  $A/r(S)/B$ , where A and B constitute two object terms in a relation ‘r’ alongside a semantic axis S (or the semantic content of a relationship, e.g., measurement of weight in a disjunctive relationship of fat versus slim). Fatness and slimness may also be viewed as properties of object terms in a semantic relationship, in which case they constitute semes.

Semes are structured into semic categories which relate in a hierarchical fashion in two basic modes, hypotaxis and hyperotaxis. Thus, a string of semes are in a hypotactic relationship to the semic category that encompasses them<sup>61</sup>, while the semic category in turn

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<sup>60</sup> Also see Hjelmslev (1969: 37) on disjunction and conjunction as elementary linguistic modes.

<sup>61</sup> Rastier (2005a) reiterated and qualified further the notion of seme, along the following lines. First, he drew a distinction between inherent, afferent, generic and specific semes. Inherent semes delineate types, that is minimal semantic units irrespective of context of use. Afferent semes denote, on the one hand, relations among sememes that partake of a minimal class (or taxemes) and, on the other hand, contextual minimal semantic units (the latter definition is close to the original Greimasian

constitutes an individual seme and is hypotactic to the immediately superior semic category. The seme is of central importance in the Greimasian system (Greimas 1966: 22, Greimas and Courtés 1979: 332-334), but also of paramount importance in the context of a brand's depth grammar or a semiotic system of brand equity insofar as brands as object terms in a product category's language are differentiated alongside semes that set them apart from competitive brands in a relational fashion, made up of conjunctions and disjunctions, such as A (or Brand A) S1 (or seme /adventurous/) r B (or Brand B) S2 (or seme /non adventurous/). Greimas designates in notation conjunction by the symbol  $\wedge$  and disjunction by the symbol  $\vee$  (in line with logical notation), in which case the above relation would be rendered as  $A(S1)\vee B(S2)$ . Again, "the nature of semes is uniquely relational and not substantial" (Greimas and Courtés 1979: 332).

Semes are not inherent properties of objects. Let us recall that the orientation of structuralist semiotics is not ontological (cf. Rastier 2003), but immanently semantic in terms of properties ascribed to object terms in the context of metalinguistic transcription or transcoding or a way of plotting object terms in a semantic space. Now, is there a natural link or a homology between the ascription of a seme to an object term as a metalinguistic transcription and the relationship between two objects as referred to in the course of a natural language? The answer is no, as the employment of a seme as minimal unit in the

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motion of contextual seme or classeme) that depend on social norms for their signification (socialement normés). The relationship between inherent and afferent semes, according to Rastier (2005a), is not clear-cut. By reversing the Aristotelian relationship between substance and accidental properties, where the former constitutes an invariable substratum, Rastier contends that types constitute structured collections of accidental properties. In this sense, one might say, inherent semes are inherent only insofar as they are relatively more stable compared to afferent semes. As Rastier (2005a) contends, "the relationship between inherent and afferent semes is relative [...] it is a matter of degree, rather than nature", while the occurrence of a seme either as type or as *accidens* depends on frame of reference in terms of genre and corpus. Let it be noted that Rastier employs the notion of seme in various ways; either as an elementary unit of a sememe (2001; 2005a), in which case he redefined Greimas's notion of sememe as the signified of a morpheme (a revolutionary hypothesis for traditional linguistics, but also contrary to the fundamental hypothesis of double and triple articulation, viz., that elementary units at a second or third level of articulation do not have meaning prior to their combination), instead of the Greimasian formula  $S_m = N_s + C_s$  or, in the original Greimasian sense, as the semantic content of a lexeme, even though instead of seme, in the Greimasian sense (i.e., as semantic content of a lexeme) he employs the notion of *sémie* (Rastier 1987; 2005a), while recognizing (Rastier 2005b) that *sémie* may emerge not only as the semantic content of a single lexeme, but also of an entire syntagm, as well as of other modalities (e.g., visual). A semic molecule (which comprises at least two semes) may be variably defined based on the frame of reference in an interpretative trajectory (Rastier 1987, 1989), that is dialectical, dialogic, thematic, tactical (Rastier 2005c). The dialectical, dialogic, thematic, tactical levels constitute the four levels (*paliers*) in Rastier's system of *Interpretative Semantics* (1987, 1989), where he employs the term interpretative trajectory (*parcours interprétatif*) instead of the Greimasian model of *parcours génératif* (albeit with a crucial difference, insofar as Rastier tags the four levels autonomous (2005c), but interacting (1996b), whereas for Greimas the levels of the trajectory are mutually interdependent). Generic semes are inherited by hierarchically superior classes and are responsible for indexing sememes in these classes (Rastier 2005a). They are denoted as generic or specific based on their position in the semantic hierarchy of a sememe.

context of the metalanguage depends on the pertinency of the description. Thus, the metalinguistic approach of structural semantics is not only coherentist, but also constructivist vis-à-vis the validity of the epistemological claims about object terms raised within its contours. “The semantic description [...] is the construction of a metalanguage” (Greimas 1966: 25). “[...] every description is construction” (Greimas 1966: 67). “[...] the construction of the object is contingent on the employed model” (Kristeva 1969: 424). The description not only systematizes coherently the described phenomena, but constructs them at the same time by reducing them to semic structures or semic categories.

Greimas employs the term structuration (cf. Section 1.5.5) instead of constructivism, in order to designate the process whereby semic categories become homologous on various semiotic strata, but also the reduction of parasynonymic sememic occurrences into classes. Sememe (Greimas and Courtés 1979: 334-335) is an ensemble of semes and is manifested at the surface structure of discourse through lexemes. In short, a lexeme or a word (and any other sign modality) is a sememe insofar as it has been endowed with a string of semes. The rendition of an object in a descriptive metalanguage depends on pertinency which is deemed as such based on the motivation behind a descriptive analysis.<sup>62</sup> Thus, not only the ascription of a seme or category of semes to a sememe or lexeme (or visual expressive unit) is not arbitrary, but motivated, but the process of structuration itself is motivated (hence the constructivist nature of the metalinguistic model). “The semic analysis at the semiological level of language seems to be the main task of structural semantics” (Greimas 1966: 65), echoing Benveniste’s rendition of the classic empiricist epistemological standpoint “*nihil est in intellectu quod non prius in sensu fuerit*” as “*nihil est in semantic quod non prius in semiotica fuerit nisi semantica ipsa*”.

In order to further elucidate how the seme is operationalized within the descriptive metalanguage of structural semantics as a metatheoretical rendition of a natural language Greimas draws parallels with the Hjelmslevian reconstruction of the Saussurean relationship between the signifier and the signified alongside the two mutually presupposing planes of content and expression and the additional ascription of two levels of analysis for each plane, viz., form and substance. Prior to proceeding further with the exposition of the Greimasian model, it is advisable to make a short analytical detour into the Hjelmslevian model of signification.

“The sign is an entity generated by the connection between an expression and a content” (Hjelmslev 1943: 47). Content and expression are designations of the functives that contract the sign function. “The sign function is in itself a solidarity. Expression and content

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<sup>62</sup> In this sense, by introducing the principle of pertinency in the analysis of a text, Greimas seems to be avoiding infinite regress, which emerges inevitably in any attempt at coining elementary units. Regress was endorsed by Hjelmslev as a constant re-partitioning of a text (cf. Hjelmslev 1943: 30)

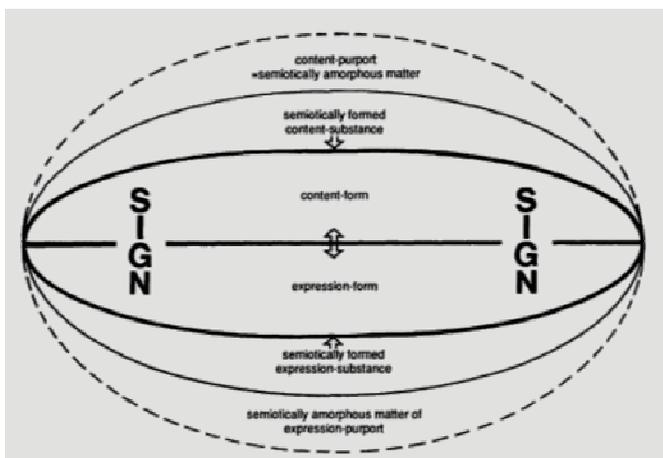
are solidary- they necessarily presuppose each other" (Hjelmslev 1943: 48). For Hjelmslev, content does not designate some sort of extralinguistic referent, but the necessary correlate of expression *qua* functives in a sign function. The sign that encompasses as functives the planes of content and expression "is a two-sided entity, with a Janus-like perspective in two directions" (Hjelmslev 1943: 58). "Hjelmslev's conception of the linguistic sign is precisely defined as a solidarity between two planes of language, that of expression and that of content" (Johansen 1997: 2277). In order to gauge how elements of the plane of expression are correlated with elements of the plane of content, Hjelmslev introduced the famous commutation test.

Two members of a paradigm belonging to the expression plane (or to the signifier) are said to be commutable (or invariants) if the replacement of one of these members by another may effectuate an analogous replacement on the content plane (or in the signified); and vice versa. If we take, for example, the French lexemes *rire* and *lire*, the justification for a differentiation between expression and content, according to Hjelmslev, lies in the fact that exchange of the expression figure *r* for the expression figure *l* brings about a change in meaning. In principle, the commutation test works both ways, so that a change in the content form will bring about a change on the expression plane. (Johansen 1997: 2279)

The commutation test allows for bringing forth the invariant elements in a language system. As Hjelmslev (1969: 74) stresses, "invariants are correlates with mutual commutation, and variants are correlates with mutual substitution". The crucial point in carrying out a commutation test, as Johansen remarks, is knowledge of the language in which the commutable elements of the two planes are embedded. "Interpretation of meaning is a precondition for the commutation test and thereby for content analysis as well" (Johansen 1997: 2279).

The crude distinction between expression and content planes was further elaborated by Hjelmslev with the introduction of substance and form for each plane. "Hjelmslev's conception of form and substance reiterates Saussure's earlier distinction (*forme-substance*)" (Taverniers 2008: 376). In order to render this distinction more concrete, Hjelmslev employed the term 'purport', an allegedly cryptic notion (see Nöth 1990: 66). Despite the occasional inconsistencies in the employment of the term 'purport', it was primarily introduced in the *Prolegomena* in order to designate that "amorphous thought mass" that constitutes the substance of a form. Hjelmslev explicitly refrains from framing the concept in psychological or philosophical terms, while opting for retaining its ambiguity (even though disambiguation is a key principle of Hjelmslev's glossematic theory). The reason why it is introduced is to point

out the fact that even though in different languages the content of an expression is the same, it varies in form. Thus, purport is the common denominator among various languages or the uniform content substance underpinning different forms of articulating content. “It is like the same handful of sand that is formed in different patterns [...] it has no possible existence except through being substance for some form or another” (Hjelmslev 1943: 52). The relationship between the content form and content substance, as purport, is arbitrary, yet substance depends on form for its formation. In order to render the distinction between form and substance, as used by Hjelmslev, clearer it might be useful to think of it in terms of two phases (for the sake of the argument and without implying any causal relationship between them). In the beginning one has an amorphous thought about a phenomenon, without being capable of articulating it, but having the purport or *intentionality* of articulating it. Once having acquired linguistic competency, he progressively manages to frame it in a conceptual form, thus articulating an initially amorphous thought substance into a coherent conceptual form. The tetradic notion of the sign, according to Hjelmslev, is summarized in Figure 1.32.



**Figure 1.32.** The tetradic notion of the sign according to Hjelmslev (Nöth 1990: 67).

Greimas refers to the allegedly nebulous concept of ‘purport’ quite eloquently through the employment of the metaphor ‘depth of a web’ (*fond de toile*; Greimas 1966: 106). The conceptual form may differ among languages, depending on the arbitrary demarcation points used for framing the phenomenon conceptually (see the example on colours classification in Hjelmslev 1943: 53, also used by Greimas in 1966: 26; also see Eco 1976), but the very intentionality or purport of framing as the substance of the form of content is uniform.

### 1.5.3 What is the relevance of the elementary structure in the brand generative trajectory?

Pursuant to this short detour into Hjelmslevian terminology and upon returning to structural semantics, Greimas identifies form with semic articulations or semic categories and substance with the semantic axis as minimal unit of signification (Greimas 1966: 26), according to a binarist rationale.

The totality of semes in elementary relational units constitutes, according to Greimas, the very kernel of language as plane of immanence. The nuclear semic structure (the semic figure) making up the semantic kernel of an object term constitutes the first level of the descriptive metalanguage of structural semantics.

The unaltered depth or semic structure of a brand beneath stylistic variations at the surface discursive level constitutes its 'semic nucleus' (noyau sémique), made up of nuclear semes (Ns<sup>63</sup>), in Greimas's terms or semic molecules in Rastier's terms, which appears as invariant (a term borrowed by Hjelmslev) or constant in discourse. However, depending on the context of communication, certain contextual semes are also occasionally predicated of lexemes (thus forming a complex nuclear figure; Greimas 1966: 49), which are called classemes (denoted by Cs). The combination of Ns and Cs, arising in different communicative predicaments furnishes the sememe or Sm=Ns+Cs. A brand's semantic kernel as core brand identity consists of a semic micro-universe.

The key brand image attributes or semes that make up its semantic edifice constitute nuclear semes which, while enriched with contextual semes or classemes in discrete communicative contexts, make up sememes as a brand's core and peripheral semantic territory respectively. Nuclear semes constitute the minimal units of signification of a brand language or its core image attributes. What was originally conceived by Greimas in *Sémantique Structurale* as a semic micro-universe and particularly a semic category was redefined by Rastier in *Interpretative Semantics* as semic molecules which combine at least two semes. The semic micro-universe makes up a brand's depth grammar which becomes manifested through the elements and the particular syntax of a surface grammar in the form of the two additional strata in the generative trajectory of signification<sup>64</sup>, viz., the semio-narrative and discursive structures (cf. Greimas and Courtés 1979: 160).

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<sup>63</sup> A similar approach regarding the elementary structures of signification is followed by Barthes, who stresses that "nuclei form together finite sets combining very few terms [...] once this framework has been constituted, the other units fill it in according to a mode of proliferation, which has no theoretical limits" (Barthes 1975: 250).

<sup>64</sup> Let it be noted that Rastier (2005a,b,c) redefined the three levels of the parcours into micro, meso and macrosemantic levels.

#### 1.5.4 The semiotic square

The semiotic square that was laid out in *Du Sens I* (1970: 135-156), constitutes the elementary structure of signification in the Greimasian structuralist system and a further elaboration of the semantic axis reuniting two contrary semes or semantic poles, as initially conceived in *Sémantique Structurale* (1966). “We designate by the name of elementary structure such a relational type” (Greimas 1966: 20). The elementary units that make up the semantic micro-universe of a semiotic square consist of semes that exist by virtue of their partaking of a relational structure. Semes are not equivalent to elementary signifying units outside of a structural frame, as would be the case with a lexeme’s definition in a lexicon. They are relational entities and assume signification only by entering in various modes of connectivity with other semes.

For Greimas, signifiers may be manifested in different forms, such as in cinematic language, painting, music. No reductionist approach (to the verbal register) is favored when it comes to the possibility of translating polysemiotic expressive units. The argument about the relative autonomy of various modalities is inconclusive, even though Greimas hinted occasionally at the structural autonomy of other than natural languages (such as cinematic language): “if opera and film present themselves from the outset as prominent examples of syncretic discourse, one may wonder if natural languages- and more particularly oral discourse- are nothing more than an element of communication, even though an essential one, next to paralinguistic or proxemic ones” (Greimas and Courtés 1979: 314).

Quite interestingly, Greimas alludes and subscribes to the possibility of transcoding (transcodage) natural language signifiers against the background of structuralist semantics (Greimas 1970: 46) by drawing parallels with the oneiric text (evidently influenced by Freud’s theory of the dreamwork, as laid out in the *Interpretation of Dreams*). This transcoding process that was inspired by Freud’s original account of the dreamwork’s formation, is coupled with the operations of substitution, condensation (Greimas 1966: 92-93) and displacement, regarding the signified that slides beneath the string of signifiers that make up the manifest dream content, as laid out in Section 1.2.<sup>65</sup> These three operations, responsible for transforming the original signified (if there ever was any) or the content of the primary process which is elaborated or transformed through secondary processing (see Greimas 1966: 125) while passing from the order of the unconscious to the order of the preconscious (based on Freud’s first topographical account of the psychic system as laid out in the

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<sup>65</sup> Greimas draws consistently parallels between the depth and surface grammars that make up the trajectory of signification and the manifest/latent contents in Freud’s dreamwork, but also with Levi-Straussian structuralism (for parallels with Freud’s dreamwork see Greimas 1966: 98,125,189; Greimas 1970: 99; Greimas 1971: 796; Greimas 1983: 72).

*Interpretation of Dreams*) and then to the order of consciousness, have also been amply used by semioticians, such as Metz, in an attempt to account for the workings of other than natural languages (see Metz 1977).

The structuralist approach pursued by Greimas does away with the referent, while adopting a systemically coherent outlook concerning the various strata making up a system of signification. "Structure is determined as structure of a system" (Benveniste 1966: 95). Structure is an autonomous entity of internal relations set up into hierarchies. By the same token, the epistemological approach underpinning the project of structural semantics abides by the tenets of a coherentist theory of truth. The object of a descriptive metalanguage is not some sort of *ding an sich*, but, as Greimas terms it, an object-language. It is the task of the descriptive metalanguage to account for the object language in a coherent, systematic fashion. The objects of the object-language are relational terms. This point of departure in Greimas's structural semantics echoes a fundamental Hjelmslevian premise: "The postulation of objects as something different from the terms of relationships is a superfluous axiom and consequently a metaphysical hypothesis" (Hjelmslev 1943: 23). If there are ontological issues about the referential status of a linguistic apparatus used in an object language, they will not be resolved by a semiotic metalanguage, which is burdened with the sole task of accounting for the inner workings of the object language in a systematic fashion. Therefore, from an epistemological point of view, the descriptive metalanguage is deductively valid not vis-à-vis the object of the object language, but with regard to the already appropriated and schematized object by the object language. "Language [...] is constituted as an object of study in and through the metatheoretical categories of the linguist" (Thibault 1997: 32).

A key qualifier of the notion of descriptive metalanguage, in line with its not being concerned with the *object* of the object-language and further corroborative of its self-referential outlook, consists in a disregard for the psychological processes whereby expressive elements are transformed into perceptions and in turn rendered conceptually. According to Greimas, perception and sensible qualities are already 'common places' or "a cultural universe of common sense, connoted in its entirety as the lived social reality" (Greimas 1970: 102). It is the double-bind nature of 'hexis' as to have and being had at the same time (as Bourdieu appropriated sociologically this Aristotelian concept in his notion of the Habitus; cf. Bourdieu 1980: 117) that allows for patterned cultural sequences to appear under the guise of a Freudian reality principle, reflected in a *sensus communis*. By virtue of an Aristotelian hexis (or habitual immersion in the givenness of what is) objects are always already semantically invested. If the object of a descriptive metalanguage is natural language as object-language, then the elementary units of this object language or object-terms, according to the Greimasian system (Greimas 1966: 9) are *loci communes*. If the semantic

investment of object-terms that make up the elementary structure of signification is incumbent on *loci communes*, then the elementary structure of signification, by implication, is always already rhetoricized (cf. Rossolatos 2013n,t). This interdependency between the semantic investment of the elementary structure of signification and rhetoric renders the need for a rhetorical semiotic approach to brand meaning even more compelling.

From an applied marketing perspective, Floch (2001: 9-10; italics in the original) argues that the semiotic square “is the commercial basis for semiotics, particularly the active role it can play in marketing and communication. Its central task and its (relative) competence are to be found in the *transition from the apprehension of differences to the definition of relations*”. Moreover, “it can serve as a common topography for the discourse of brands in addition to that of targeted groups or markets” (Floch 2001: 131).

The roots of the semiotic square can be traced back to the Aristotelian Organon (spanning *Metaphysics*, *Prior* and *Posterior Analytics* and *On Interpretation*), as well as contemporary to Greimas’s approaches, such as the logical hexagone of Blanche, Klein’s group of mathematics and Piaget’s group of psychology (cf. Nef 1976, Greimas 1970 and Greimas 1987).

In order to understand how the semiotic square functions as elementary structure of signification or as topographical approach to the logical organization of a semantic universe, the fundamental concepts of contrariety, contradiction, implication, schema and deixis must first be defined.

Contrariety, which constitutes the fundamental form of logical organization of the semantic axis in *Sémantique Structurale* (Greimas 1966) and the vantage point for the construction of a semiotic square (Greimas 1970), is the relation of mutual presupposition between the two terms of a semantic axis, where both terms are either present or absent. Two terms are contrary iff (=if and only if) the contradictory of each term implies the contrary of the other, for example death vs. life. In essence, contrariety constitutes a fuzzier form of contradiction. For example, the terms /beauty/ and /ugliness/ as the two contrary poles of the semantic axis ‘looks’ are not exact contradictories, as there are multiple semantic layers in between, such as quasi-beautiful and quasi-ugly, as against the strict contradictory relationship between ugly vs. non-ugly. However, if non-ugly is present as the contradictory of ugly, then, by implication, beautiful as the contrary of ugly is also present. This qualifying feature of contrariety, as multiple semantic layers in between the two contrary poles, echoes the Aristotelian law of the excluded middle, viz., that “nothing can exist between two contradictories, but something may exist between contraries” (*Metaphysics* 1055b2).

Contradiction (Greimas and Courtés 1979: 69-70) denotes the relationship between terms of a binary logical category of assertion/negation. The presence of one term in this

relationship presupposes the absence of the other.<sup>66</sup> Contradiction defines the two schemas (S1 / -S1, S2 / -S2) of the semiotic square. For example, beauty and non-beauty are contradictory terms, where the presence of the one presupposes the absence of the other.

Implication (Greimas and Courtés 1979: 182) consists in the assertive conditioning of the presupposing term, resulting in the appearance of the presupposed term. The relationship of presupposition is thus envisaged as logically anterior to implication.

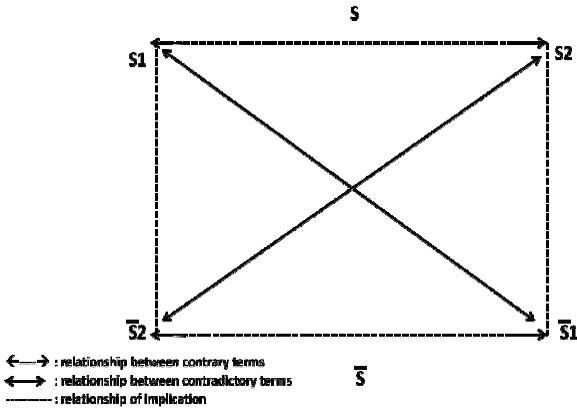
Deixis (Greimas and Courtés 1979: 87) constitutes one of the fundamental dimensions of the semiotic square, its “inner logic” (F. Jameson’s foreward to Greimas 1987: XX) that reunites through implication one of the terms of the axes of contrariety with the contradictory of the other contrary term. There are two types of deixis, positive and negative, which are not qualified as such axiologically prior to their placement on the square and the interpretation of the relationship between the terms ensuing thereupon. For example, beauty as the contrary of ugliness is in a relationship of deixis with non-ugliness as the contradictory term of its contrary.

Schema (Greimas and Courtés 1979: 322) is the dimension of the semiotic square reuniting two contradictory terms. A sharper distinction is drawn between a positive schema, where the first term belongs to the positive deixis and a negative schema, where the first term belongs to the negative deixis. A more expansive definition of schema has also been furnished by Greimas, designating the “open semic combinatory” (Greimas 1970: 40) as a plenum of virtualities (Greimas 1970: 41) on which a culture draws for its constitution. Insofar as object-terms constitute on a metalinguistic level virtualities to be actualized on a narrative level by assuming concrete forms as actors, acts, determinate objects of desire, the notion of schema is of instrumental interpretative value as it unites depth grammar with narrative surface structures.

Pursuant to the exposition and definition of the key terms making up the semiotic square, let us now proceed with further elaborating the model, which is formally portrayed in Figure 1.33.

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<sup>66</sup> According to Aristotle (Metaphysics 1011b13–14), “the opinion that opposite assertions are not simultaneously true is the firmest of all”.

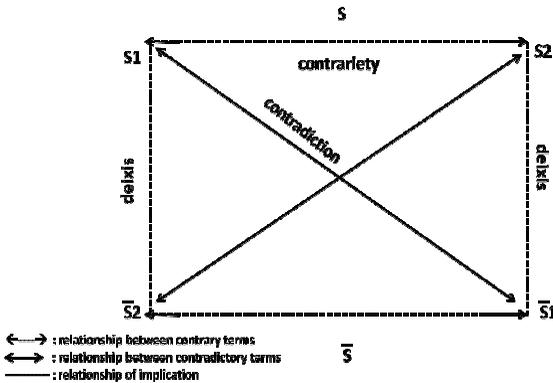


**Figure 1.33.** The elementary structure of the semiotic square (Greimas 1970: 137).

The elementary unit of the semiotic square, as put forward since the introduction to *Sémantique Structurale*, is the semantic axis reuniting two contrary semes (let's continue with the example of beauty and ugliness that was introduced above), where (S1) stands for beauty and (S2) for ugliness, which constitute the semantic micro-universe (S) 'looks' made up of the contrary poles of the semantic relationship  $S1 \longleftrightarrow S2$ . Assuming the object terms S1 and S2 as our point of departure<sup>67</sup>, their contraries, viz., non-beauty and non-ugliness would be rendered as -S1 and -S2 (henceforth contradictory terms will be denoted by using the negative symbol "-" (e.g., -S1).

Having, thus far, yielded definitions for the key terms making up the square and the different types of relationship amongst the four elementary terms denoted by the three types of dashed and continuous lines (Figure 1.33), the square may be portrayed anew in Figure 1.34.

<sup>67</sup> The fact that contraries constitute the point of departure for a semiotic analysis poses the question of how such contraries are chosen, not simply regarding the choice of a pair over another, but the very logic of pairing. For example, Derrida stresses that the play of contrasts in which language produces meaning is an arbitrary play of contrasts arbitrarily chosen (cf Pettit 1975: 45). This arbitrariness is further emphasized and explored in modern semantics. For example, Jeffries (2010) calls them oppositions in context or unconventional oppositions (cf. Rossolatos 2012d).



**Figure 1.34.** Relationships among semiotic square terms.

Further to the above, the semiotic square may be summed up as six systemic dimensions or three systemic pairs (cf. Greimas 1987: 51):

1. The contrary terms or semes S1 and S2 falling hyponymically under the semic category S that organizes them into a semantic micro-universe and the contrary terms -S1 and -S2 under the inverse semantic micro-universe -S. This is the neutral axis, whose terms are organized in a neither/nor relationship.
2. The relationships of deixis denoted by the dashed lines uniting by implication S1 with -S2 and S2 with -S1.
3. The schematic relationships reuniting in categorical terms the contradictories S1 with -S1 and S2 with -S2.

These distinctive semiotic dimensions are portrayed in Table 1.3.

**Table 1.3.** The fundamental dimensions of the semiotic square (Greimas 1987: 51).

Constitutive relations	Structural dimensions	Semic structures
contrariety	S axis (complex) -S axis (neutral)	s1+s2 -s1+s2
contradiction	schema 1 Schema 2	s1+s1 s2+s2
simple implication	deixis 1 deixis 2	s1+s2 s2+s1

Matters are complicated when it comes to applying the square in discrete narrative or discursive instances or during its semantic investment and in its employment for projecting axiological frameworks. In its application, the semiotic square rarely appears as a single model or system or semantic micro-universe. Depending on the narrative situation at hand, multiple squares need to be constructed, coupled with a process of establishing relations<sup>68</sup> and homologies<sup>69</sup> among the squares' respective terms.

Greimas (1970: 142) offers the example or the theme of sexuality, in the light of which the following three semantically and axiologically interdependent squares are furnished. These squares are founded on the elementary pairs of contrariety "cultural vs. natural sexuality", "economically profitable vs. harmful sexual relationships" and "desired vs. feared sexual relationships". The approach of the same theme through different dimensions affords to integrate individual perceptions with wider societal values, while the ensuing pairing of object terms enables an enunciator to draw ever ramifying relations among elements that are constitutive of a semantic universe in a methodical fashion.

<sup>68</sup> In this context, the term relation is used by Greimas in a Hjelmslevian sense, denoting an "and...and" relationship in contradistinction to the term correlation denoting an "either...or" relationship between two terms (cf. Greimas and Courtés 1976: 75). "The distinction between the two classes of functions *correlation* vs. *relation* corresponds to the distinction between *system* and *process*. Correlation is defined logically as *either ... or* (disjunction) because a paradigm is characterized by equivalence between elements that cannot be manifested together [...] a process (e.g., a syntagma) is characterized by the function *both ... and* (conjunction), because the linguistic chain combines elements from different paradigms" (Johansen 1997: 2272). Elsewhere, Greimas (1970: 56) employed correlation in a conjunctive sense and in Greimas 1970: 159 [2003: 52] he employs the term to denote the relationship between the two schemas of the semiotic square. Correlation in the sense adopted by Greimas in the featured passage should not be confused with the statistical method of correlation, whereby the level of strength between two variables (e.g., market share and share-of-voice) may be established, albeit in a non-causal manner.

<sup>69</sup> Homology in the Greimasian system is used as another word for analogy (Greimas 1970: 174). Three conditions must be met for the establishment of homologies in a relationship among object-terms, such as A:B::A':B': (i) the terms must be sememes decomposable into semes (ii) terms in the pairs A/A' and B/B' must have at least one seme in common (iii) the relationship between A and B must be identical to the relationship between A' and B' and recognizable as one of the elementary logical relations of contrariety, contradiction, deixis.

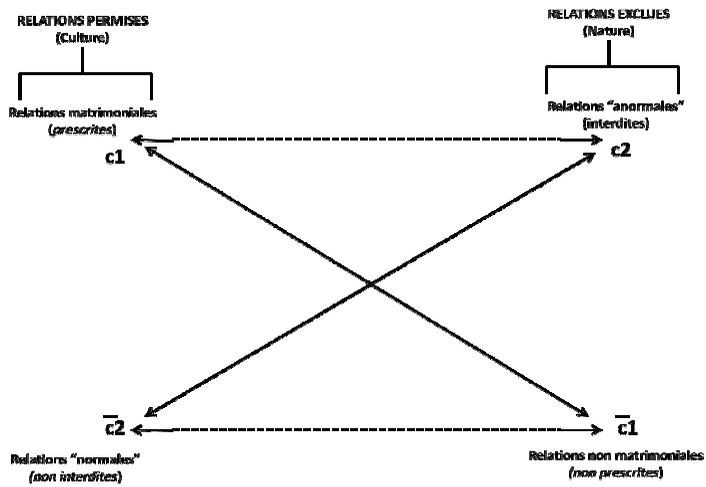


Figure 1.35. Semiotic square "cultural vs. natural sexuality" (Greimas 1970: 143).

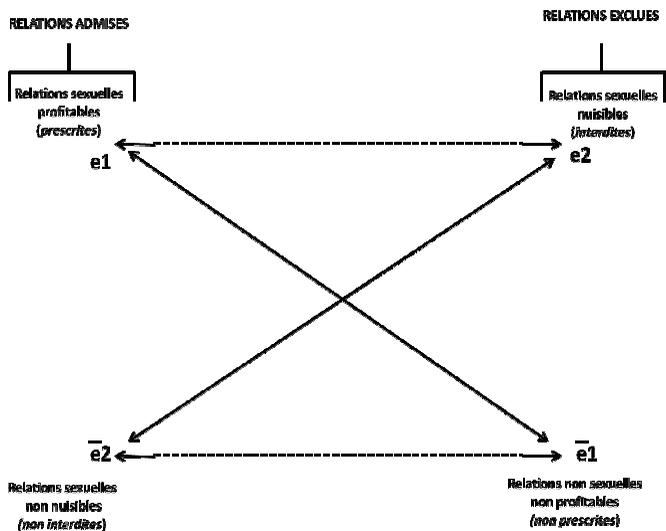


Figure 1.36. Semiotic square "economically profitable vs. harmful sexual relationships" (Greimas 1970: 144).

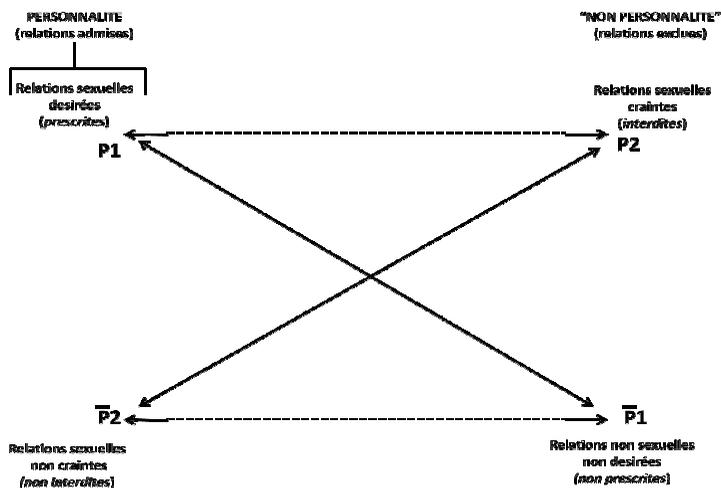


Figure 1.37. Semiotic square “desired vs. feared sexual relationships” (Greimas 1970: 146).

Furthermore, Greimas draws the following relations amongst the first two squares’ (Figures 1.35 and 1.36) terms, which are interpreted based on profitability and harmfulness (Table 1.4).

Table 1.4. Inter-square relations (Greimas 1970: 145; the symbol for semi-equivalence  $\cong$  is employed by Greimas in the concerned paper in order to point to combinatorial arrangements between inter-square terms).

MATRIMONIAL RELATIONS	NON-MATRIMONIAL RELATIONS
C1 $\cong$ E1 (PROFITABLE)	-C1 $\cong$ E1 (PROFITABLE)
C1 $\cong$ E2 (HARMFUL)	-C1 $\cong$ E2 (HARMFUL)
C1 $\cong$ -E1 (NON PROFITABLE)	-C1 $\cong$ -E1 (NON PROFITABLE)
C1 $\cong$ -E2 (NON HARMFUL)	-C1 $\cong$ -E2 (NON HARMFUL)

Let us now proceed with the exposition of the three typologies of homology, stemming from different combinations of pairs between object terms, as follows (where A and B denote the

two main systems or the two squares as above displayed in Figures 1.35 and 1.36; 'pr.' denotes 'prescriptions'; and 'i.' denotes 'interdictions'):

1. Relations among homologous terms (balanced relations)

1.1 pr. (A) + pr. (B); i. (A) + i. (B)

1.2 -pr. (A) + -pr. (B); -i. (A) + -i. (B)

2. Relations among non-homologous terms belonging to a homologous deixis (compatible relations)

2.1 pr. (A) + -i. (B); pr. (B) + -i. (A)

2.2 i. (A) + -pr. (B); i. (B) + -pr. (A)

3. Relations among non-homologous terms belonging to non-homologous deixes (conflictual relations)

between contrary terms

3.1 pr. (A) + i. (B); pr. (B) + i. (A)

3.2 -pr. (A) + -i. (B); -pr. (B) + -i. (B)

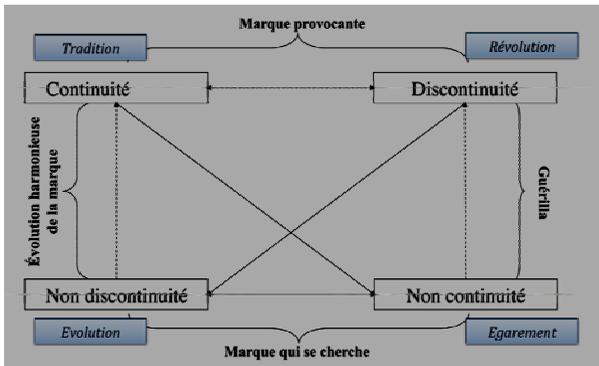
and between contradictory terms

3.3 pr. (A) + pr. (B); pr. (B) + pr. (A)

3.4 -i. (A) + -i. (B); -i. (B) + -i. (A)

Complementary to the ability to extrapolate three distinctive patterns of homology based on different combinations of terms, what emerges as an instrumental feature of the combinatory of terms is the delineation of potential narrative structures, as overarching themes that emerge through the combinatorial procedure, such as transgression and alienation, as pointed out by Greimas. "It is, thus, not difficult to imagine how a very small number of semic categories may generate, with the aid of a combinatory, a considerable number of larger semantic units or sememes" (Greimas 1970: 40).

The semiotic square has been extensively applied, largely as a standalone strategic brand and communications planning platform. Unfortunately, in the majority of instances its application has taken place in a completely cut-off fashion from the wider Greimasian theoretical context (e.g., Oswald 2012). For example, in Figure 1.38 (Darpy 2010) it is employed as a heuristic mechanism for coining four alternative positioning routes, alongside the continuity-discontinuity spectrum, viz., the provocative route, the guerilla route, the exploratory route and finally the harmonious development route.



**Figure 1.38.** Employment of the semiotic square for discerning four alternative positioning routes (Darpy 2010).

### 1.5.5 Criticism of the binarist rationale of the semiotic square as the elementary structure of signification

Greimas (1966: 129; 1970) states explicitly that there is no explanation why the elementary structure of signification should be logically structured in oppositional terms. It is axiomatically postulated in the context of the system of structuralist semiotics. “Binarism must be considered as a constructive principle and not necessarily as a principle about the mode of existence [of semic categories]” (Greimas 1970: 40). Furthermore, binarism was challenged by Greimas himself in *Du Sens II* in the face of pre-Socratic thinking about the co-existence of opposites (Greimas 1983: 126-127).

Rastier, who co-created the semiotic square with Greimas (see Rastier 2012), later stressed that the semiotic square is useful for exploring tentative hypotheses, but by no means one might claim that signification is absolutely reducible to the square. Even more polemically, he asserted rhetorically “are deep structures anything else than the reification of the linguist’s demand for rationality?” (Rastier 1989: 102).

As already stressed, semes are relational attributes. Insofar as a brand’s semic micro-universe consists in a set of image attributes (that reflect product attributes and benefits linked both to direct product experience and intangible associations stemming from the figurative inscription of a brand’s values), then brand image constitutes a brand’s depth grammar. This is an important aspect that is lacking from recent structuralist semiotic

accounts (e.g., Bianchi 2011)<sup>70</sup> of the function of marketing communications, which attempt to reconstruct the semic universe of surface discursive structures by reading the text backwards, while disregarding the motivated status of a brand as intended master brand narrative, implying the pre-existence of a semic micro-universe of which the ad filmic text is a manifestation. Such a unidirectional reading (i.e., top-down) risks not only missing out on the issue of brand coherence, but of imposing a seemingly coherent structure that is incompatible with the brand owner's intentions (not to mention the probability of fit with the receiver's decoding/destruction).

Eco pointed out with regard to Greimas's analysis of the universe of Bernanos (cf. Greimas 1966: 222-224) that "he undoubtedly brings to light the oppositions which can be found in the text on the level of a certain working hypothesis; but nothing prevents another reader, using that text in a different way, from singling out another key to reading and therefore of reducing it to different oppositional values" (Eco 1976: 83). This point is reiterated in *Semiotics and the Philosophy of Language* (1986) as potentially conflicting readings of a text in terms of thematic isotopies: "Greimas has further stressed the possibility of conceiving of texts able to provide manifold and mutually contradictory isotopic interpretations" (Eco 1986: 192). A similar point has been formulated by Gunning (2003: 350), from a film semiotic point of view: "different analyses could be made of sequences based on a different, but possible, choice of oppositional features".

The reduction of a brand's semic micro-universe to binarist structures is reflective of Greimas's view on the logical arrangement of signification, but has since been seriously challenged by connectionist approaches to the organization of meaning in consumers' memory (cf. Section 1.1). "Semiosis, far from following tidy linear axes, may take place through networks" (Jensen 1995: 166). In fact, as attested by advances in consumer research pertaining to the mode of formation of brand knowledge structures and brand image, the organization of attributes and expressive elements as sources of attributes is better accounted for through associative networks, rather than binarist pairs. This does not imply that binarist readings do not constitute useful heuristics in the exploration of tentative hypotheses<sup>71</sup>, "but in itself would not be enough" (Eco 1976: 94). However, claims regarding the value of binarist approaches to the organization of brand meaning, such as "the binary analysis of cultural data provides a window onto the myths and archetypes that structure the

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<sup>70</sup> Bianchi's approach offers a more expansive outlook in terms of the variety of modalities involved in brandcomms, but is plagued by the same self-contained extrapolations that undergirded previous top-down reconstructive attempts (i.e., Floch), that is without establishing a product categorical frame of reference.

<sup>71</sup> Both binarist and connectionist approaches are common currency in applied branding research. For a strictly speaking oppositional reading of ads see Mika 2004.

collective unconscious" (Oswald 2012: 13), overemphasize the preponderance of binarism, while replacing the constructionist underpinnings of structuralism with metaphysics.

The above-mentioned advances resonate from a branding research point of view Eco's proclivity for using Model Q (cf. Eco 1976: 122-125) at the expense of a multiplicity of semiotic squares (which entails a cumbersome activity with doubtful results, given that interlocking squares may encapsulate a multiplicity of interpolated terms, but may not yield an outlook of the relative importance of semes as nodes in a network). Furthermore, they are corroborative of earlier assumptions made by Keller (2003, 2008) about the role of associative networks in portraying the organization of a brand knowledge structure in consumers' memory, as portrayed in Section 1.1. In the light of these considerations, the structuralist semiotic brand equity model that is put forward in this book (see Section 1.7) endorses the generativist blueprint of the trajectory of signification, while updating it in the context of a connectionist rationale.

#### **1.5.6 Rastier's connectionist approach to textuality**

Rastier was a close collaborator of Greimas and responsible for co-creating the semiotic square. Yet, despite his indispensable contribution in the development of the semiotic square, he became highly critical of the binarist approach to signification in general and particularly of the square's ability to function as depth grammar in the generative trajectory (see Rastier 1989: 65, Rastier 2006: 5). In *Sens et Textualité* (1987; also see Rastier 1994), over and above the reformulation and expansion of the system of structuralist semantics into interpretative semantics (cf. *supra* and below), Rastier pursues a connectionist approach to signification, while drawing on Sowa's graphs. In this subsection Rastier's semantic graphs (as an adaptation of Sowa's existential graphs) will be laid out.

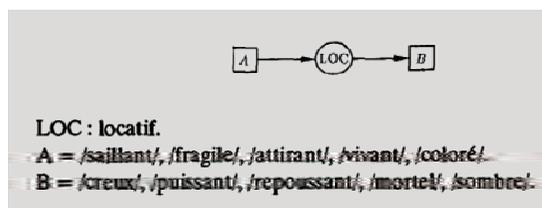
Four systemic levels undergird textuality and are responsible for structuring an interpretative trajectory of signification, according to Rastier (1989: 53; also see Rastier 1987 and 2005c), viz., the thematic, the dialectical, the dialogic and the tactical. The thematic level "accounts for invested contents and their paradigmatic structures" (Rastier 1989: 54). The dialectical level "accounts for the succession of intervals in textual time, such as states-of-being and processes" (Rastier 1989: 66). The dialogic level is concerned with modalities, such as "ontic, alethic, epistemic, deontic, evaluative" (Rastier 1989: 82). Finally, the tactical level accounts for "the linear disposition of semantic units. The tactical component concerns both planes of content and expression, either jointly or in a standalone fashion" (Rastier 1989: 95). These systemic levels were first introduced in *Sémantique Interpretative* (1987) and further elaborated in *Sens et Textualité* (1989).

Rastier's graphs connect aspects of the systemic levels of an interpretative trajectory. For example, the thematic graphs constitute a preamble to the dialectical level. Their nodes represent actants and processes, while their links casual relations that are articulated among them. Nodes are represented in rectangular shapes and links in circular ones, in line with Sowa's graphs. "In a conceptual graph, the boxes are called concepts, and the circles are called conceptual relations" (Sowa et al. 1993: 15). "The elements that make up this structure are the nodes (the terms), the links (the relations) and the direction of the links. A node is generally labelled with one or more semes and a link is labelled with a semantic case" (Hebert 2011). The cases used in the semantic graphs are displayed in Table 1.5.

**Table 1.5.** Types of cases in Rastier's semantic graphs (Hebert 2011: 145).

	CASE	DEFINITION	POSSIBLE NAME FOR TEACHING PURPOSES
(ACC)	accusative	the patient of an action; the entity affected by the action	PATient
(ASS)	assumptive	point of view	PERspective
(ATT)	attributive	property, characteristic	CHARacteristic
(BEN)	benefactive	the entity for whose benefit the action is performed	BENeфициary
(CLAS)	classitive	an element of a class	CLASsitive
(COMP)	comparative	elements joined by a metaphorical comparison	COMPariSon
(DAT)	dative	receiver, entity that receives a transmission	RECEiver
(ERG)	ergative	the agent of a process or an action	AGEnt
(FIN)	final	goal (result or effect sought)	GOAL
(INST)	instrumental	means used	MEAns
(LOC S)	spatial locative	position in the space represented (LOC S)	SPAce
(LOC T)	temporal locative	position in the time represented (LOC T)	TIME
(MAL)	malefactive	the entity to whose disadvantage the action is performed	MALeficiary
(PART)	partitive	part of a whole	PARTitive
(RES)	resultative	result, effect, consequence	EFFect (or CAUSE)

The following example portrays a simple relationship between two semic molecules<sup>72</sup> (A and B), joined by a locative verb (Rastier 1989; see Section 2.3.8.4 for further examples):



The inclusion of a number of variables in different nodes (Rastier 2005a) leads to a homological matrix, which constitutes the primary method for reconstructing idiolectal

<sup>72</sup> According to Rastier (2005c) "a semic molecule may be variably defined based on the frame of reference, i.e., dialectical, dialogic, thematic, tactical".

semantic classes, of particular relevance to highly motivated and idiolectal<sup>73</sup> branding discourse.

A key difference between Rastier's mode of connectivity between links and nodes and the mode adopted in this book is that whereas he draws on linguistic primitives, such as the ergative and the attributive modes in order to mark the way whereby links are attached to nodes, I emphasize rhetorical operations of transformation and figures, as will be further illustrated in Section 1.7 and Chapter 2. This change in focus allows for operationalizing the metaphorical mode of connectivity (among other tropes and schemes), as pointed out in Section 1.2.

### 1.5.7 The semio-narrative structure as master brand narrative

The semio-narrative structure constitutes the intermediate level of the generative trajectory (between the elementary structure of signification and the discursive structure), consisting of distinctive syntactic and semantic components.<sup>74</sup> In Section 1.2.2.1 the Greimasian notion of canonical narrative schema was critically addressed in the context of reviewing Floch's brand semiotics. In this Section the focus is laid on defining more concisely the semio-narrative level, showing how it interacts with the other two levels in the trajectory and analyzing how it functions by allusion to the actantial grammar and its communicative counterpart, that is the model of enunciation. The methodological operationalization of the concepts that make up the semio-narrative level, involving how to segment a text into narrative programs (NPs), with a focus on the filmic text, will be laid out in Section 2.3.3.

"Semio-narrative structures consist of the entire set of virtualities the enunciating subject has at its disposal [...] discursive structures correspond to the selection and ordering of these virtualities [...] semio-narrative structures produce the plot [...] while discursive structures correspond to its staging and distribution" (Floch 2001: 113). Semio-narrative structures contain the depth meaning of a discursive structure and furnish the form of its

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<sup>73</sup> In Riffaterre's terms an idiolect is a "specific mechanism of individual style" (Riffaterre 1971: 36).

<sup>74</sup> Note that throughout his writings Greimas refers to the semio-narrative level, both as depth and as surface structure. It is a depth structure compared to the surface discursive one, but a surface structure compared to the elementary structure of signification. A depth structure is the necessary condition for the existence of a surface structure, while a surface structure may not exist, structurally speaking, without a depth structure. Greimas also made it clear that one may start building a structuralist sign system either way, that is by starting from a surface structure or a depth structure (cf. Section 2.3.1). For the sake of maintaining consistency vis-à-vis the graphic portrayal of the trajectory of signification, I am alluding to the semio-narrative structure as intermediate level in the *parcours*.

organization. In the context of the brand trajectory of signification, the semio-narrative structure includes what is termed in this book as master brand narrative.

A master brand narrative should be viewed as a canonical narrative schema, but not in the sense put forward by Greimas and later adopted by Floch, as explained in Section 1.2.2.1, due to critical differences between the literary and branding genres. A master brand narrative includes a brand's key positioning statement, featuring its nuclear semic brand image structure, the difference being that whereas in the elementary structure of signification brand image attributes function as semes, in the semio-narrative structure they function as actants.<sup>75</sup>

Semio-narrative structures are situated in between a brand's depth grammar and the surface discursive level of the ad text. Insofar as brand meaning emerges in the process of communication (see Section 1.4), the mode of organization of ad signification at the semio-narrative level is crucial for the maintenance of a master brand narrative and hence of brand coherence as invariably recurring semic nucleus among variable discursive manifestations or ad filmic texts. The semio-narrative level is an integral stratum in a brand's signification process, but not capable of accounting per se for how brand meaning morphs along the trajectory. The intermediate level of semio-narrative structures matches in marketing practice the intermediate level of the production of branding discourse as the advertising concept, occasionally coupled with the film's story-board which explains how the elements of the advertising concept are inscribed in distinctive shots and sequences of the ad filmic text (also coupled with notes about production techniques involved in bringing about the intended signification, such as close-up, fade in/out, reverse-shot etc.). The advertising concept is the intermediary stage between a brand's positioning statement that portrays its semic micro-universe and its manifest ad filmic discourse. In the same fashion that a brand's master narrative mediates between its depth grammar and its textual manifestations.

Approaches that seek to reduce a brand's signification to 'story-telling'<sup>76</sup> constitute over-simplified accounts of the potential embedded in Greimas's multi-level *parcours*

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<sup>75</sup> Each of the two levels in the trajectory (i.e., elementary structure of signification and semio-narrative level) constitutes a metalanguage. "If we say that grammar can be constructed at two different levels, that means that it is possible to construct two different metalanguages that can account for one and the same linguistic phenomenon present at a third level, in our case that of manifestation. We can also say that these two metalanguages are *equivalents*, because they are isotopic, but not isomorphic, indicating that a given segment of a metalanguage can be transcoded into an isotopic segment of another language, without the constitutive elements of the two segments being at all formally identical" (Greimas 2003: 54).

<sup>76</sup> Marketing narrative approaches to brand meaning tend to over-simplify the way brand meaning is shaped along the trajectory. For example, Fog et al. (2005) promote the applicability of story-telling as a branding method by identifying a toolbox that consists of four fundamental premises, viz., characters, message, plot, conflict. "Among storytellers - screenwriters as well as authors - the central message, or premise of the story, is an ideological or moral statement that works as a central theme throughout the story" (Fog et al. 2005: 32). "The story comes to life during the transition that takes place from the onset of change until the conflict has been resolved" (Fog et al. 2005: 33). In terms of

*génératif*, verging on generic commutations between 'brand meaning' and 'manifest discursive elements'.

In the context of a tentative adaptation of the semio-narrative structure to branding discourse, Heilbrunn (2003) offers an account of the relationship between consumers and brands, as displayed in Table 1.6.

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characters, "A story typically starts out with your main character or hero pursuing a goal {...} The hero's path to achieving his goal, however is not problemfree. There is always an adversary who tries to work against the hero, thereby establishing the conflict" (Fog et al. 2005: 37). The plot refers to the sequence of events that are deployed in a story within a definite time-frame. They resemble the brand story to "a central nervous system that ties all the company's brand communications together" (Fog et al. 2005: 49). This central nervous system is responsible for maintaining consistency across all brand communications. However, this simplified approach is neither informed by Propp's narrative structures, even though the general conception of stories' being moulded after definite narrative typologies is explicitly shared by the authors, nor to Greimas's semio-narrative approach or to Genette's narratology. This precarious simplification consists in jumping straight from surface discourse to a brand's semic nucleus, without accounting for the plethora of structuralist operations and rhetorical transformations that take place in between, which is precisely the focus of this book. Examples of such semiotic leaps, so to speak, furnished by the authors consist of the following:

"Harley-Davidson is about freedom

- Apple Computer is about creative diversity
- Greenpeace is about fighting for the global environment
- Kodak is about capturing and preserving life's special moments
- Virgin is about following your dream, and challenging convention
- Lego is about stimulating children's learning through creative play
- Bennetton is about conflict and harmony in the global society
- MTV is about global youth culture
- Volvo is about safety designed with families in mind" (Fog et al. 2005: 81).

**Table 1.6.** The narrative function of the relationship between consumers and brands (Heilbrunn 2003: 137).

LE FONCTIONNEMENT NARRATIF DE LA RELATION CONSOMMATEUR-MARQUE				
	Compétences	Contrat	Performance	Sanctions
Étape du processus narratif	La marque affiche son savoir-faire et ses compétences.	La marque s'engage à travers un contrat de marque qui promet de résoudre le problème initial du consommateur.	Mise en œuvre du contrat de marque.	Confrontation du résultat avec le contrat initial.
Phase correspondante dans relation consommateur-marque	Découverte du contrat (ou promesse) de marque à travers des opérations de communication (publicité, visite en magasin, discussion avec un vendeur, contact avec le produit, etc.).	Acceptation du contrat de marque (achat ou réachat du produit).	Confrontation du consommateur et du produit à travers des activités de consommation (rangement, utilisation, hichonnage, etc.).	Comportements post-utilisation : + : réachat, attachement, prescription, etc. - : abandon de la marque, - : réclamation, bouche à oreille négatif, etc.

It should be noted that the exposition of the Greimasian narrative theory in this Section does not aim to explore extensively narrative structures in general, which endeavor lies beyond the analytical focus of this project and rests with the discipline of narratology<sup>77</sup>, but to point out the necessity of addressing the structural relations and interactions among various elements of the depth and surface structures, of which narrative structures are part.

According to Greimas (1971: 796), the narrative grammar that makes up the semio-narrative level, based on the generative model of the trajectory of signification, should: "a) account for the linguistic manifestation [surface structure] by making explicit the totality of the logical courses that stem from the most elementary, i.e., deepest structures, and b) foresee and establish these courses as instances and levels of articulation derived from deep logical structure".

1. Narrative grammar consists of an elementary morphology that is furnished by the taxonomic model<sup>78</sup> and of a fundamental syntax that operates on the interdependent taxonomic terms.

<sup>77</sup> See Ryan 1979: 127-155.

<sup>78</sup> Taxonomic model is used in this instance by Greimas interchangeably with the semiotic square (Greimas 1970: 163). This is the point of departure for constructing value systems or axiologies and manifest narrative structures, such as myths (for examples of a semiotic reconstruction of mythic discourse see Greimas 1987).

2. The narrative syntax consists of operations that impact on terms susceptible of being invested with content values; by virtue of these operations narrative syntax transforms and manipulates terms, by negating and affirming them or by disjoining and conjoining them.
3. The syntactic operations [...] have orientation and concomitantly may be foreseen and calculated. (Greimas 1970:165-66)

The logical organization of a manifest discourse at the semio-narrative level takes place through the narrative grammar furnished by the actantial model. The morphological units of the actantial model (here Greimas follows Tesnière [1959]) are actants. The three main actantial figures are subject, object and verb.

The logical organization of the three actants in a narrative structure differs from the linguistic organization of subject, verb, object in manifest discourse, as will be shown below. The operations of the actantial syntax consist in successive conjunctions and disjunctions that either conjoin or disjoin subject and object through the deployment of a narrative. The semio-narrative structure temporalizes the achronically organized elementary structure of signification. It is precisely this translation of a static taxonomic model of achronic relations into narrative operations that confers dynamism to a structuralist semiotic model, while rendering it apt for accounting effectively for transitions among states-of-being that take place in the process of narrativization, as Ricoeur (1989: 583) points out. The successive transitions of a subject among states-of-being at the semio-narrative level constitute narrative transformations. This mode of transformation differs from the semantic transformations that take place at the discursive, figurative level, which are of a rhetorical nature (Greimas 1971: 797). Furthermore, "narrative structures are distinct from linguistic structures because they can be revealed in other than natural languages (dreams, cinema, etc.)" (Greimas 1971: 793), and by extension in highly figurative branding discourse and its ad filmic textual manifestations, which bear considerable resemblance to the dreamwork (as brandwork), as shown in Section 1.2.

An example of how the organization of subject, object, verb differs between discursive and semio-narrative structures consists in the transformation of the sentence "Eve gave the apple to Adam" to "Adam was given the apple by Eve". In the first sentence, Eve is the subject in terms of surface grammar, but also in terms of actantial grammar. However, in the second sentence, Eve is not the subject in terms of surface grammar, but remains the subject in terms of actantial grammar insofar as she is the initiator of an action, i.e., the one who gives the apple to Adam (which is why the logical organization of the semio-narrative level draws on the actantial grammar- the term 'actantial' designates the primacy of action as starting point for the logical reconstruction of a narrative). This discrepancy between

discursive and semio-narrative levels points to potential hurdles in the attempt to analyse surface structures by recourse to a discursive syntax.

An instance of such hurdles to the semio-narrative reconstruction of a discursively structured textual fragment, such as the above sentence, is attributed to the operation of condensation (see Greimas and Courtés 1979: 58) that concerns the representation of a narrative énoncé at the surface level by a whole paragraph or the “stylistic distancing, characterized by relations of a metaphoric, metonymic, or antiphrastic type, between the narrative sequences and the discursive sequences” (Greimas 1971: 797<sup>79</sup>). In short, a narrative énoncé constitutes a condensed representation of a figuratively constituted sequence of manifest discourse. A series of énoncés make up a narrative syntagm by virtue of relationships of logical implication (EN3 > EN2 > EN1) (Greimas 1971: 804). The distance between a figuratively constituted sequence and a narrative sequence points to the primacy of rhetoric in accounting for the organization of discursive structures. This point will be further elaborated in due course.

The semio-narrative level is inextricably linked with communication and the enunciative function. Greimas's enunciation theory that was introduced in Section 1.4 constitutes the communicative counterpart of the actantial model. Narrative grammar consists of syntactic operations and operators. The basic syntactic operation of the semio-narrative level “corresponds to a syntactic doing” (Greimas 2003: 55). The syntactic doing is located in the process of communication and, hence, implies a sender and a receiver. “*Doing* is thus an operation that is doubly anthropomorphic. As an activity it presupposes a subject; as a message, it is objectified and implies the axis of transmission between sender and receiver” (Greimas 2003b: 55).

In order to make full sense of Greimas's concept of narrative structures, one must take into account the communication model of enunciation, within which these structures are embedded. Further to the exposition of Greimas's model of participatory communication in Section 1.4, Courtés (1976: 71) emphasizes the participatory nature of the Greimasian model of enunciative communication, by laying claim to the common predicament that binds sender and receiver in a structural relationship in the context of the object of desire<sup>80</sup>, which is transferred in an act of doing, thus rendering the former in a state of dispossession and the latter in a state of appropriation. However, in the context of the ad filmic text a complex narrative structure is more likely to be operative, rather than a strictly defined transition

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<sup>79</sup> Also see Greimas 1989d for a parallel between figurative semiotics and rhetoric, with a focus on antiphrastic structures, metaphors and metonymies.

<sup>80</sup> Desire is operationalized by Greimas in the same sense as libido was conceptualized by Freud (cf. Greimas 1966: 187). For further similarities between Greimasian semiotics and Freudian/Lacanian psychoanalysis see Schleifer 1983.

between disjunctive and conjunctive states-of-being, where both sender and receiver are in a state of conjunction with the object of desire:

$((S1 \wedge O1) \int (S2 \wedge O2))$  (Greimas 1987: 95)

This common enunciative predicament that binds sender and receiver was further elaborated by Greimas in *Du Sens II* (1983: 44-46). As is the case with various concepts in the Greimasian model, enunciation is an umbrella term spanning various aspects of structuration. Thus, enunciation (see Greimas and Courtés 1979: 123-128) may be defined as the general “communication predicament” or the “psychosociological context” allowing for the production of énoncés and at the same time as the virtual horizon of language allowing for its actualization in particular énoncés.

The notion of virtuality is critical for understanding not only the function of enunciation, but also, at a more fundamental level, for making sense of how narrativity, as “various transformations resulting in (con) or (dis)junctions of subjects with their objects” (Courtés 1976: 72) coheres with deep linguistic structures in the context of a deductive metalinguistic theory. The space of semiotic virtualities that enunciation is summoned to actualize is the locus of semio-narrative structures. This conceptualization of semio-narrative structures as horizon of actantial possibilities bears concomitantly on the conceptualization of the subject of enunciation or the human as actor. “The actants possess a metalinguistic status compared to actors” (Greimas 1966: 174), whereas the actor is a particular anthropomorphic rendition of an actantial structure in a particular narrative. “Fundamental grammar, which is of a conceptual order, in order to be capable of producing manifest texts in figurative form, must assume at an intermediary semiotic level a non figurative, yet anthropomorphic representation” (Greimas 1970: 166). This is the task of the narrative grammar. The subject, from a structuralist perspective, is not the intentional actant of an act of enunciation, but an instance and instantiation of semio-narrative structures that await to be actualized from a state of virtuality. “From our point of view, the subject is but a virtual focal point (a space *ab quo*), or more precisely a logical subject whose enunciative act may be semiotically constructed from his presence in the utterance, with the help of a corresponding logicosemantic simulacrum” (Greimas 1976: 435). How does this translate in communication terms? “[...] The construction of the simulacrum of truth is greatly conditioned, not directly by the axiological universe of the receiver, but by the sender’s view of what the axiological universe is” (Greimas 1989c: 657).

The conceptualization of semio-narrative structures as plane of virtual possibilities points to the deductive nature of the structuralist model insofar as it is capable of predicting the plenum of textual actualizations as a series of relations and transformations from depth to

surface structure and vice versa or in the context of actualization of virtual possibilities as the outcome of a transformative syntax (see Greimas 1970: 169). The constituent semantic components of each stratum in the trajectory are equivalent, but not identical. Their conversion from one stratum to another always implies a surplus of signification, a recurrent point made by Greimas and Courtés (1979), also emphasized by Fontanille (2001: 6-7). The approach is metalinguistically constraining, not deterministic at the level of manifestation. Moreover, the act of enunciation is responsible for producing semiosis, and the semiotic act is responsible for textualization. The énoncé is the end result of the act of enunciation as the actualization of virtualities.

Three basic notations designate the respective modes whereby the énoncé functions in a narrative structure, as follows:

1. NU= F (A1,A2...) or EN= F (A1,A2...) (Greimas 1971: 799; NU designates narrative utterance, F function, A1,A2 actants, EN énoncé; also see Greimas 2003b: 55)

At the level of the narrative syntax the elementary unit of the énoncé is postulated, along with actants as its immediate constituents, related to each other by a function (F). According to the above notation, the relational function of the énoncé is constitutive of the actant-terms A1, A2 and so on, in the same manner whereby the deep metalinguistic structure or the semantic axis (elementary structure of signification) reunites two object terms. The modes of relatedness among actant terms (i.e., subject, object) are regulated by the actantial grammar which conditions surface discursive syntax. By the same token that the semic micro-universe and the principles of its organization constitute the depth grammar of signification, the actantial grammar determines the organization of actants in a narrative space.

The actant accomplishes or sustains an act. It is a type of 'syntactic unity' prior to being invested with semantic content. The subject is an empty vessel awaiting to be invested with signification during the spatio-temporal deployment of a semio-narrative structure. The actant may be anything, including persons, objects, animals, concepts, companies, society as a whole (collective actant) and in our case brands.

2. F junction (S;O) either in a conjunctive (S\O) or disjunctive (S/V) form

This notation designates that the énoncé functions primarily as an énoncé of being (or énoncé of state [énoncé d'état]), that is a given state-of-affairs between a subject and an object. A further distinction regarding the above function was furnished by Greimas (1971: 800-801) between active and communicative doing or becoming. "Active doing (see 2.1 below) establishes a relation between two actants of which one is called subject and the other object, whereas communicative doing (see 2.2 below) establishes a relation amongst

three actants, viz., D1 [destinateur/sender], D2 [destinataire/ receiver] and object" (Greimas 1971: 800-801), which are rendered notationally as follows:

2.1 EN1= F doing (S → O)

2.2 EN2= F doing (D1 → O → D2)

3. F transformation (S;O), which yields F [S1 → (S2∧O)]

This notation (3) designates that the énoncé is also responsible for the transformation from one state-of-being to another, thus it functions as an énoncé of becoming, that is as a transformation of the actant from an initial state of affairs to a new one. "A narrative is defined as the syntagmatic sequence of énoncés that bring about the transfer of an object of value" (Greimas 1971: 804).

The narrative grammar of the semio-narrative level is complemented by the introduction of three key actantial modalities that make up the level's modal syntax, while functioning as qualifiers of the énoncé, viz., wanting, knowing and being able<sup>81</sup> (also see Greimas's Preface to Courtés 1976: 17- complemented by having to [devoir]). The modalities are ordered hierarchically in the following order: "it is the subject's wanting to do, which makes him able to accomplish the first performance, a performance that is marked by the attribution of the modal value of knowing or being able [*wanting* → *knowing* → *being-able* → *doing*]" (Greimas 2003: 64). The first two constitute the competence of the actant or his ability to bring about a Narrative Program (NP) or Narrative Utterance (NU), while the third one constitutes the element of performativity. Even though some of these modalities may not be explicitly narrated, they are implied deductively as logical presuppositions. The deployment of the narrative essentially consists in manifesting the competence of the subject or its becoming competent, through transformations from a state-of-being to states-of-doing. In notation, the modal utterance as a qualifier of descriptive utterance is rendered as MU= *F.wanting/S;O*. The modal utterance can be converted into any descriptive utterance whatsoever (Greimas 2003b: 56). As an example, the sentence "John wants Peter to leave" would be rendered as *F.wanting/S:John;O(F: departure; A: Peter)*. A particularly relevant

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<sup>81</sup> It should be noted that Greimas does not preclude the existence of other modalities (e.g., croire), the exploration of which rests with the corpus and/or genre under scrutiny. The modalization of a discursive structure in applied terms depends upon the subject of enquiry. Thus, for example, in the field of applied marketing research and more particularly in the context of mapping out ethnographically how the Paris underground passengers' perceptual orientation is formed while using the RATP services, Floch coined the modalities of the journey (the physical inscription or entry of the traveller into a designated space) and modalities of locating and identifying (the degree of mastery of the topography) (see Floch 2001: 17).

qualification of the above function for a semiotics of brand equity emerges from the attributive utterances

1. Peter wants an apple
2. Peter wants to be good

The above utterances are rendered notationally as follows (Greimas 2003b: 57):

1. *F*: wanting/*S*: Peter; *O* (*F*: acquisition; *A*:Peter; *O*:apple)/
2. *F*: wanting/*S*: Peter; *O* (*F*:acquisition; *A*:Peter; *O*:goodness)/

In the above utterances, as Greimas remarks, “the desire to possess institutes the object of a virtual possession as a value” (Greimas 2003b: 57). Such descriptive utterances characterized by functions not of the order of doing, but of the order of having (which are a subclass of the order of doing), are called by Greimas attributive utterances. The qualifying difference between the two types of utterance rests with the attributable object(s) and their values. Whereas the action in the first utterance is fulfilled by the possession of an external object, in the second utterance it is fulfilled by the possession of an internal object (i.e., goodness). By implication, a consumer *qua* subject who seeks to be conjoined with a brand communicated by a destinateur, seeks to actualize a virtual value, not simply as brand, but, more importantly, as internal value, that is in terms of the value that is acquired with the acquisition of a brand. The notion of value will be further qualified in Section 1.7. Now, what appears to be hypotactic (i.e., goodness) vis-à-vis Peter is actually hyperotactic insofar as, upon a logical reconstruction of the utterance, the desire for goodness has a causal status vis-à-vis the investment of desire with the object ‘apple’. Thus, the actantial grammar attains to unearth the semantic relationships among the terms (subject, object) of a modal function, which are latently presupposed in the manifest syntax.

At an even deeper level, and given that “the number of levels of depth is heuristic in nature and depends on the strategy of discovery adopted” (Greimas 1989b: 540), one might ascribe the status of subject to desire (and we have already established that the subject of a narrative may be anything from a human to an animal up to an abstract concept such as desire per se) as a desiring mechanism that demands of the surface syntax subject or of a particular narrative’s actor to desire semes, such as goodness and by implication an apple. In this instance the above descriptive sentences would be rendered as

1. Desire demands of Peter that he wants an apple.
2. Peter wants an apple.
3. Peter wants to be good.

and sentence (1) would be rendered as

F:desiring/S:desiring mechanism;O(F:acquisition;A:Peter;O:goodness)/,

where the actant Peter is the receiver of the message of an impersonal desiring mechanism that acts as an archi-sender or collective actant behind the actant (which, according to Greimas, is a “virtual performatory subject”; Greimas, 1989b: 540), while goodness functions as a particular manifestation of a generalized desiring mechanism. The actantial subject has also been described as archi-subject or “the deposit of values that seek to be inscribed in narrative programs” (Greimas’s Preface to Courtés 1976: 22).

Of equal importance to the possibility of opening up semantic interpretation to ever deepening layers, as a proviso of the actantial grammar, is the introduction in *Du Sens I* by Greimas of the concept of value, which was absent in his earlier work *Sémantique Structurale* (which is further developed in *Du Sens II* as will be shown in Section 1.7). Bearing in mind that the actantial grammar has a dual task, that is to translate semantically the surface syntactic ordering of a narrative (irrespective of genre), and to yield a representation of the process of communication between sender and receiver, the dimension of value (Greimas 1987: 86) as axiological investment of the object is constituted during the process of constructing the object at the interface between sender and receiver as will be shown in the ensuing Section. The axiological opening up of the actantial model essentially affords to lay bare the irrevocably semiotic existence of subjects and objects, as purely structural terms. “It is only through the inscription of a value in an utterance of state, whose function is to establish a junctive relationship between subject and object, that we may consider subject and object as semiotically interdependent” (Greimas 1983: 27). In the light of the axiological dimension of the actantial model, the subject is transformed by entering in a relationship of conjunction with the object of desire, as designated in the notation: Virt= F transformation [S1 → O1 (SVO)] (where ‘Virt’ stands for virtualization; see Greimas 1983: 29), which posits that the virtual subject is separated from the object that is invested with value, which value it seeks to recuperate during successive states of becoming.

Greimas postulates that “the narrative énoncé and narrative as a whole allows for the interpretation of the narrative model at the epistemological level, as one of the fundamental forms of the organization of the imaginary” (Greimas 1971: 799).<sup>82</sup> Thus, a master brand narrative concerns the recurrence of a particular network of relationships among actants as a semio-narrative syntactical and semantic reconstruction of units of discourse or elements and sequences of énoncés.

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<sup>82</sup> Metz (1977), from a film semiotic point of view, also adopts the fundamental tenet of the imaginary constitution of the cinematic signifier, in Lacanian terms.

### 1.5.8 The discursive structure as the manifest level of brand meaning

As already stressed, the actantial model, its functions and modalities are indispensable tools in organizing logically a text at the semio-narrative level. However, the playful nature of a surface discursive structure with its myriads of stylistic ramifications, occasionally renders the 'objective reconstruction' of a text impossible. Furthermore, the relations among actors at the surface narrative level and their actions that transform states-of-being through their immersion in transformative states of doing which the actantial model aims to reconstruct, are hardly linear, a criticism also launched by Greimas against Propp's actantial model<sup>83</sup> that sought to reduce all possible plots under a definite number of archetypical actantial typologies.

Discursive structures make up the surface level of the trajectory of signification. The discursive syntax is responsible for the production of figurative discourse. In the context of figurative surface discourse, Greimas locates rhetorical figures, which are burdened with a dual role, viz., as "connectors among isotopies" (Greimas and Courtés 1979: 149), and as "relations among terms"<sup>84</sup> and levels [my note: i.e., of the generative trajectory]". The latter function of rhetorical figures is posited speculatively by Greimas in this rare passage, and is not further elaborated. Yet, I deem that it is a crucial remark that opens up an entirely new territory into the multi-stratal function of rhetorical figures, as against merely a peripheral role as surface discourse *effets de sens*, which is a fundamental tenet and guiding hypothesis of this book.

Discursive structures allow for the manifestation at the discursive level of semio-narrative structures in the face of an enunciative predicament (Greimas and Courtés 1979: 364-365). Discursive structures correspond to the manifest texts of a master brand narrative, such as advertising (TV, print, radio, outdoor, ambient), but also experiential events (e.g., roadshows, in-store sampling/competitions), sponsorship and any form of brand communications. Manifest discourse constitutes an inventory, including lexemes, but also multimodal expressive elements, rhetorical figures and particular modes of connectivity among them. Semes in the discursive order are inscribed in lexemes, often in a rhetorically reconfigured and far from directly recognizable fashion. Manifestation of semic structures takes place in the context of communication enacted at the discursive level. Each brand possesses an inventory of such lexemes, figures and modes of connectivity, which constitute what may be

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<sup>83</sup> For a comparison between the two actantial models see Gaudreault 2008: 4.

<sup>84</sup> In *Du sens II* Greimas calls the surface organization of figures a "relational figurative network" (Greimas 1989: 115).

called a **brand's idiolect**, while the common elements among brands in a product category constitute the **product category's sociolect**.<sup>85</sup>

Communication and the discursive order are also the loci of various distortions due to the "liberty and the constraints" inherent therein. Liberty denotes the fact that in communication an object term is rendered lexically in multiple ways, according to the contextual aspects of signification, as illustrated by the example used by Greimas (1966) of 'head' (tête), which may carry the seme /spheroidity/ when used in a standalone fashion, however once used metaphorically in wider syntagms it may take upon a whole host of new semes (e.g., the classeme /director/ in the context of the phrase 'head of the board'). In fact, one might argue, the dividing line between the literal and the figurative employment of a word in various contexts of language use in discourse is not always clear-cut, which has important implications as to what semes count as nuclear and as contextual or classemes (a quite fundamental tenet in pragmatics that explores situational language use). This inherent constraint as the outcome of actual language use as a dynamic 'form of life' (in Wittgenstein's terms) has crucial repercussions for the maintenance of the semic coherence of a brand as uniform depth grammar underpinning various discursive and stylistic manifestations, given that manifestation, more often than not, relies on figurative discourse in multiple modalities (i.e., visual, sonic, but also gestural, olfactive etc.; cf. Poyatos 2002). What appears to be an opportunity in terms of the "liberty" offered by discourse and the plethora of tropes and schemes available, is also a threat in terms of the possibility of loss of focus vis-à-vis a brand's uniform depth structure and the erosion of brand meaning due to the inflow in the manifest text of contextual semes.

The challenge with which the semiotician who attempts to reconstruct a brand's semic nucleus in the face of variable surface discourse is confronted rests with the fact that in brand language the establishment of a semic nucleus is a case of motivational attribution of certain properties. This situation becomes even more compelling when semes assume the character of abstract associations (such as adventurous, sexy, appealing), while their attribution constitutes an instance of constructivism par excellence and the leveraging of an onomatopoeic process. Is a brand of soap as a lexeme masculine, as part of ordinary discourse? Certainly not. Considerable brand building efforts are required in order to establish such a nuclear semic structure in the minds of a prospective target audience. It is only when brands have become part and parcel of a language as a way of life that such semes may be assumed to belong deductively to brands, either as directly inscribed in lexemes or figuratively rendered in various recognizable modalities.

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<sup>85</sup> See Rastier (1987: 49): "the idiolect is a system of norms proper to a sender [...] the norms of an idiolect may transgress those of genre".

### 1.5.9 The key structuralist operations responsible for brand meaning across the trajectory

The brand trajectory of signification that is propounded in this book constitutes a perspective that is intent on addressing how a brand's various semiotic strata of signification hang together. Prior to addressing the notion of value (Section 1.7) and the manner whereby it emerges from a structuralist semiotic point of view, thus closing the circle of brand equity generation with view to yielding a coherent picture of how the three strata of the generative trajectory of signification interact in the production of brand meaning, the key structuralist operations in the trajectory must be laid out. These operations consist in structuration, homologation, isotopy, reduction, redundancy and recurrence. Before analysing the role of each operation in greater detail, let us describe how they interact and at which level(s) of a brand's generative trajectory with view to maintaining a brand's image kernel, starting from the surface and moving progressively towards depth grammar.

Structuration permeates all levels of the trajectory and confers continuity in signification by subsuming all strata under a coherent structural backbone. Structuration is effected by establishing homologies among elements of the various strata, while homological relations allow for the discernment of isotopies. The main isotopies involved are thematic and figurative, corresponding to a brand's depth and surface grammar. Isotopies are established through the operation of recurrence of common themes, but also of expressive units. Recurrence is incumbent on the operations of reduction and redundancy. The process of structuration may be portrayed schematically in Figure 1.39.

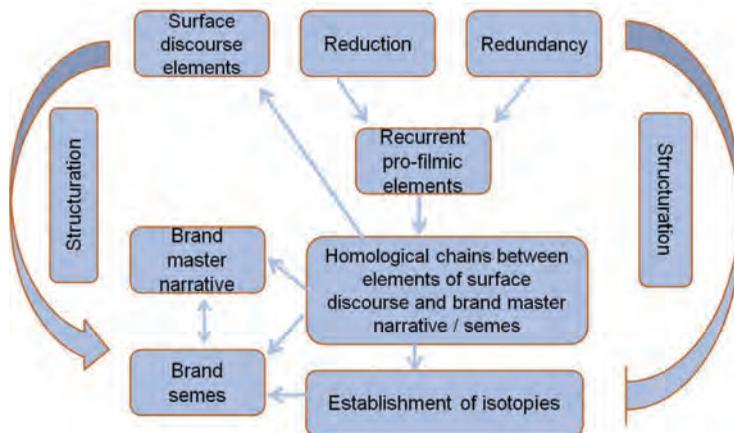


Figure 1.39. The process of structuration.

In greater detail:

**Structuration** “is one of the procedures of semantic analysis [my note: semantic analysis corresponds to Greimas’s system of structural semantics], responsible for carrying out, on the one hand, the reduction of parasynonymic sememic occurrences into classes and, on the other hand, the recognition of the homologation of semic categories” (Greimas and Courtés 1979: 360). Structuration’s dual role, thus, permeates the entire generative trajectory insofar as it is concerned both with the establishment of homologies between semic categories at a deep level and the classification of recurrent sememes at a surface level (as underpinnings of recurrent parasynonymic lexemes- even though, as Rastier notes, sememic recurrence is not exhausted in parasynonymic<sup>86</sup> relations). In fact, if there is a way of organizing the semic micro-universe of a brand’s discourse as master narrative in the context of an ad filmic text, then structuration entails starting from the classification of recurrent elements of the surface discursive structure (both on an intra-filmic, as well as inter-filmic level, i.e., recurrences throughout variable same brand ad filmic texts), reducing them to sememes, further decomposing sememes into classemes and nuclear semes and ultimately showing which semes constitute a brand’s signifying kernel. This is the classificatory part of the process of structuration and is concerned with effecting redundancy to peripheral elements on the surface of an ad filmic text, which results in the required reduction whereby sememes and semes may be recognized as such.

**Homologation** is an operation of semantic analysis that is applicable to all levels of the trajectory. It may be considered as a rigorous formulation of analogical reasoning. In its simplest form it concerns a relationship of the type A:B::A’:B’, where term A stands in an analogical relationship with term A’ by virtue of their mode of relationship with terms B and B’ (Greimas and Courtés 1979). The operation of homologation entails the construction of homological relationships not only on each specific stratum of the generative trajectory, but also on an inter-stratal level, for example by pairing sememes with lexemes or units pertaining to other modes of figurative<sup>87</sup> discourse (i.e., pro-filmic elements, shots, sequences, in the case of the ad filmic text, but also individual expressive units, as will be shown in Chapters 2 and 3). It is through the ultimate formation of a complex chain of homologation that brand meaning may be mapped out and issues of brand coherence and

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<sup>86</sup> As Rastier (1989: 59) notes, “the study of parasynonymies and anaphoras does not suffice; one also have to take into account syntactic parallelisms, parataxes, isophonies, which are interpretants of relations of equivalence”.

<sup>87</sup> Notice that the term ‘figurative’ has been employed in multiple senses throughout Greimas’s writings. In the initial sense employed in *Structural Semantics* (1966) it refers to the nature of the elements that make up the discursive level, whereas in *Figurative Semiotics and the Semiotics of the Plastic Arts* (1989d) it refers to modalities other than verbal discourse, mainly of the visual register, but not addressing the moving image.

communicative consistency may be tackled, not only at the level of an individual ad filmic text, but, even more importantly from an iterative brand planning perspective, throughout variable ad filmic texts (and certainly this process of structuration may extend and encompass other vehicles in an IMC mix). When identifying a homological structure, an analysis must guard against certain common pitfalls:

1. Uncoupling the terms in an opposition (such as life/positive: death/negative, instead of life/death :: positive/negative).
2. Inverting the relations between terms (such as positive/negative :: death/life instead of positive/negative :: life/death).<sup>88</sup>
3. Bringing oppositions together without checking and demonstrating that there is homologation; in particular, concluding that an opposition Z is homologized with an opposition X just because Z is homologized with Y and Y is homologized with X. (Hebert 2011: 23)

According to Greimas, homologies do not pertain merely to comparisons in the form of oppositions and dissimilarities, but also to relationships of complementarity. Insofar as they apply to relationships of complementarity, they involve relationships of figurative similarity and by extension relationships of contrived metaphorical similarity, that is relationships of iconic similarity between abstract concepts or the form of the plane of content and expressive elements or the form of the plane of expression. Insofar as the coherence of a text may be gauged through the existence of a set of structural homologies, then the internal coherence of an ad filmic text must manifest itself as a complex chain of intra-textual homologies that conjoin elements from different strata in the generative trajectory, such as ad expressive units and image attributes. In such a manner one affords to establish a homological network of brand-related associations as a structurally inter-related whole (or a textual fabric, in Metz's [1971: 162] terms).

**Isotopy** is a multifariously used concept in structural semiotics (further elaborated in the ensuing Section). "The isotopy between the terms of the elementary structure of signification ensures and is, in a way, the foundation, of the micro-universe" (Greimas 2003a: 50). At the heart of the concept lies the notion of recurrence, which may concern either the plane of expression or content or both. Its main use consists in discerning correspondences among the various strata of the generative trajectory. In terms of correspondences between the figurative and the thematic or the discursive and the narrative levels, various combinations of correspondences are possible, such as between two or more figurative elements and a

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<sup>88</sup> The axiological investment of a term in a homological pair (e.g., positive/negative or euphoric/dysphoric) depends on the semantic contours of a text and should not be conceived of in an absolute sense.

single narrative element or between different complexes of figurative elements and different themes within the same text. Isotopies furnish a reading grid that allows for a homogeneous reading of a text (Greimas and Courtés 1979: 197-198). Greimas (1966: 147-161) indicated the following procedural steps for establishing textual isotopies:

- i) Normalization of manifest content through extraction/elimination of elements pertaining to other isotopies
- ii) Establishment of an inventory of messages
- iii) Reduction of textual elements to diachronic categories of signification (this is how the text assumes sense) *qua*
  - a. Identical formants of textual structures (e.g., same phrases or words)
  - b. Identical contextual features
  - c. Syntactical ordering and syntactical equivalences
  - d. Sememic equivalences (where no identical elements occur as per above)

The above must be complemented by operations of verbo-visual rhetorical transformation, as will be shown in due course.

**Redundancy** is a term that first appeared in the context of information theory. "It designates for a given quantity of information the distance between the minimal number of signals (or operations of encoding and decoding) required for its transmission and the number of signals actually utilized" (Greimas and Courtés 1979: 308-309). Redundancy is geared towards the maintenance of sememic regularities through recurrence.

**Recurrence** is the "iteration of occurrences in the interior of a syntagmatic process, which manifests, from the point of view of signification, regularities that serve the purpose of the organisation of an enunciated discourse. The recurrence of a certain number of semic categories institutes an isotopy" (Greimas and Courtés 1979: 308). "At the elementary level there is a type of discursive coherence, which is ensured by the repetition of similar and compatible elements" (Henault 1977: 45).

**Reduction** is "one of the operations of semantic analysis that is integral to structuration. It consists in the transformation of an inventory of sememic occurrences of parasynonymic<sup>89</sup> nature, into a constructed class, which is invested with an arbitrary denomination (or semi-motivated) at the level of a descriptive language" (Greimas and Courtés 1979: 309).

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<sup>89</sup> Greimas employs parasynonymy, i.e., quasi-synonymy, in two respects, first with regard to surface structure lexemes (and the same would apply to any elementary unit irrespective of modality.) and second with regard to sememes. Insofar as the plane of immanence that regulates the function of sememes requires the manifest discursive level of lexemes for the constitution of a synonymic relationship between sememes, the comparison of lexemes with view to establishing a relationship of parasynonymy rests with their parallel reading from a sememic point of view.

"Reduction consists in the recognition of equivalences between various sememes and in their registering with the aid of a common denomination" (Greimas 1966: 161).

The above key structuralist operations in Greimas's structuralist semiotic system are primarily responsible for maintaining a brand knowledge structure and a semic nucleus, consisting of core brand image attributes. Insofar as the maintenance of a robust brand equity structure consists in the recurrence of salient invariant elements and operations of rhetorical transformation (see Sections 1.3, 1.6) which are responsible for nurturing unique, favorable and strong brand associations, the process of structuration is capable of demonstrating how a master brand narrative is sustained, as a recurring textual backdrop, containing a brand's elementary structure of signification or depth grammar.

#### **1.5.10 Isotopies: The 'semiotic glue' that adjoins invariant brand equity elements with variable surface discourse**

The main task of the structuralist semiotic project, according to Greimas, is to establish isotopies among the different layers or strata of signification. Isotopy is a term borrowed from physics which he operationalized in his theory to denote "the iterativity of classemes that ensure the homogeneity of a discourse.[...] The syntagm, reuniting at least two semic figures, may be conceived as the minimal context allowing for the establishment of an isotopy" (Greimas and Courtés 1979: 196). "The recognition of a possible semantic isotopy is the textual proof of the 'aboutness' of the discourse in question" (Eco 1993: 63). "The interpretative rather than mechanical analysis of discourse goes hand in hand with the move to determine the significant isotopies of a passage, to exploit global textual strategies as well as local, partial analyses, to work closely with lexical analysis, and to address a broad spectrum of rhetorical effects" (Broden 1996: 12). Isotopies may be used for pinpointing to what extent various surface renditions of depth structures display common semic elements<sup>90</sup> and by extension, for gauging multiple isotopies.

Rastier (2001) qualified further the notion of isotopy with the employment of the term paratopy which denotes the relationship among diverse, partial lexicalizations, of the same mesosemantic or macrosemantic order. Eco (1976) expanded the notion in order to encompass even purely stylistic isotopies<sup>91</sup>, while in *Semiotics and the Philosophy of Language* (1986) he furnished an expanded list of isotopies.

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<sup>90</sup> see Eco (1984: 192): "Different figurative isotopies- semic recurrence- can concern the actualization of a unique thematic isotopy".

<sup>91</sup> This term has also been used by Rastier (1972). Greimas (1983: 131) also alluded to figurative discourse's potential to generate both thematic isotopies, and ever new figurative ones.

In terms of correspondences between the figurative and the thematic or the discursive and the narrative levels, various combinations are possible, such as between two or more figurative elements and a single narrative element or between different complexes of figurative elements and different themes within the same text. Isotopies furnish a reading grid that allows for a homogeneous reading of a text (Greimas and Courtés 1979: 197-198).

Discursive isotopies are complemented by actorial isotopies (Greimas 1976), in which case a surface discourse actorial figure is sustained throughout the deployment of a manifest narrative by anaphorical or deictic pronouns (in the case of verbal discourse) or by iconically isotopic signs, in the case of visual discourse or by an interplay between verbal/visual expressive units, in the case of a polysemiotic/multimodal sign system, such as the ad film. Greimas further complemented the roster of isotopies with thematic and figurative, in line with the discursive aspects of the generative trajectory.<sup>92</sup> At the heart of the concept of isotopy lies the notion of recurrence, which may concern either the plane of expression or content or both.<sup>93</sup>

Groupe  $\mu$  adopted the Greimasian structuralist operation of isotopy as global discursive norm (1970: 35) and as a principle regulating the normal use of language (1970: 121), while positing that the generation of isotopies presupposes the initial generation of allotopies by reference to a general degree zero (i.e., grammatical rules for verbal figures or genre rules for iconic figures). Groupe  $\mu$  (1992: 268) further qualified the concept by allusion to cultural isotopies, in cases where the homogeneity of the expressive units making up a visual message may be discerned only by recourse to an embedded cultural practice.

In the context of the ad filmic text as source of brand equity, an isotopically recurrent theme, following Metz (1971: 503, 513), is conceived as the depth structure of a film. "The revelation of a theme's recurrence is equivalent to the constitution of a generic isotopy" (Rastier 1989: 56).

On a surface discursive level, recurrent nuclear semes may be evinced differentially as contextually enriched sememes, either through visual expressive units or through filmic sequences. By the same token, recurrent image attributes are contextually evinced either through the discourse of an actor or through a filmic sequence or by featuring a product-shot in various narrative utterances. The maintenance of brand coherence as recurrent nuclear brand image attributes is effected by rendering redundant contextual (i.e., classematic) elements that are not pertinent in terms of a brand's master narrative. This process

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<sup>92</sup> Also see Hebert (2011) and Everaert-Desmedt (2007) for further details about thematic-figurative-axiological analysis.

<sup>93</sup> According to Eco (1976) isotopies do not occur simply at the thematic level or, in our instance, at the level of a semic nuclear structure, but also at the level of surface discourse elements, which he calls stylistic isotopies. This term has also been used by Rastier (1972), who expanded the concept to encompass paratopies (2001).

represents the way whereby a brand's semantic micro-universe is maintained diachronically throughout variable ad filmic texts.

By virtue of brand image attributes' ability to be fleshed out in different ad filmic texts against a master brand narrative, they constitute what Guiroud and Panier (1979: 95) call discursive configurations. The inventory of possible discursive configurations amounts to a brand's discursive dictionary or idiolectal dictionary, as Klinkenberg (1990) put it. "The discursive dictionary may be presented as a stock of themes and patterns" (Klinkenberg 1990: 96). Thus, a brand's dictionary includes not only its core image attributes, but also contextually enriching elements. Contextual brand elements attain to enrich a brand's narrative structure, but only to the extent that they do not compromise the integrity of either uniformly recurring surface discourse elements or the underlying semic nucleus of a brand. In order to determine stylistic isotopies, as complementary to thematic isotopies, and account for their formation in surface figurative discourse, we must complement structuralist operations with operations of rhetorical transformation which constitutes the focus of the ensuing Section.

The derivative term 'plurisotopies' or multiple isotopies is also operationally useful in analysing branding discourse, denoting that isotopies in the sense of equivalences may be encountered in various ways between surface and depth structures or between figurative elements and key underlying themes. A pluri-isotopy<sup>94</sup> may occur as two or more recurrent themes on an intra-filmic level. As an example of multiple isotopies, Greimas cites Mallarmé's oeuvre *Salut*, where figurative isotopies (banquet, navigation, writing; see Greimas 1983: 132) correspond to thematic isotopies (friendship, solitude, creation). The operational facet of the concept from a methodological point of view will be further qualified in Section 2.3.8.

Thus, isotopy, a central term in a semiotic descriptive metalanguage, may be used in various ways as an 'umbrella term', as eloquently put by Eco (and the same holds for terms such as 'code'), depending on the analytical context and the intention of the semiotician (based on which, the level of reduction will be determined; see Greimas 1966: 161; or, according to Hjelmslev, where the cut-off point in the progressive partition of a text will be placed). "[...] The term, variously described by Greimas and by his school, is an umbrella term, a rather general notion that can allow for various specific ones defining different textual phenomena" (Eco 1986: 189).

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<sup>94</sup> Rastier (1989) redefined the term as poly-isotopy, while retaining the same operative meaning.

### 1.5.11 Greimas's divergence from the model of the generative trajectory: The argument for the autonomous organization of surface discourse

In *Figurative Semiotics and the Semiotics of the Plastic Arts* that was intended as part of a collective edition (see Floch 1989), Greimas (1989d) sought to account for how signification emerges not as the outcome of the generativist model of the trajectory of signification, but as *effets de sens* (see Floch 2000) of multimodal surface discursive configurations, particularly with regard to iconic and plastic énoncés (and indirectly to the linguistic mode). Let us explore the main arguments provided by Greimas for the autonomy of figurative (surface) discourse, and examine to what extent multimodal surface discursive configurations may be re-integrated into the generative trajectory of signification, as blueprint for brand meaning generation and management.

Figurative semiotics, “an autonomous component of general semiotics” (Greimas 1989d: 635), recognizes that there is no iconic relationship, “as a relation of simple resemblance between planar visual figures and the configurations of the visual world” (Greimas 1989d: 632). Greimas, by pursuing a constructivist line of reasoning, claims that visual signs, as against natural language, are highly motivated (Greimas 1989d: 631). By extending this line of reasoning, he puts the notion of representation under scrutiny, while culminating in the standpoint that, in any case, representations, irrespective of the modality in which they are inscribed, are not characterized by an imitative relationship with ‘nature’. On the contrary, it is our ‘reading grids’ that allow us to frame nature as such, a point that not only manifests the motivated nature of figurative signs, but, moreover, challenges the arbitrariness of natural language and the presumably disinterested representations of the natural sciences.

A reading grid serves as a code of recognition. The reading grid that allows us to ‘decode’ figurative objects, such as images, paintings, musical compositions, is of semantic nature. Figurative signs assume signification by being subsumed under the categories that make up a reading grid. The signifier is made up of figurative features or formants (also see Greimas 1970: 56) at the plane of expression, whose ensemble constitutes the signifier as gestalt.<sup>95</sup> The reading grid constitutes a topological mechanism (or topological device; Floch 2000: 29), with categories that organize the surface of a plastic figure into pertinent units, thus rendering them amenable to reduction, and hence semantic organization. It is by virtue of the categories that make up a reading grid (i.e., chromatic categories, such as saturated/non-saturated; eidetic categories, such as pointed/rounded; also see Floch 2000: 116-119) that the creation of isotopies as an anaphoric structure is possible, whereby a

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<sup>95</sup> At this juncture Greimas is combining the atomistic and gestaltic perspectives, antedating Palmer and his influence on Groupe µ’s efforts to reconcile gestaltism with atomism (cf. Groupe µ 1992: 99-110).

figurative text may be recognized. Figurative semiotic categories allow for the interpretation of figurative signs, by providing orientation. Orientation is yielded by identifying pertinent markers in the text that correspond to the organizing categories.<sup>96</sup> Surface figurative structures constitute semi-symbolic systems, that is they are characterized by partial correlations between expressive units and concepts of the plane of content.

The point of intersection between visual and verbal semiotics, in terms of figurativity, lies in the poetic text (Greimas 1989d), in which case Greimas emphasized Jakobson's poetic function (see Section 1.4). As already illustrated, the brand text has its own "poetic logic" (Section 1.2), and its surface is constituted by a more or less tropical language. At the same time, a brand's expressive inventory makes up a brand's idiolect (cf. *supra*). As an analogy for the construction of reading grids in the context of plastic signs, but also of figurative discourse in general, Greimas pointed towards the process of metaphor generation. Now, the crucial difference between the figurative sign in the plastic arts that constituted the main corpus of Greimas's analysis in the concerned paper (albeit with an expanded argumentation that aimed to draw analogies between the plastic artistic sign and other figurative discourses, such as the poetic text) and brands, rests with the strictly and clearly motivated structure behind the latter. This argument was developed in Section 1.2.2.1, so I will not repeat it here. The reason for raising it anew at this point pertains to the demonstration of the extent to which surface structure grids may be displaced from the generative trajectory of signification in the face of branding discourse. In this respect, my contention is that surface structure reading grids may not and should not be cut off from the generativist rationale that underpinned the trajectory of signification, given that the starting point for edifying a brand is its depth grammar *qua* semic nucleus, at the level of the elementary structure of signification, and its master brand narrative, at the semio-narrative level.

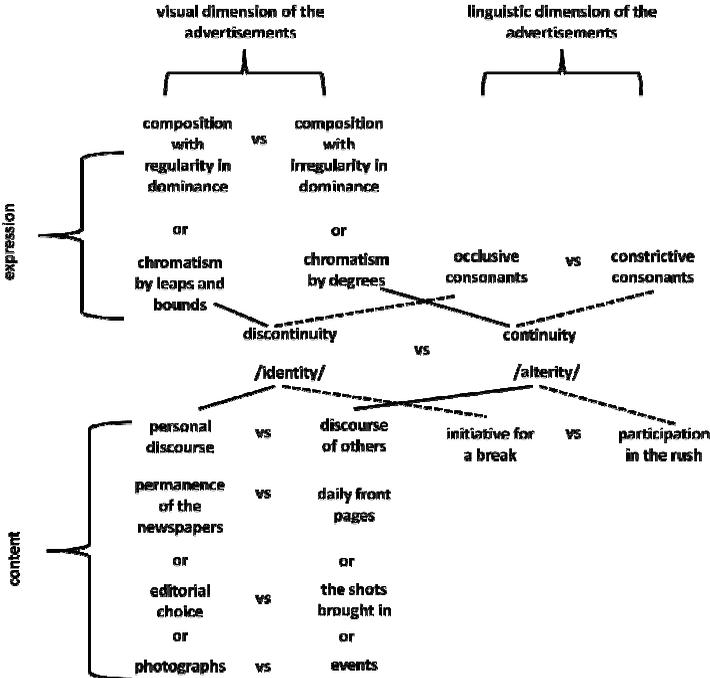
As already argued, brand coherence is maintained through the isotopic recurrence of invariant elements, in both expression and content planes. Surface grids, in this respect, would correspond to a systematic recognition of recurrent surface structure expressive units and modes of connectivity, and the generation of stylistic isotopies. An example of surface discourse reading categories in advertising analysis was yielded by Floch (1989), in his analysis of a NEWS tobacco brand print ad.

In this analysis, Floch (1989: 59-60) segmented the surface structure of the concerned print advertisement into the following categories: (a) organization of the total surface, consisting in (a1) graphic composition (parallelism of horizontals vs. network of oblique tangents) (a2) chromatic composition (interplay of pure colors vs. interplay of values) (a3)

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<sup>96</sup> The same orientation strategy with the employment of 'grammatical markers' is suggested by Groupe  $\mu$  (1970), complemented by figurative markers (Groupe  $\mu$  1992: 151) for the recognition of rhetorical deviations in figurative texts (by reference to which a figure may be recognized as being operative in a text; cf. Rossolatos 2013q).

set-up (intercalating vs. intercalated); (b) organization of the puzzle-band, consisting in (b1) graphic composition (non-orthogonal tangential lines vs. orthogonal tangential lines) (b2) chromatic composition (monochromatism vs. polychromatism) (b3) set-up (surrounding vs. surrounded) and (c) organization of the rectangular area, consisting of (c1) graphic composition (parallelism of horizontals vs. network of tangential lines) (c2) chromatic composition (sharply defined interrelations vs. nuanced interrelations) (c3) set-up (intercalating vs. intercalated). He went on to demonstrate the interrelationship between elements of the plane of expression with elements of the plane of content as portrayed in Figure 1.40.



**Figure 1.40.** Relationship between expression and content planes based on reading grids (Floch 1989: 71).

Nevertheless, in a standalone fashion, reading grids are not sufficient in accounting for how a brand's inner logic is generated, as a reduction of the multiplicity of surface discursive elements. For example, a reading grid would encapsulate regularities in a surface discourse, but would not be capable of reducing them differentially into nuclear semes and classemes.

Hence, it would be impossible to gauge either to what extent surface structure expressive units contribute to the maintenance of brand textual coherence or to what extent they undermine coherence, by increasing the classematic complexity of a brand's discourse and, hence, by burdening the text with peripheral elements at the expense of its essential building blocks. This is the challenge of the brand trajectory of signification.

In order to meet this challenge, we must complement the structuralist operations that are responsible for furnishing textual coherence, as previously laid out, with operations of rhetorical transformation (see Section 1.6) which are responsible not only for the structuration of a discursive surface structure, but for furnishing figurative connectors that join morphologically distinct elements from the three levels of the trajectory. The task of integrating operations of rhetorical transformation is undertaken in Section 1.7 and in Chapter 2.

#### **1.5.12 Conclusion**

In this Section the brand trajectory of signification was posited as the structuralist semiotic planning platform that allows for an understanding of how brand meaning emerges across the three strata of the trajectory, spanning the elementary structure of signification or a brand's semic nucleus, the semio-narrative level or a brand's master narrative and the surface discursive level or a brand's manifest discourse *qua* advertising filmic texts. The binarist rationale of the elementary structure of signification was challenged in the light of connectionist advances regarding the formation of brand related associations in memory, as well as Rastier's critical reflections on the mode of organization of the elementary structure of signification. In the ensuing Section, the key structuralist operations that cater for brand meaning generation across the trajectory are complemented by operations of rhetorical transformation.

## **1.6 Operations of rhetorical transformation: The missing links in the brand generative trajectory of signification**

### **1.6.1 Rhetoric as transformative syntax of multimodal brand communication**

Operations of transformation introduce dynamism in a structure, by producing, annihilating or transforming objects (Hebert 2011). Greimas and Courtés (1979) recognized that rhetorical figures are not just surface structure stylistic elements, but responsible for streamlining signification among the strata of the generative trajectory. Variable tropical relations lead to a profound textual isotopy (Greimas 1976). Rhetorical semiotics, and particularly the treatises put forward by Groupe  $\mu$  (1970, 1992), is capable of bridging the conceptual gap regarding the semantic distance between figurative discourse and a brand's semic nucleus.

In order to render the operationalization of rhetorical transformations as concrete as possible, we must synthesize (to the extent that is methodologically feasible) the different types of operations that were furnished by Groupe  $\mu$  in the two rhetorical treatises. In the *Traité du Signe Visuel* (1992: 274) Groupe  $\mu$  included the verbal modality, but did not pursue an in-depth analysis of the application of the new typology to verbal figures, as conducted in the first rhetorical treatise. Essentially, the difference between the two taxonomies of operations lies in the absence of permutation in the second treatise (cf. Section 1.3). However, given that the field of application of the operations features metaboles in the first treatise, which are absent from the second treatise, operations may be fully leveraged if viewed in conjunction with the metabolic types (which was pursued in Durand's [1970, 1987] application of rhetorical operations to print ads, as previously laid out). This synthetic approach is complicated by two factors, first, the incidence of combined verbo-visual figures in the case of the filmic text, which is our applied analytical field and second, by the fact that the main field of application of the second treatise was static, rather than moving images.

Operations of rhetorical transformation, in crude terms, consist of operations that alter the semantic content of words or phrases, as regards the verbal modality. In both rhetorical treatises (1970, 1992) the fundamental premise that underpins the transformative rationale rests with the subsistence of invariant expressive and/or logico-semantic elements throughout modifications. More precisely, Groupe  $\mu$  (1970) distinguishes between two types of operations of rhetorical transformation, substantial and relational. Substantial operations alter the substance of the semantic units on which they operate, by adding, deleting or substituting (that is adding and deleting at the same time) expressive elements. Relational operations modify the relative position of semantic units. They are simpler than substantial

operations as they only involve changes in the ordering of words or phrases and they are effected by permutation. In addition to the delineation of the two overarching classes of rhetorical transformation, four operations of rhetorical transformation are propounded, viz., adjunction (which was rendered in the *Traité* 1992 as conjunction), suppression (which was rendered in the *Traité* 1992 as disjunction), suppression/adjunction (or substitution) and permutation, which will be analysed in greater detail in this Section.

Insofar as figurative language infuses the element of surprise into texts, operations of rhetorical transformation and the figures that partake of each operation essentially constrain the interpretative possibilities that result from expressive irregularities (thus leading to what Groupe  $\mu$  [1970] described as auto-correction).

In the second treatise (1992) Groupe  $\mu$  distinguishes between two major modes of rhetorical transformation, homogeneous and heterogeneous. The fact that the primary field of application of the Groupe's visual rhetoric is art and particularly visual art does not mitigate the relevance of their insights and their potential transferability to branding discourse and its key manifestation of concern, viz., the ad filmic text. However, in order to effect this transfer, some parts of the conceptual account furnished by Groupe  $\mu$  must be adjusted. Thus, the key distinction between homogeneous and heterogeneous transformations assumes as its point of reference the relationship of the iconic sign to the external referent. But at the same time it refers to the genre whereby the iconic rendition of an external referent is deemed as acceptable within specific cultural and sociohistorical contours. "Genre would seem to be an "open-textured" concept, and genres are treated as "fuzzy" categories" (Bordwell 1989: 147-148), definable neither by necessary and sufficient conditions nor by fixed boundaries. Bordwell correctly argues that genres are enabling schemata, not deductive categories.

A homogeneous transformation maintains a non-deviant relationship between the iconic sign and the external referent, as against a heterogeneous transformation. Sonesson rightly counterargues that insofar as all rhetorical transformations entail artful deviation, the notion of homogeneity is not valid. Transformations can only be heterogeneous, as they bring about a relationship of otherness with the external referent. Now, this debate about rhetorical transformations has ontological leanings which are not of direct import to self-referential branding discourse, in which context the local degree zero is more pertinent for understanding the notion of transformation. In this context, a transformation may be homogeneous if it maintains isotopically a key aspect of a brand's master narrative and heterogeneous if it does not pertain directly to a dominant brand theme (thus, being allotopic).

In terms of the modalities involved in the ad filmic text a further complication emerges due to the nature of the moving image and the sheer richness of imagery included in an ad film as against a static picture. Not only more than one rhetorical transformations are likely to

be encountered in an ad film, but the meta-typologies of conjunction/disjunction, in *presentia/absentia*, proposed by Groupe  $\mu$  may not be discerned necessarily within a single frame or a single shot or even a single sequence, but often make sense as such only retrospectively, that is once the entire narrative has been deployed (a detailed view on how such operations of transformation are effected by specific film production techniques that impact directly on the manifest brand syntax will be offered in Section 2.3.6) .

Thus, there are two complications in transferring the various schemes proposed by Groupe  $\mu$  to branding discourse, the first relating to the non-artistic nature of the pictures embedded in the context of advertising films (given that 'pictures' in ad films assume signification against the background of a clear motivational structure that is or should be engraved in the master brand narrative) and the second pertaining to the differences between the moving image and static pictures, which have been the province of Groupe  $\mu$ 's analytical focus. Thus, Sonesson's (2008) remark about the proximity of two objects as being instrumental for the perception of an iconic object as one is not directly applicable to the *gestalt* of the filmic text, where visual signifiers, as Barthes notes, do not have just an anchoring, but also a relay function (Rossolatos 2013d,f). An expressive unit in the context of the ad filmic text may consist of different shots from different sequences by virtue of the relay function of visual signifiers. This implies that the signified is postponed until these variably located signifiers will have been juxtaposed. The same holds for rhetorical transformations effected through the relay function of visual signifiers. For example, even though in a single shot the juxtaposition of two visual signifiers may not be suggestive of a transformation, if one of them performs a relay function and requires exposure to a visual signifier from a later shot to make sense of a meaning derived from a transformation, then it is only by reconstructing the manifest narrative of the ad filmic text that the function of a transformation may be discerned.

Without going into greater detail about specific semantic transformations brought about by multimodal rhetorical tropes and schemes (which will be outlined in Section 2.3.5) this Section's main task was to demonstrate that the notion of meaning transformation should not be conceived in terms of a generic framework regarding either 'social expectations' or a universal, non-genre specific 'homogeneous' common ground. A rhetorical transformation should be conceived against the background of (i) intra-brand communication codes (ii) an inter-brand, category-specific frame of reference.

A transformative rhetorical syntax of a brand's and category's discourse, as complementary to the key structuralist operations that were laid out in the previous Section, aims precisely to account for this moving degree zero, which is situational, context-specific and constantly shifting alongside the multimodal enrichment of textual structures. Let us now explore further the notion of degree zero, as adapted by Groupe  $\mu$  from Barthesian

structuralist semiotics (where the concept was applied mainly to literary texts) and discuss its usefulness in addressing contextual aspects of brand signification, which were emphasized in Section 1.3.

### 1.6.2 Groupe $\mu$ 's general and local degree zero

In *Rhétorique Générale* two types of degree zero were propounded, general and local. General (or absolute) degree zero is defined as univocal semantic ground or as a convention that binds sender and receiver in a manner that is not dependent on certain literary genres or individual authors' style and advertising genres/styles, in our case. An example of absolute degree zero is standard grammar and rules of syntax. On the contrary, local (or relative) degree zero constitutes a text-specific point of reference or genre-specific or dependent on an individual author's stylistic convention. An extreme example of textual signification by recourse to local rules imposed by a local degree zero of signification is surrealist literature/painting and avant-garde films. The concept of degree zero is a regulative hypothesis and not a strict set of rules. In the course of both treatises, various examples are provided that are indicative of how rhetorical deviations as distances from degrees zero may be determined (see, for example, Groupe  $\mu$  1970: 96 on the different ways whereby deviations are generated between metataxes and metasememes), but the process is highly situational and hardly systematizable in an encyclopedic sense.

General and local degrees zero are also described by Groupe  $\mu$  in terms of Eco's (1976) levels of codedness (cf. Section 1.4.6), while replacing overcoded signs with strongly coded and weakly coded ones with undercoded. The more overcoded or strongly coded a visual sign, the more it approximates an absolute degree zero, whereas the more undercoded or weakly coded the more it approximates a relative or local degree zero. The rationale for decoding the relationship between the two terms of a sign function is also conceived by Groupe  $\mu$  in Eco's terms, alongside a *ratio facilis* and a *ratio difficilis*, for over and undercoded signs respectively.

The determination of level of codedness in terms of a sign's distance from a degree zero of signification is crucial as it constitutes a ground rule for the entire theory of verbo-visual rhetoric. The level of codedness of a visual sign also attains to address the sign as sign function or correlation between planes of content and expression, in Eco's (Hjelmslev's) terms, rather than being confined at the level of expression. This point of departure also constitutes the crux of Groupe  $\mu$ 's hybrid rhetorical semiotic approach, viz., the employment of the semiotic conception of the code as the fundamental rubric under which the classification of rhetorical operations may be effected. The same point of departure was

assumed by Eco, who posited a theory of the Code as the necessary condition upon which a theory of the production of signs may be predicated (Eco 1976).

The general degree zero is furnished by the prior knowledge of the code. The local degree zero is furnished by the isotopy of an énoncé. Groupe uses the term isotopy in a Greimasian sense, as the grounding of an idea in a totality of meaning or an entire text. Groupe  $\mu$  posits at the center of its theory of visual rhetoric the need for addressing both expression and content planes, while attempting to account for how coherence emerges in a visual text. The local degree zero is the element pertaining to such a territory of an énoncé, by virtue of a structure that is particular to that énoncé. They also stress explicitly that isotopy is a very useful concept, especially for advertising, among other discourses which are characterised by polysemy and interpretative openness. "It is the local degree zero, as inferred isotopically, that is responsible for producing rhetoricity, the general degree zero being nothing more than its condition of existence" (Groupe  $\mu$  1992: 263).

Degree zero is not contained in the language as it is given to us. Accordingly, degree zero would be a discourse brought down to its essential semes. However, since these are not distinct lexical types, this reduction is a metalinguistic step. It supports the distinction of two parts in figurative discourse: that which has not been modified, or the 'base,' and that which has undergone rhetorical deviation. In turn, the latter conserves with its degree zero a certain relation, not gratuitous but systematic, which entails that invariants can be discerned in this other part. While the base has the structure of the syntagma, these invariants have the constitutive structure of a paradigm: that in which degree zero and the figured degree exist together at the same time. (Ricoeur 1975: 166-167)

For Groupe  $\mu$  (1992: 259) the key features that make up a strongly coded sign include the following:

1. The segmentation of the planes of expression and content is quite clear.
2. The relation between the units of each plane is strongly stable.
3. These sign systems may be described outside of the énoncé, with the aid of a vocabulary and a syntax.

In short, the relationship between the elements of the plane of expression and the elements of the plane of content in the incidence of a strongly coded sign is clear, stable and independent of the contextual contours of an énoncé. On the contrary, the key features that make up a weakly coded sign include the following:

1. Fluid formalization of the relationship between the two planes.
2. The link is established by ratio difficilis.
3. No content is furnished to the receiver by a lexicon that preexists the énoncé.

**Table 1.7.** Four types of relationship between planes of expression and content (Groupe  $\mu$  1992: 260).

Type of semiotic	Segmentation of unities	Relationship between expression and content
Strongly coded	Clear	Stable
Weakly coded	Unclear	Unstable

The above types of relationship between expression and content are qualified as follows:

1. Strongly formalised expression + strongly formalised content = stable link (example: most recognizable brand logos)
2. Strictly formalised expression + weakly formalised content = unstable link (e.g., plastic signs)
3. Weakly formalised expression + strongly formalised content = unstable link
4. Weakly formalised expression + weakly formalised content = unstable link

Groupe  $\mu$ , by formalizing their approach to rhetorical semiosis by recourse to the levels of codedness of a visual sign, posit the notion of 'distance' at the forefront of inquiry into the modes of figurative signification. The degree of figurativity of a rhetorically constituted visual sign hinges on the distance from a local degree zero. However, this sort of distance is highly speculative and difficult to quantify. One might ponder, what counts as a more and what as a less distanced rhetorical configuration, especially given that the local degree zero is constantly shifting? As already displayed, the exploratory focus of rhetorical configurations in advertising language from authors such as Mick and McQuarrie was on the incidence or not of rhetorical transformations in an advertising text, not on the distance of a figurative element from a base value.

In the absence of a strict code that would allow for a strong correlation between plane of content and plane of expression, Groupe  $\mu$  posits a pragmatic code where the link is furnished by a given cultural practice and which determines the distance with regard to the

norm posited by the rhetorical transformation in the message. “In effect we are concerned with énoncés which are configured with regard to situations or realities external to the message” (Groupe  $\mu$  1992: 267) or embedded in cultural practices. “Thus, in this instance, we have another sort of isotopy, one furnished by culture” (Groupe  $\mu$  1992: 268). The compatibility between the two levels may be discerned by virtue of the redundancy of the énoncé, whereby one may diagnose the distance and proceed to its re-evaluation. “Redundancy is produced by the superimposition of various rules on the same unit of énoncé” (Groupe  $\mu$  1992: 265). “Redundancy is indeed the keyword of the *Traité*, where it is often made to do the job of isotopy itself” (Sonesson 1996: 97), a remark that applies more to the first, rather than the second rhetorical treatise.

The problem with determining rules whereby redundancy may be effected lies with the fact that signification in the context of the ad filmic text is not exhausted by visual signifiers. The insights furnished by Groupe  $\mu$  about the rhetoric of the image are capable of accounting for some aspects of the moving image, whereas other facets may be comprehended by allusion to film semiotic theories (as will be further elaborated on a methodological level in Chapter 2).

### **1.6.3 Multimodal figurative discourse and rhetorical semiotics: The missing links in the generative trajectory of signification**

Greimas recognized that rhetorical figures are not just surface structure stylistic elements, but responsible for streamlining signification amongst the strata of the generative trajectory (Greimas and Courtés 1979: 149). “Variable tropical relations lead to a profound textual isotopy” (Greimas 1976: 228). “There is always a distance between the cluster of semes that metalinguistically organizes the representation of an object and the final lexeme” (Greimas 1987: 86).

Rhetorical semiotics and particularly the treatises put forward by Groupe  $\mu$  (1970, 1992) is capable of bridging the conceptual gap regarding the semantic distance between figurative discourse and semic nucleus, and, by implication, of showing how brand equity as linguistic value (Section 1.7) may be managed. In essence, **managing brand equity is indistinguishable from managing the semantic transformations that take place between advertising expressive units and brand associations, with the aid of rhetorical semiotics.**

The role of rhetorical figures is not cut-off from the logic of the generative trajectory, as already argued. This point has been emphasized by Ricoeur and Greimas (1989: 557): “the

figurative level provides the dynamics for the rules of transformation that are projected backwards from the surface to the deep structures". Hence, instead of maintaining the argument for the 'autonomy of surface structures', and in the light of branding discourse, where a semic nucleus constitutes a brand image kernel that is mandatory for the maintenance of brand knowledge structure and a *conditio sine qua non* for the generation of brand equity, we must integrate surface discourse reading grids into the logic of the trajectory of signification (cf. Sections 2.3.4-2.3.7). In order to achieve this goal, in the light of the connectionist mode whereby brand associations are formed in memory, an account must be furnished as to how the figurative is associated with the thematic, in an isotopic manner, across the trajectory. This mode of connectivity will be presented in the conceptual model of brand equity put forward in this book (Section 1.7) and operationalized in Chapters 2 and 3. In this Section, the role of rhetorical semiotics in the trajectory of signification is further explored with view to lending credence to Greimas's remark about the role of rhetoric in streamlining signification across the strata of the trajectory.

Bearing in mind that the key task of structuralist semiotics is not the classification of types of signs, but the provision of conditions of signification, as a plenum of relations and transformations, diachronic textual coherence as uniform brand equity structure also needs to be addressed in terms of the modes of connectivity of figurative elements, while justifying why distinctive configurations of formants maintain isotopically the coherence of signification, not only at a narrative level, but also (and equally importantly) at a stylistic / figurative level. "Unlike traditional narratives (stories, novels etc.), which have to be processed over a period of time and, thus, require reflection, advertising is immediate, highly visual and synesthetic" (Danesi and Beasley 2002: 36) which suggests that advertising discourse does not abide necessarily by the tenets of a canonical narrative schema (in the strict Greimasian sense), as already shown in Section 1.2.2.1.

Greimas defines stylistics as the process of descending from the invariable model of signification by reuniting the variable elements "left over" in each level of structuration (cf. Greimas 1966: 166). This process, which is deductive in essence, is the logical opposite of an inductive inferential process (the ascending route, as termed by Greimas, or "upstream", as rendered by Floch 2001: 4). Stylistics follows the inverse route, starting from the discursive level and discovering isotopies at the semio-narrative level. However, the process that was conceived of as ascendance in *Sémantique Structurale* (from the bottom of a surface structure to the elementary structure of signification) was later (in *Du Sens I*) viewed as process of descendance, thus pointing to a different outlook towards what constitutes the base and what the apex of the trajectory of signification.

Greimas, in *Sémantique Structurale*, alluded to sememic stylistics. Sememic stylistics corresponds to the function of complex reduction, is of metonymic nature and seeks to

determine the relational distance among isotopic sememes. Thus, stylistics seems to be the missing methodological link in the establishment of isotopies.

The transposition of the procedure of discovering isotopies to the field of rhetoric raises more questions than it affords to resolve, from a metalinguistic point of view. If a metalinguistic theory, such as structuralist semantics and the general economy of the semiotic trajectory, is reducible to a nexus of strata amongst various levels of signification where the establishment of isotopic relations among the elementary units of different strata is of paramount importance for the maintenance of the solidarity of a text, and if rhetoric is concerned primarily with the production of signification through tropes and schemes that are operative on the surface level, then how can rhetoric be burdened with the task of discovering isotopies?

The answer is that it is operationalized by Greimas at a different, deeper level than that of surface structures. Thus, whereas metonymy at the surface structure of discourse is concerned with the maintenance of similarity through the displacement of different lexemes, at the level of a descriptive metalanguage it is operationalized with view to discerning whether semantic similarity is maintained through the displacement of sememes (of which lexemes constitute surface manifestations). If we now return to the example of the descriptive utterances “Peter wants an apple” and “Peter wants to be good” (Section 1.5.7), we may discern that the lexemes apple and goodness are conjoined in a metonymic relationship, whereby the displacement of the former by virtue of its similarity to the latter, as interchangeable objects of the descriptive utterance, is feasible.

An analogy between the transformations that take place at the level of narrative grammar and at the level of rhetorical grammar is crucial for understanding how a rhetorical figure affords to convey meaning. Thus, just like the actantial grammar prioritizes actions whereby subjects and objects are transformed, the meaning of a verbal, visual or verbo/visual figure emerges through the act of surface syntax reordering (while drawing on the operation of permutation in the light of Groupe  $\mu$ 's typology of rhetorical operations). The difference between these two acts is that whereas in the case of a narrative grammar they depend on the reconstruction of the temporal progression of the elements of a surface structure, in the case of a rhetorical figure meaning arises precisely due to the act of surface structure ordering, which is why a special reading grid is called for. Groupe  $\mu$  proposed a template for such a reading grid in terms of an articulatory matrix (for visual signs, which may be extended to verbo-visual expressive units), as summarized in Table 1.8.

**Table 1.8.** Articulatory matrix for visual signs (Groupe  $\mu$  1992: 108).

Intrinsic determinations	Extrinsic determinations	
	synchronic	diachronic
global properties	superordination co-ordination subordination	pre-ordination

Based on this matrix, a visual unit, iconic or plastic, is recognizable:

- 1) From its global features<sup>97</sup>, that is its contour, conventional coloration, texture
- 2) From the positional relations it maintains with the unities<sup>98</sup> of the same level
- 3) From the positional relations with the object that engulfs it
- 4) From the relations with the unities in which it is decomposable
- 5) From the unities that precede it in time and/or space. (Groupe  $\mu$  1992: 108)

The positional relations are further qualified as a dialectical interplay between determining/determined entities, based on which units are divided into superordinate entities (*surentités*) and subordinate entities (*sous-entités*) (cf. Groupe  $\mu$  1992: 148-150), in a manner that is reminiscent of the Greimasian hierarchical organization of semes according to relations of hypotaxis and hyperotaxis, as laid out in Section 1.5.7. Thus, eye is a subordinate entity of head (and vice versa, that is head is a superordinate entity of eye), head a subordinate entity of body, and so on. The above relations correspond to a simple articulatory matrix, characterized by a fairly stable type (overcoded), of which they are instances.

Up until now, no mention has been made of the differences between visual/iconic and verbal expressive elements with regard to the advertising filmic text. Such differences must be addressed, even at a preliminary level, if we are to make sense of potential limitations in the ability of reading grids to capture the complexity of the moving image. There are similarities and differences between the advertising film and the literary text. "The incommensurability of written language and the moving image puts in play an agonistic process of analysis in which the analyst employing written language always misses the specific nature of the moving image" (Gunning 2003: 346-347).

<sup>97</sup> Groupe  $\mu$  redefines the concepts 'global features' that was introduced by Palmer, in order to accommodate aesthetic elements, such as color and texture. Global features are deemed to be of intrinsic nature, where intrinsicness is employed in a similar sense to immanence, as employed by Hjelmslev and Greimas.

<sup>98</sup> Structural units consist of atomic properties, e.g., the unity of a head is constructed from eyes, nose, mouth etc.

There can never be a perfect 'translation' from one mode to another: image does not have words, just as writing does not have depiction; relations which in speech or writing are expressed in clauses and verbs are realized through 'vectors' in image; forms of arrangement ('syntax') differ in modes which are temporally or spatially instantiated (Bezemer and Kress, 2008; Mavers, 2011). (Bezemer et al. 2011: 196)

They are both dependent, in terms of temporality, on a reconstruction of the not necessarily linear<sup>99</sup> deployment of a narrative. They differ in terms of the complexity of production techniques involved in the creation of a filmic text or a film's syntactic components which will be addressed in Chapter 2, but also in terms of the ways whereby different modalities interact in the context of the same syntagm. An example is the incidence of a voice-over in a multi-modal syntagm which effects semantic closure on what might be a polysemic filmic shot or sequence.

Additionally, as Moriarty (1995b) stresses, visual interpretation is more complex than verbal interpretation. The reason is that a learner has to manage more of the interpretative function with visuals than with language because of their different learning protocols. In terms of complexity, visual interpretation can be seen as being more complex than verbal interpretation, primarily because of the lack of a conventionalized sign system and a formalized training protocol (Moriarty 1994).

Further to the above indicative examples concerning fundamental differences between the literary and the ad filmic text, in order to show how rhetorical transformations permeate the entire trajectory,<sup>100</sup> according to Greimas, we need a set of norms, by recourse to which the level of deviation of meaning may be ascertained. As already argued in Section 1.3. Groupe  $\mu$  differentiates between general and local norms.

Resuming the argumentation that was deployed in Section 1.3, a general norm is established by a code. Thus, according to a general norm, a head is attached to and sustained by a body below it. If, in a visual syntagm, there is no body or the body is above the head, norms have been transgressed. On the contrary, local norms are established by "the very complex of signs which [a rhetorical deviation] then goes on to break" (Sonesson 1996: 65) in the context of a structure that is particular to an *énoncé*. The difference between absolute and relative norms is reflected in the distinction between general and local degree

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<sup>99</sup> "Communication in television is not entirely linear (one word or sign after another) unlike written language and other forms of exchange. Meaningful signifiers such as colours, gestures, facial expression and movement are delivered simultaneously" (Bulmer and Buchanan-Oliver 2006: 51).

<sup>100</sup> Although, it should be noted, Greimas makes a fair attempt to show, by indirect allusion to figurative branding discourse (i.e., in the case of correlating a car with the abstract notion of power) how, at the semio-narrative level the product is conjoined with an abstract concept, as the object of desire. "One might say that discourse becomes configured [figurativizé] at the moment when the syntactical object [O] receives a semantic investment that allows the *énonciataire* [receiver] to recognize it as a figure" (Greimas and Courtés 1979: 147).

zero. What merits further qualification is the relationship of the zero degrees to Eco's theory of codes, on which Groupe  $\mu$  draws in order to establish this distinction.

As already discussed (Section 1.4.6), Eco drew a sharp distinction between three levels of codedness, viz., under, over and extra coding. It is pertinent to draw parallels, on the one hand, between absolute degree zero and overcodedness and, on the other hand, between relative degree zero and undercodedness. Since extra-codedness is a limit case and indeed a rare one, I am omitting it for the sake of clarity and brevity<sup>101</sup>.

The theory of codes, and by implication the levels of codedness, concerns two main aspects (i) the structural elements that enter in signifying relationships (ii) the syntax determining their order. Thus, the degree of codedness of a verbo-visual expressive unit is a function both of the unit's novelty, as well as of its mode of ordering in a syntagm, but also of its anaphoric relations with other expressive units, on intra and inter-textual levels (where intra-textual refers to its role in the context of an individual filmic text in a brand idiolect and inter-textual refers to its relationship to other filmic texts of the same brand, but also filmic texts from other brands, in the context of the same product category *qua* category sociolect).

Table 1.9 summarizes the key dimensions in terms of a normative structure or degree zero or level of codedness and the respective elements and syntax that must be addressed in order to make sense of how a rhetorical semiotic grammar may account for semantic transformations in filmic texts.

**Table 1.9.** Normative structure of degree zero.

	Structural elements (individual shots, pro- filmic elements, sequences)	Syntax (or modes of combination)
Absolute degree zero (overcodedness)		
Relative degree zero (undercodedness)		

Table 1.9 suggests that morphological elements and syntactical components of a verbo-visual text must be qualified according to both general and local norms. Groupe  $\mu$  furnished examples of semantic markers whereby rhetorical deviations may be gauged in both treatises. However, the examples of semantic markers that were offered in the rhetorical

<sup>101</sup> All three levels were incorporated in Rossolatos 2012e.

treatises were not intended as a universal and a-contextual reading grid. The account rested at the level of exemplification, while stressing that it is impossible to furnish a globally appealing system of semantic markers, capable of making sense of the subtle nuances pertaining to contextual aspects of an énoncé. Further details about semantic markers that will allow us to identify rhetorical deviations will be offered in Section 2.3.6, as they concern methodological aspects.

The second dimension that must be addressed for operationalizing the components of Table 1.9 concerns putting in perspective global/local norms and morphology/syntax in terms of each level of the trajectory of signification. The third dimension that must be addressed concerns the dimensionality of morphology and syntax by level of the trajectory on both intra and inter-brand levels. In summary, morphology and syntax must be addressed on three dimensions, viz., (i) general and local norms (ii) levels of the trajectory of signification (iii) intra-brand, inter-brand levels.

In order to exemplify the need for addressing the above dimensions when considering the impact of operations of rhetorical transformation, let us consider the following. In a commercial for mashed potatoes the employment of a dominant visual expressive unit in terms of a shot portraying a convivial, harmonious dinner occasion among a group of friends in realistic terms, as a snapshot of a common-sensically expected event in the course of an empirical Lifeworld (in Sonesson's terms), amounts to an overcoded syntagm. The syntagm is overcoded because it includes overcoded structural elements and an overcoded syntax, in terms of the actors' mode of comportment among each other, thus being comparable to an absolute degree zero of iconicity as resemblance to a culturally coded predicament. However, the inscription of the above shot in the expressive inventory of a brand's language essentially effects a metonymic displacement from a manifest discursive level to the narrative level (as per the previous illustration of how a metonymy functions at both discursive and narrative levels) between the concerned shot and the nuclear seme or key brand image attribute /suitable for convivial occasions/. One might also categorize this metonymy under *antonomasia*, insofar as the concerned surface discursive visual expressive unit is another 'name' for the seme /conviviality/. In this instance, it may be argued that there is no rhetorical transformation involved, as the structure of the sign as iconically encountered in the target audience's lifeworld is portrayed 'realistically'. However, and this brings us back to a key tenet of this book, viz., that brand language is inherently figurative, by virtue of the sheer incidence of its inscription in the context of a brand's discourse and its making part of a brand's master narrative as nuclear seme or key image attribute, the scene is rhetorical insofar as it stands for that brand attribute in a metonymic relationship at a metalinguistic level. The visual is not tropical per se, but the semiotic act of its inscription in the context of a

brand's expressive and tropical inventory renders its function rhetorical; that is, it does not denote a convivial occasion, but it inscribes conviviality *in* a brand's semic inventory.

Let us continue with the above example of a convivial dinner occasion. If in the course of the depiction of such an otherwise overcoded cultural predicament a helicopter landed in the living room, bringing new news about a new flavor of the concerned mashed potato brand, then we would be confronted with a case of relative undercodedness in terms of the probability<sup>102</sup> of encountering such an element in the course of a Lifeworld.

The disruption of an overcoded filmic syntagm by the landing of an helicopter in the living-room (provided that it is a novel shot in the category's expressive inventory) affords to confer an additional contextual seme or classeme to the brand's master narrative, that of /innovation/. This new seme both attains to expand a brand's semantic micro-universe, and enrich the category's level of expression with a new expressive unit<sup>103</sup> that is correlated with the equivalent component at the level of content.

In its initial manifestation, the shot constitutes an undercoded element of the level of expression, which feeds into the multimodal expressive inventory of the brand and the corresponding product category. At this stage, the landing of a helicopter in the living room constitutes an undercoded element, while in terms of the actantial syntax it constitutes the rhetorical third term or *tertium comparationis*<sup>104</sup> that motivationally conjoins, in an iconic énoncé, the subject of enunciation (i.e., the brand) with the object or contextual seme/classeme /innovative/, while instituting in this instance of iconic transference the brand's epistemic modality, in terms of possessing the requisite know-how that allows it to innovate. Should this visual metaphor or equivalent ones be replicated by the same or other brands in the given category, then it might be elevated to the status of a master configurative mode at the level of overcodedness. Would that render its employment non-rhetorical? No, but it would render its rhetorical employment overcoded, while shifting the frame of reference according to which the semantic distance of the trope's employment may be gauged, from a local to a general degree zero. Hence, not only rhetorical operations of transformation should

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<sup>102</sup> Background expectancies as a Freudian reality principle largely account for an established common-sensical framework as Lifeworld. As Sonesson points out "constructivists like Gregory and Gombrich claim that reality lacks all intrinsic organization, and so must be set in order by a hypothesis on the part of the perceiving subject; but the resulting arrangement is only given with a certain degree of probability, and may have to be further revised" (Sonesson 2011d: 50).

<sup>103</sup> The determination of a cut-off point for an expressive unit is an iterative exercise. At the beginning of a model's delineation, assumptions are bound to be made, such as Carroll's remark that "it would certainly be possible to analyze the structure of actions more finely, describing the minute muscle twitches that comprise a pitcher's wind-up. However, this level of detail is inappropriate for our project" (Carroll 1980: 99). Given that the level of detail in the description of an atomic property depends on the descriptive task of a semiotic project and the intention of a brand owner, the cut-off point concerning the level of detail in which an expressive unit will be rendered is a highly situational procedure, embedded in an iterative planning process.

<sup>104</sup> "Metaphorical reduction may be achieved only when this third term has been discovered" (Groupe µ 1970: 107).

be addressed on the aforementioned dimensions, but the semantic distance opened up by a trope varies according to the frequency of its employment in a brand and product category language over time.

The above aimed to demonstrate that the notions of general and local degree zero and their counterparts over and undercodedness in the context of the generative trajectory function at both narrative and discursive levels. At the discursive level they determine the novelty of the employed expressive units and their manifest syntagmatic ordering in a filmic sequence, while at the narrative level they determine the level of signification as probability of conjoining multimodal elements with semes and classemes, thus giving rise to particular formations of brand related associative networks.

#### **1.6.4 Conclusion**

The focus of this Section was to demonstrate the necessity of complementing structuralist operations with operations of rhetorical transformation, while accounting for the generation of brand meaning in the light of the ad filmic text as key equity source. Emphasis was laid on the role performed by rhetorical operations of transformation, not only as surface discourse ornamental figures, but as necessary complements to structuralist operations. In the ensuing Section the conceptual model of brand equity put forward in this book is illustrated, by reference to the concept of linguistic value and in the light of connectionist advances in the formation of brand meaning.

## **1.7 Linguistic value as the structuralist semiotic counterpart of brand equity**

The task of this Section is to put the notion of brand equity in semiotic perspective, in the context of Greimas's structuralist semiotics. The Section starts with an exposition of consumer research perspectives on value, with an emphasis on interpretative consumer research. It proceeds with an exposition of Greimas's dual notion of value, as axiology and as linguistic value. By drawing parallels with Saussure's notion of linguistic value, on which Greimas drew, it will be demonstrated how meaning and value are interdependent, thus justifying why brand equity as linguistic value is inextricably linked with brand meaning, whence stems the need for managing brand equity through the trajectory of brand signification.

Blackston (1995) placed considerable emphasis on the definitional components of meaning and value, as indispensable for understanding and managing brand equity. Insofar as brand equity concerns, first and foremost, the generation of superior value and given that value is interwoven with meaning, the mode of this intricate relationship should be further qualified. This intuitively appealing idea formulated by Blackston, from a consumer research point of view, constitutes a fundamental premise of structuralist semiotics, as inaugurated by Saussure.

This Section concludes with the exposition of the connectionist structuralist rhetorical semiotic approach to brand equity and the portrayal of the conceptual model that will be qualified methodologically in Chapter 2 and exemplified in Chapter 3.

### **1.7.1 Interpretivist marketing approaches to value: Holbrook's axiology**

Value has been recognized as one of the most used and abused concepts in the social sciences (Sanchez-Fernandez and Iniesta-Bonillo 2007). It has been approached through multifarious conceptual constructs, such as means-end theory (Zeithaml 1998) and co-creation (Grönroos 2011; cf. Rossolatos 2013o). Holbrook (1999: 5) defines consumer value, from an axiological point of view, as "an interactive relativistic preference experience. Typically such consumer value refers to the evaluation of some object by a subject [...] The subject in question is usually a consumer or other customer, whereas the object of interest could be any product".

Holbrook seems to be endorsing the fundamental Saussurean tenet of differential value, as will be illustrated at greater length in due course, while stressing that "value is

comparative in that we can state the value of one object only in reference to that of another object as evaluated by the same individual” (Holbrook 1999: 6). Furthermore, he draws a crucial distinction between intrinsic and extrinsic value. “Extrinsic value pertains to a means-end relationship wherein consumption is prized for its functional, utilitarian instrumentality in serving as a means to accomplishing some further purpose, aim, goal, or objective [...] By contrast, intrinsic value occurs when some consumption experience is appreciated as an end in itself for its own sake as self-justifying, ludic, or autotelic” (Holbrook 1999: 10). The concept of value has been enriched with further distinctions, as illustrated in Table 1.10.

**Table 1.10.** A typology of consumer value (Holbrook 1999: 12).

		<b>Extrinsic</b>	<b>Intrinsic</b>
<b>Self-oriented</b>	<b>Active</b>	EFFICIENCY (O/I. Convenience)	PLAY (Fun)
	<b>Reactive</b>	EXCELLENCE (Quality)	AESTHETICS (Beauty)
<b>Other-oriented</b>	<b>Active</b>	STATUS (Success, Impression Management)	ETHICS (Virtue, Justice, Morality)
	<b>Reactive</b>	ESTEEM (Reputation, Materialism, Possessions)	SPIRITUALITY (Faith, Ecstasy, Sacredness, Magic)

The above outlook on value focuses on psychological value, as the end result of purchasing and using products and concerns the decoding aspect of brand communications. The encoding phase of a brand text consists in the projection of a web of associations as intended brand knowledge structure. This web of associations must be foreseen and planned from the very first phase of encoding a brand with values, as a reflection of its benefits stemming from attributes with a long-term orientation, coupled with specific guidelines and a rationale for carving these values in concrete advertising stimuli. “It is important to incorporate from the start the higher levels of meaning that are intended to attach to the brand in the longer term” (Kapferer 2008: 56).

The proposed semiotic approach in this Section lays emphasis on the encoding process, whereby a brand’s semic structure is carved in a master brand narrative and multifarious surface discourse brand communications (i.e., advertising texts). In order to address value from an encoding point of view, we must address how value emerges during the structuration of a brand text. The process of structuration lays bare how value emerges in

the context of participatory communication where the receiver is conditioned by the text of a sender and, by implication, how an axiological framework emerges as an object of value in a text.

The argumentation that is deployed in the ensuing Section shifts from the territory of consumer or perceived value to an explanation in structuralist semiotic terms of how a brand as object of value is morphed alongside the generative trajectory of signification, by drawing on Saussure and Greimas,

### 1.7.2 Greimas's dual definition of value

Greimas distinguished clearly between two major types of value, viz., value as linguistic value and value as axiological framework in both *Du Sens II* and *Sémiotique des Passions*. “Value is employed in semiotics in two different ways, viz., value as an underpinning of a project in the course of one’s life [my note: that is as axiology] and value in the structuralist sense, as formulated by Saussure [my note: that is, as linguistic value]” (Greimas and Fontanille 1991: 47). “Value always presupposes the notion of exchange” (Klinkenberg 2011). I shall briefly describe Greimas’s different approaches to value, prior to pointing out the implications for a semiotic approach to brand equity.

A key premise that underpins Greimas’s approach to the mode of formation of value is that it becomes valorized through figurative discourse. “The figurative form of the object guarantees its reality and at this level value becomes identified with the desired object” (Greimas 1987: 85-86). The identification of reality with figurativity at this argumentative juncture may be interpreted in the context of the Greimasian semiotic system as a transition from the level of virtuality to the level of actuality. In terms of the semio-narrative structure, a virtual value is one disjoined from the subject. Greimas denotes virtual value by using the following notation,

*Virtualization* = *F* transformation  $\langle S1 \rightarrow O1 (S \vee O) \rangle$  (Greimas 1987: 91),

in contrast to a realized value, that is one that emerges through the conjunction between subject and object, which is denoted as

*Realization* = *F* transformation  $\langle S1 \rightarrow O1 (S \wedge O) \rangle$  (Greimas 1987: 91)

Values as actantial objects, that is objects of desire, are embedded in structures in a virtual state. In this sense, any brand *qua* object of value may become figuratively invested in all sorts of manners. Especially in the case of brands which are defined by high levels of idiolectal figurativity, Greimas's dictum that structures are responsible for the organization of the imaginary achieves its full expressive potential. Additionally, this is one of the crucial points where the import of semiotics in planning and accounting for the figurative rendition and maintenance of brand equity is deemed to be indispensable, as by virtue of a set of semiotic constraints in the form of a category's sociolectal degree zero, the potentially infinite expressive possibilities awaiting to be realized in brand discourse may be reduced to a set of salient alternatives and hence become deductively manageable.

It is by virtue of checking hypothetico-deductively the multifarious expressive possibilities against the strata of the brand trajectory of signification, thus stripping them down to their semic and actantial essentials, that the suitability of a communicative choice is judged in terms of maintaining brand textual coherence and communicative consistency over time. According to Greimas, the realizations of value should be conceived as differences, etched against the object. "This differential nature gives to these determinations the status of linguistic value" (Greimas 1987: 86). This explanation of how an object assumes value is an adaptation of the Saussurean approach to linguistic value. Let us now turn to Saussure's original account of the formation of linguistic value, in order to render Greimas's approach more interpretatively concrete.

Saussure, in his *Course in General Linguistics*, offered a path-breaking analysis of why the value of a sign is not inherent in the sign<sup>105</sup>, but attributable to determinants of the sign-system in which it is embedded. The key concepts that allow us to understand how a sign assumes value are exchange and the interdependency between meaning and value. Saussure's seminal passage, where exchange is postulated as integral to the understanding of value is cited herebelow:

[...] a word can be exchanged for something dissimilar, an idea; besides, it can be compared with something of the same nature, another word. Its value is therefore not fixed, so long as one simply states that it can be "exchanged" for a given concept, i.e., that it has this or that signification: one must also compare it with similar values, with other words that stand in opposition to it. Its content is really fixed only by the concurrence of everything that exists outside it. Being part of a system, it is endowed

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<sup>105</sup> Also see Thibault (1997: 198): "Value [...] is not an inherent property of terms; rather, it is produced in and through a work whereby a term is positioned in a given field of relations- systemic, textual, contextual, intertextual . The value of a given term is only relatively invariant, rather than fixed or universal, with respect to the particular hierarchies of contextualizing relations that it typically enters into the language system".

not only with a signification but also and especially with a value, and this is something quite different. (Saussure 1959: 115)

The value of a sign "is accordingly determined by its environment" (Saussure 1959: 116) in a system of language and based on relationships of similarity and substitutability, prescribed by a system of horizontal (syntagmatic) and vertical (paradigmatic) relations. Baudrillard extended the system of relationships in a political economy of signs and culminated in a principle of generalized exchangeability or general commutation.<sup>106</sup>

In order to understand what is exchanged for what, we must put the notions of 'word' and 'concept' in perspective, in the context of Saussure's *Course*. Word is assumed in Chapter IV of the *Course* as the basis for the exemplification of how value and meaning emerge. It is not claimed that word is the ultimate unit of language or the only unit whereupon an analysis of how linguistic value emerges *qua* exchange acts may develop, but that "being unable to seize the concrete entities or units of language directly, we shall work with words. While the word does not conform exactly to the definition of the linguistic unit [see Saussure 1959: 105], it at least bears a rough resemblance to the unit and has the advantage of being concrete" (Saussure 1959: 113-114).

On p.105 of the *Course*, Saussure stresses that a sentence is a combination of words, while also noting that there are practical difficulties in delimiting units (Saussure 1959: 106), as well as that the delimitation of minimal units is "a delicate problem that we may wonder at first whether they really exist" (Saussure 1959: 107). Saussure does not delimit minimal units strictly at the level of words, but employs the term 'unit' also with reference to phonemes. "Every language forms its words on the basis of a system of sonorous elements, each element being a clearly delimited unit" (Saussure 1959: 119). Hence, what may be exchanged for an idea is not just a word, but any unit, delimited in some sort. For example, in the case of cinematic language, Bellour (2000) assumed as the minimal unit of his analysis the individual frame. There is certainly nothing awkward in claiming that the exclamation of a phoneme, such as 'A' or 'E' may evoke a clearly distinct idea in a hearer's mind. But since a phoneme is part of a word's (i.e., sign's) sound-image or signifier (given that sound-image and signifier are used interchangeably by Saussure), then a unit of the signifier may be

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<sup>106</sup> General commutation has been defined by Baudrillard as follows: "What happens in political economy is this: the signified and the referent are now abolished to the sole profit of the play of signifiers, of a generalized formalization where the code no longer refers back to any subjective or objective 'reality,' but to its own logic. The signifier becomes its own referent and the use value of the sign disappears to the profit only of its commutation and exchange value. The sign no longer designates anything at all. It approaches in its truth its structural limit which is to refer back only to other signs. All reality then becomes the place of a semiological manipulation, of a structural simulation. And whereas the traditional sign... is the object of a conscious investment, of a rational calculation of signifieds, here it is the code that becomes the instance of absolute reference" (Baudrillard 1973:7). "There is no end to the consumption of the code" (Baudrillard 1973:10).

exchanged for an idea; and if a unit of the signifier may be exchanged for an idea, then, given that unit may be delimited in various fashions, then a signifier of which a phoneme forms part may be exchanged for an idea. Therefore, what may be exchanged are two units, irrespective of the extent of their delimitation, which implies that an entire text may be exchanged for an idea or more ideas simultaneously or that a sentence may be exchanged for a single idea. In our case, a brand's figurative discourse *qua* advertising text, as unit of analysis (and, certainly, a brand text may be segmented into further sub-units), may be exchanged for an idea or, in terms of the elementary structure of signification, for a seme.

But what is an 'idea' according to Saussure? A closer reading of the term 'idea' in Chapter 4 of the *Course* suggests that 'idea' is used interchangeably with 'concept', 'signification' and 'signified'<sup>107</sup>. By allusion to the portrayal of the sign's components (i.e., signifier and signified), Saussure asserts that "everything that occurs concerns only the sound-image and the concept when we look upon the word as independent and self-contained" (Saussure 1959: 114). In this instance 'concept' refers to 'signified'. Further down in the same Section (Saussure 1959: 115) it is rhetorically asserted (i.e., in the form of a rhetorical question) "how, then, can value be confused with signification, i.e., the counterpart of the sound-image?". In this instance signification is conflated with the signified. Further down on the same page it is provisionally concluded that "its [my note: i.e., word] value is therefore not fixed so long as one simply states that it can be "exchanged" for a given concept, i.e., that it has this or that signification" (Saussure 1959: 115), in which case 'concept' (or signified or signification) is used instead of 'idea'.

Further to the above illustration of how a unit may be demarcated either as word or phoneme or as any other element according to a rationale adopted in the course of an analytical endeavor (see Section 1.2.4.1) and why an idea is tantamount to a signified or concept, it becomes clear that a signifier may be exchanged for a signified. This standpoint is further corroborated by Saussure's assertion that "each linguistic term is a member, an articulus in which an idea is fixed in a sound and a sound becomes the sign of an idea" (Saussure 1959: 113).

Moreover, if the value of a word/sign may be gauged by comparing horizontally only among signifiers and only among signifieds<sup>108</sup>, then such a comparison violates per

<sup>107</sup> The interchangeable employment of signified and idea by Saussure has also been noted by Taverniers (2008: 370).

<sup>108</sup> "Language is a system of interdependent terms in which the value of each term results solely from the simultaneous presence of the others, as suggested by the figure



(Saussure 1959: 114-115)

definitionem the indivisibility of the sign, as emphasized by Saussure in the metaphorical assimilation of the sign with the two sides of a sheet of paper (Saussure 1959: 115). If the sign is indivisible, then how can value be established by comparing solely among signifiers and signifiers and signifieds and signifieds? For example, with reference to the signified, Saussure stresses that “concepts are purely differential and defined not by their positive content, but negatively by their relations with the other terms of the system” (Saussure 1959: 117). Thus, concepts (or signifieds) may be compared with concepts, irrespective of their embeddedness in the structure of the sign.

The above analysis aimed to deepen our understanding of the historical precedents to Greimas’s appropriation of the notion ‘linguistic value’ from Saussure. If we now re-read Greimas’s postulate that the object of value (and in our case a brand *qua* object of value) becomes realized in figurative discourse (cf. *supra*) in the light of how value emerges in acts of exchange, based on Saussure’s analysis, we may draw the conclusion that insofar as a word or object (an analogy that is legitimated by Saussure when comparing linguistic exchanges with the exchange of 5 francs for bread) may be exchanged for an idea, which is equivalent to the exchange of any linguistic unit (however it may delimited, given that its delimitation draws on a specific rationale) with any concept or signified, then a figurative discourse as a brand’s manifestation in the form of an ad text may be exchanged for a brand’s semic nucleus or its brand image attributes. This conclusion legitimates us in claiming that brand value, from a structuralist semiotic point of view, is equivalent to linguistic value, as above delineated; and if brand equity is equivalent to superior brand value, then it is reducible to superior linguistic value. Now, in order to determine the relationship between brand meaning and value, and further elucidate how value emerges in the course of the brand trajectory of signification, it is advisable to delve into Saussure’s argumentation about the interdependency between meaning and value. This interdependency will also afford to shed light to Blackston’s (1995) standpoint that brand equity concerns the exploration of how value emerges from brand meaning.

For the sake of clarifying Saussure’s argumentation regarding the initially postulated difference between ‘meaning’ and ‘value’ in his *Course* which ultimately leads to a reduction of meaning to value, in the context of a general economy of signs as a context of relationships and exchanges, I hereby proceed with the exposition of a set of circularities and contradictions in terms, embedded in Saussure’s argumentation.

The interdependency between meaning and value may be unearthed by addressing the circularity of Saussure’s argument in his explanation of whether meaning generates linguistic value or linguistic value is the cause of meaning.

[...] the choice of a given slice of sound to name a given idea is completely arbitrary. If this were not true, the notion of value would be compromised, for it would include any externally imposed element. But actually values remain entirely relative, and that is why the bond between sound and the idea is radically arbitrary. (1959: 113)

In the first and second above-quoted sentences it is claimed that it is by virtue of the arbitrary relationship between signifier and signified (which relationship constitutes the meaning of a sign) that value is relative. In the third sentence, it is claimed that it is because of the relativity of linguistic values that the relationship between signifier and signified is arbitrary. Hence, in order to demonstrate the axiom about the arbitrariness of the sign Saussure must first demonstrate that linguistic values are relative, but this relativity is incumbent on the demonstration of arbitrariness, which constitutes circularity. At least, what this passage shows is that the production of linguistic meaning and the production of linguistic value are interdependent. Earlier in the *Course* Saussure calls a sign a linguistic fact and in the chapter on Values he calls value a social fact. What the above argument shows is that these two types of 'fact' are interdependent. However, due to the circularity of the argument, what does not appear clearly, is whether there is a causal nexus between them or just a relationship of mutual determinacy (if not co-extensiveness).

Value emerges through multi-directional relationships, that is both vertical, i.e., between signifiers and signifieds, and horizontal, i.e., relationships between signifiers and signifiers and signifieds and signifieds, as previously shown. By addressing how signs assume value, I shall demonstrate why meaning and value are interdependent. In order to demonstrate the above, I am drawing on the argumentation provided in Chapter IV (*On Linguistic Value*) and particularly on the section on value from the point of view of the concept or the signified (which, for Saussure, is of greater gravitas than the signifier; Saussure 1959: 120). How do signs and signifieds assume value? The three major premises that bear the burden of proof in the concerned section consist in the following:

- (i) Meaning is not the same as value.
- (ii) A sign assumes value in a system of values, which may not be reconstructed by adding up individual sign values.
- (iii) But ultimately meaning is reducible to value (which contradicts i).

Let us explore the statements that function as proof conditionals for the major premises. Saussure (1959: 114) states that, indeed, value and meaning are often conflated and attributes this confusion to the "subtlety of the distinction". Hence, there must be something

wrong about this 'subtlety'. Let us examine what this subtlety is and how it may be distorted, thus resulting in a confused definition.

The subtlety consists in distinguishing between vertical and horizontal aspects of relationality that determine the 'whatness' of which signifiers and signifieds are counterparts. Saussure reduces meaning to the vertical relationship of signifier to signified (Saussure 1959: 114) and value to the horizontal relationship of signs to other signs, signifieds to signifieds and signifiers to signifiers in a system of language (Saussure 1959: 115).

First, in order to resolve the paradoxical relationship between meaning and value, Saussure resorts to an extralinguistic fact (the exchange of 5 francs for bread as a 'real object'), viz., that of monetary exchange and monetary value. This analogy to an exchange act between 'objects' obfuscates the intended argumentation, insofar as, not only horizontal and vertical aspects of signs' relationality have not been qualified up until this point in Saussure's analysis, but resorting to an extralinguistic fact is contrary to what is explicitly assumed as the ground of the analysis at the outset of Chapter 4, viz., the word as linguistic fact and not as 'real object'. Thus, when the exchange relationship between 5 francs and bread is introduced, conceived of explicitly as an extralinguistic fact, it only affords to add confusion on another plane, that of the existence of extralinguistic facts, that is the existence of referents.

Insofar as the linguistic counterpart of this exchange would amount to an exchange between the signified of franc and the signified of bread, the legitimation of the exemplary and analogical usage at the level of an extralinguistic referent renders the signified dependent on the referent. In this fashion, another contradiction in terms emerges, viz., that whereas at the outset of the concerned section Saussure states that the focus will be words and not 'real objects', which is question-begging given that objects do not have signification outside of language, an extralinguistic referent is employed as exemplar in the place of the signified.

Second, the proposition that "its [my note: the sign's] content is only fixed by the concurrence of everything that exists outside it" (Saussure 1959: 114), assuming that content is equivalent to the sign's value, would amount to the possibility of determining a sign's value only upon comparison with all other signs' values (insofar as value presupposes the existence of a value system that is not reducible to, but in excess of the sum of its parts). This argument is self-defeating insofar as (i) the value of a system of values has been defined in excess of the sum of its parts (ii) if a sign's value may not be determined unless compared to other signs' values, then all values are by definition liquid and indeterminate. This postulate leads to infinite regress, as in order to determine the value of X one must first determine the value of Y, but the value of Y depends on the determination of the value of Z and so on ad infinitum.

The example 'mutton-sheep-mouton' does not afford to resolve the above regress insofar as it concerns a definite set of exchangeable signs, whereas the above stated conditional of concurrence of all values concerns an indefinite set. Thus, in order to determine the value of mutton vs. sheep it is not sufficient to compare it to the value in another language, but one should compare it to the indefinite set of values of signs in the same language, that is mutton vs. sheep vs. rhinoceros vs chocolate<sup>109</sup> etc. Thus, the culminating proposition "the value of each term depends on its environment" does not clarify whether environment is a definite set of signs that are exchangeable due to some sort of semantic contiguity or the entire set of signs making up a language. But, given the already stated impossibility of fixing the value of a sign or signified unless a system of values is presupposed which is not the sum of its parts, then closing off the argument in a definite set of signs would contradict the openness of the system of values. Therefore, determining the value of a signified through the concurrence of all other values is both a contradiction in terms (given that the system is not the sum of its parts) and impossible, insofar as comparison does not necessarily occur within a definite set of signs (and if it were conditions of similarity should be introduced first). In essence, the openness of the notion of system of values and the determination of a particular value by comparison to such an open system is in agreement with Baudrillard's principle of general commutation or general exchangeability. There is literally nothing that can prevent a brand from appropriating any value by comparison to an existing system of brand values and exchanging it for any surface discourse signifier. Greimas, in a way, eschews this impasse in Saussure's argumentation by not positing the possibility of ascribing a determinate differential value by comparison to a system of values, as a complete system, but by opting for virtualizing values, as previously noted with regard to the notation of how values are transformed from a state of virtuality to their realization.

Third, the concluding argument in Saussure's section on the signified (in the chapter on Value) that renders signification dependent on value (in contradiction to their non-identity, but complementary to and as a qualification of their initially interdependent nature) is defeasible. More particularly, Saussure concludes the section with the premise "if I state simply that a word signifies something when I have in mind the association of a sound-image with a concept, I am making a statement that may suggest what actually happens, but by no means am I expressing the linguistic fact in its essence and fullness" (Saussure 1959: 117).

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<sup>109</sup> With reference to the linguistic segmentation of colors, as extensively argued by both Saussure and Hjelmslev, Badir (2011) stresses that there is nothing that may prevent someone from exchanging 'rouge' for 'gris'. This point has also been raised by Frank (1989: 69): "The chain of negations ("a is not b and not c and not d, etc.") presumably runs ad infinitum: in the end, it is up to the individual's interpretative and linguistic competence, indeed, even imagination, to decide which term it distinguishes from which other terms in what manner, and with which terms it associates it (metaphorically, metonymically)."

The proof for the validity of this premise is yielded in the immediately prior conditional statement<sup>110</sup> “[...] it is clear that a concept is nothing, that is only a value determined by its relations with other similar values and [...] without them the signification would not exist” which postulates that signification is reducible to value. This is a contradiction in terms, given that value arises through exchanges; but insofar as exchanges may occur both between similar and dissimilar things, signification as vertical relationship between signified and signifier is not necessarily reducible to value as horizontal relationship between signifieds and signifiers. The merit of Saussure’s analysis for a semiotics of brand equity consists in the exposition of the interdependency between meaning and value, irrespective of whether the one is reducible to the other.

What may be termed as a crucial gap in the otherwise seminal concept of linguistic value that was yielded by Saussure and later adopted by Greimas, consists in the delineation of criteria for avoiding lapsing into the radical indeterminacy opened up by the principle of general commutation or general exchangeability.

This set of criteria and concomitantly a surface discourse reading grid (in Greimas’s terms) or articulatory matrix (in Groupe  $\mu$ ’s terms) and principles of commutation between the two planes, consists in determining a local degree zero (in the case of a brand’s idiolect) and a general degree zero (in the case of the respective product category’s sociolect), coupled with different levels of codedness, as laid out previously. In these terms, the ability of an object *qua* brand to assume linguistic value (in structuralist terms) depends on the distance of the figurative discourse with which a brand’s semic nucleus is exchanged (in Greimas’s terms, adapted in branding language) or the particular exchange between signifier and signified (in Saussure’s terms) from both local and general degree zero points of view. “There is always a distance between the cluster of semes that metalinguistically organizes the representation of an object and the final lexeme” (Greimas 1987: 86). The qualification of this distance that determines the ability of figurative discourse to be exchanged for a brand, hence for a brand to assume linguistic value, will be rendered more concrete in Chapter 2 with an added focus on the mode of transformation of figurative discourse into semes as nuclear brand image elements and at the same time as actantial objects, that is objects of value, with an emphasis on rhetorical transformations. As Floch stressed, “the rhetoric of the picture plays a role only when the “concept” becomes figurative” (Floch 1989: 69). It is by virtue of a figurative discursive syntax that the realization of semic brand image elements into multimodal expressive elements is feasible. This rhetorical semiotic approach attains to qualify Greimas’s premise that “only when syntax is brought into play can we account for the object and the values invested in it” (Greimas 1987: 87).

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<sup>110</sup> Its conditionality rests with the fact that this minor premise was meant originally to lend credence to the major premise that “a sign assumes value in a system of values”.

A further elaboration of the Greimasian adaptation of Saussure's concept of linguistic value, with view to enhancing its relevance for the research at hand, may be yielded by attending to Derrida's exemplary interpretation of the formation of linguistic value at the intersection with figurative discourse and especially in the light of rhetorical tropes (with an emphasis on metaphor) employed in philosophical texts, as deployed in *White Mythology* (1974). Even though Derrida's selected corpus is philosophical texts, his analysis could not be more befitting in the context of our focus on the relationship between figurativity and brand meaning. In fact, over and above Greimas's adoption of the notion of linguistic value, he coined the term surplus linguistic value which is a direct reflection of brand equity.

It seems that the history of metaphysical language is commingled with the erasing of what is effective in it, and the wearing out of its effigy. We may detect here the double bearing of the French word *usure* (though Anatole France does not actually use this word), of which we may offer the following accounts, although they remain inseparable: first, obviously, the word means that "wear" of which we have been speaking-erasure by rubbing, or exhaustion, or crumbling; but secondly, it has also the sense of "usury"-the additional product of a certain capital, the process of exchange which, far from losing the stake, would make that original wealth bear fruit, would increase the return from it in the form of income, of higher interest, of a kind of linguistic surplus value. (Derrida 1974: 4)

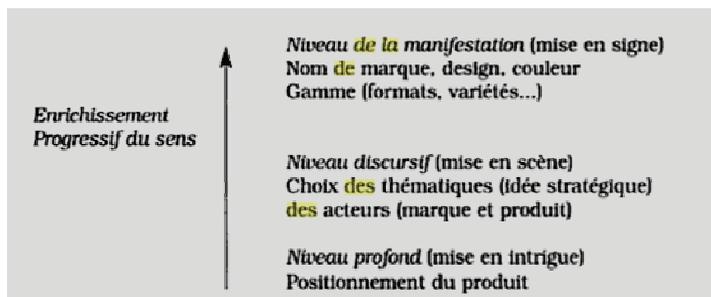
Let us recall that at the semio-narrative level a brand may be invested with any possible *seme*, pursuant to the requisite reconstruction of surface discursive structures. In line with the figurative potential embedded in the metaphorical employment of a lexeme or of any other modality in the context of an encyclopedic universe (in Eco's terms), a lexeme may be exchanged for all sorts of *sememes* in a rhetorical framework, thus laying bare the surplus value embedded in any act of semiotic exchange as horizon of signifying possibilities.

The approach to the configuration of value *qua* linguistic value that was laid out above, from a Greimasian structuralist point of view (that draws on Saussurean heritage), diverges markedly from approaches that have been formulated within the structuralist semiotic tradition to the definition and operationalization of brand equity *qua* value, such as Dano and Changeur's (1996).

Dano and Changeur sought to map out consumers' brand associations based on the four phases of the canonical narrative schema (contract, competence, performance, sanction), for four brand players in the detergents category, viz., LeChat (Henkel), Ariel and Vizir (Procter & Gamble), Omo (Lever), Gama (Colgate), while assuming that the canonical narrative schema is a priori valid, despite the vast differences between literature and

branding discourse, a point that was raised compellingly in Section 1.2 and resumed in Section 1.5. Dano and Changeur (1996) qualify the adaptation of the canonical narrative schema in the following fashion: “An encounter with a consumer constitutes a micro-narrative, whereby the effects of meaning [effets de sens] that are produced by brand discourses are restored. The hero of this narrative is the brand [the subject], who, in the context of given values and meanings, must or is intent on realizing actions [performance], against the background of which he will be judged by the consumer [sanction]”. Concomitantly, the strength of brand associations was operationalized as the degree of cohesiveness between the phases of the canonical narrative schema in consumers’ memory. This approach, as already stressed, does not take into account the competitive framework in the form of a product category’s sociolect that regulates the extent to which an articulatory matrix, on intra and inter brand levels, may give rise to differential brand associations, by prioritizing operations of rhetorical transformation.

Furthermore, Dano and Changeur seem to be conflating the discursive with the semio-narrative levels, as suggested in the following figure of the progressive enrichment of signification, as well as actants, as an essential component of the semio-narrative level with actors.



**Figure 1.41.** Progressive enrichment of signification alongside the levels of the generative trajectory (Dano and Changeur 1996).

In addition, brand-related associations are posited as sources of brand equity, whereas, as argued in this book, associations are outcomes, while sources consist in brand initiated activities, such as advertising communications. Hence, in order to show how structuralist semiotics may yield a brand equity platform, one must demonstrate how a brand may plan for projected associations in the light of sources of brand equity or the advertising text, as undertaken in this book.

Despite its unquestionable value in adding further depth to Floch’s account of the formation of value as an effet de sens in semi-symbolic sign systems, the concerned study

does not take into account the rhetorical transformations that are responsible for configuring objects of value in particular ways, hence for the mode of exchangeability between elements of the planes of expression and content.

Value, as already illustrated, emerges in acts of semiotic exchange between signifier and signified, which is in accordance with the first prong of Greimas's approach. The second prong concerns value as actantial axiological framework and consumer value system and brings into play a cultural outlook. From a textual encoding point of view, which is the focus of this book, linguistic value and its dependence on operations of transformation constitute *prima facie* the main objective. However, as demonstrated in Section 1.5 in the context of interlocking semiotic squares that seek to open up a semic micro-universe to a cultural axiological dimension, these two levels of analysis are interdependent. Hence, it is also advisable to delve into the second definitional prong.

As Greimas stresses, the axiological and linguistic definitions of value are complementary and non-contradictory (Greimas 1987: 104). In a quite self-explanatory manner, Greimas stresses that there is no *ex nihilo* creation of values (Greimas 1987: 92). Values are always already embedded in cultural axiological frameworks. Axiological frameworks also allow for deriving pairs of contrariety and contradiction that are responsible for organizing both elementary structures of signification, in terms of semiotic squares, as well as surface structure grids and oppositional pairs of visual elements, especially in the context of visual figurative discourse, as amply shown by Floch (1989, 2000). This premise echoes the aforementioned Saussurean position that linguistic facts are inextricably linked with social facts. "A closed universe of values corresponds to a given closed community" (Greimas 1987: 92). "Value is part of an implicit cultural code" (Greimas 1989d: 4). In this sense I propose the following sharper distinction between **invented brand values**, that is values instituted through brand discourses, which constitute (at least during their emergence instances of undercodeness and semiotic *inventio*, in Eco's terms), and **appropriated brand values**, which reflect the appropriation on behalf of brands of existing values embedded in social structures and the particular target group(s) to which a brand's communication is addressed.

Even though these terms will become operationally salient in Chapter 3 (in the context of Keller's tri-partite distinction between attributes, benefits, attitudes which will be operationalized for segmenting the types of semes that emerge in figurative advertising discourse), it should be stressed at this point that the differences between the above types of value also point to the relative probability of their being differentially exchanged for brands in the context of enunciative predicaments, insofar as invented brand values, one might claim, require greater communicative efforts than appropriated brand values in order to be entrenched in a consumer ethos.

The concept of value from an axiological point of view was further elaborated by Greimas and Courtés (1979), as well as by Greimas and Fontanille (1991), which lies beyond the analytical scope of this book. Since our focus is on the encoding phase of texts, whereas thymic analysis concerns, from a branding discourse point of view, mostly the mode of a text's reception on behalf of destinataires, I shall restrict the exposition of the thymic analysis in its very fundamental arguments.

Axiology is based on what is known as the thymic category, that is, the opposition euphoria/dysphoria (or in less technical terms, positive/negative or attractive/repulsive). From this initial opposition, the inventory of axiological values may be created. The primary values are euphoria, dysphoria, phoria (euphoria and dysphoria simultaneously, that is, ambivalence) and aphia (neither euphoria nor dysphoria, that is, indifference). For other values, and an elaboration of axiological analysis, refer to the chapter on thymic analysis. (Hebert 2011: 100)

Within the wider axiological framework postulated by Greimas, thymic analysis aims to furnish a more detailed outlook of the various psychic workings involved. Thus, "the main elements involved in thymic analysis are: (1) the evaluating subject, (2) the object being evaluated, (3) the thymic value attributed to the object (euphoria, dysphoria, etc.), (4) the intensity of the value (low, medium, high, etc.), (5) the time of the evaluation, and (6) the transformations that may affect thymic elements" (Hebert 2011: 106).

This Section started by drawing a distinction between the definitions of value, while their interdependency was emphasized. This inherent dialectic and mutually presupposing relationship between the two definitions of value is elucidated in *Sémiotique des Passions* (Greimas and Fontanille 1991). Let us recall that, for Greimas, syntax is responsible for semanticizing an object of value, hence the importance of subsuming the relationship between subject and object under the aegis of the actantial model. Given the primacy of the text in determining the mode of valorization of an object, Greimas introduces the concept of valence. "The object of value is a semantically invested syntactical object; however- and this is the key- the semantic investment rests on a categorization that has been issued by the valence itself" (Greimas and Fontanille 1991: 47). Valence is the point of encounter between subject and object, through which they are mutually conditioned in the text and co-determined. The relationship of co-determination between subject and object is reminiscent of the communicative formation of the subject through participatory communication, as put forward in Section 1.4. At the same time, it lays bare the axiological constitution of the subject as such. Insofar as a subject is always already enmeshed in an axiological nexus, it can either reject or accept a dominant cultural value or a value put forward within a brand's

discourse. However, the acceptance of a value, in axiological terms, as inscribed in a brand's discourse is not simply a matter of decoding, as already argued, but of the participatory endorsement by a receiver of a brand's discourse. In order to account for the potential of such participatory endorsement, as argued in Section 1.4, we have to shift emphasis from a simple process of decoding to deconstruction (Rossolatos 2013p), as the possibility of participating in a brand's configuration which is accomplished in the context of a brand generative trajectory. The demand for this shift essentially brings forth the need for attending to the differential linguistic value that emerges during a brand's textualization in terms of structuralist operations and rhetorical transformations.

### **1.7.3 Bringing it all together: The structuralist rhetorical semiotic conceptual model of brand equity**

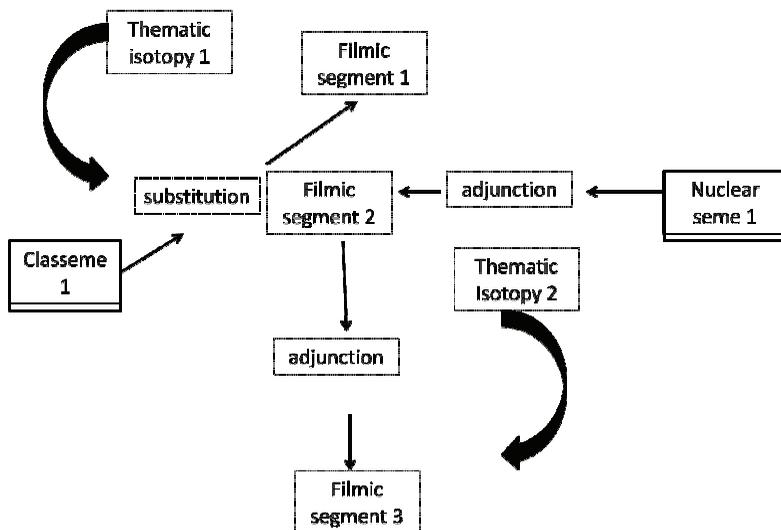
The recognition of a brand *qua* object of value is realized by the exchange of a brand's figurative elements for one or more nuclear semes and/or classesemes. In terms of brand equity as linguistic value, the attainment of differential meaning, given the interdependency between meaning and value, is equivalent to carving differential brand associations as meaningful brand discourse. Meaning stems from the structuration of a brand in the context of a brand generative trajectory. From an encoding point of view, the projection of a nexus of brand associations consists in correlating figurative units with semes. In order to render this relationship concrete in the light of the advertising text as key source of brand equity, and in the light of the connectionist mode whereby brand associations are shaped in memory, a brand's meaning may be mapped in the form of a nexus of thematic and figurative isotopies. The methodological details involved in the generation of semiotic brand maps, as well as the specific interactions among morphologically distinct elements that interrelate against the background of the unique syntax of each stratum in the trajectory will be illustrated in Chapter 2 and exemplified in Chapter 3.

In order to rejoin the figurative surface discourse with the entire trajectory, it is suggested to adopt as modeling blueprint in the proposed semiotic approach to brand equity a mapping portrayal of the relationships among the elements of the three strata, both from a canonical point of view, as well as from individual filmic texts' points of view, and a category-specific point of view. This outlook will enable us to display the pathways among highly figurative singular associations, in line with the parallel between dreamwork and brandwork, as displayed in Section 1.2, thus connecting the latent with the manifest text, in Freud's

terms, or an invariable semic image structure with discursive elements. By integrating operations of rhetorical transformation in the resulting brand maps (as will be shown in Chapter 3), the missing link in the semantic investment of brands, as well as the discernment on a product category level of the dominant rhetorical operations for effecting brand meaning will be enabled.

In the light of the above, and from a rhetorical semiotic point of view, the key difference between the mode of connectivity between links and nodes in the semantic graph that was laid out in 1.5 and the mode adopted in the brand trajectory of signification, as put forward in this book, is that whereas differential semantics draws on primitives, such as the ergative and the attributive cases in order to mark the way whereby links are attached to nodes, I emphasize rhetorical operations of transformation and figures. This shift in focus allows for operationalizing what was put forward in a schematic fashion by Greimas (1976) as the metaphorical mode of connectivity (among other tropes and schemes) among morphologically distinct elements from the three strata of the brand generative trajectory.

Furthermore, in addition to the portrayal of semantic relationships put forward in differential semantics, where semes are included in squares and modes of connectivity in links, in the context of the brand trajectory of signification manifest discourse elements of ad films (*qua* filmic texts and/or ad filmic segments) are included in rectangles. Moreover, the connectionist graphic portrayal of the brand trajectory of signification emphasizes multiple links among semes, rhetorical operations/figures and ad filmic segments, thus providing a snapshot of how thematic isotopies emerge figuratively in distinctive segments of a brand's ad filmic expressive inventory. A schematic portrayal of the connectionist conceptual framework of the brand generative trajectory of signification is provided in Figure 1.42 and exemplified in Chapter 3.



**Figure 1.42.** Connectionist conceptual model of the brand generative trajectory of signification.

There are two key dimensions that must be addressed in order to establish a product category's sociolectal degree zero and a brand's idiolectal degree zero. The first dimension concerns the establishment of a general degree zero in terms of dominant elements of both expression and content planes, by analyzing diachronically on an inter-brand level brand communications (on intra and inter-filmic levels) and examining their connection to category image drivers *qua* the category's semic universe. The second dimension concerns establishing a brand's local degree zero by examining on both expression and content planes a brand's semic and expressive inventory and how it deviates from a product category's sociolectal degree zero. The methodological operationalization of degrees zero will be further elaborated in Section 2.3.8.1.

**Table 1.11.** Levels of analysis in the brand trajectory of signification.

		Synchronic	Diachronic
		Film	Film
Synchronic	Brand	Intra-film/Intra-brand	Inter-film/Intra-brand
Diachronic	Brand	Inter-film/Intra-brand	Inter-film/Inter-brand

The methodology for the above conceptual model will be laid out in Chapter 2 and exemplified in Chapter 3.

#### 1.7.4 Conclusion

This Section aimed to establish the equivalence between brand equity and linguistic value and furnish a structuralist rhetorical semiotic model of brand equity. By drawing on Greimas's dual definition of value, viz., as linguistic value (as appropriated from Saussure) and as axiology, it was shown that not only the two prongs of value are interdependent, but that they both emerge first and foremost as textual formations. In order to plan for superior brand equity *qua* differential associations, a brand, from a structuralist semiotic point of view, must project its brand knowledge structure across the strata of the brand generative trajectory of signification in the form of an associative network that seeks to generate thematic and figurative isotopies among semes and surface discursive elements. The conceptual structuralist rhetorical semiotic model poses considerable methodological challenges that will be addressed in the next chapter.

## **Chapter 2. Methodology**

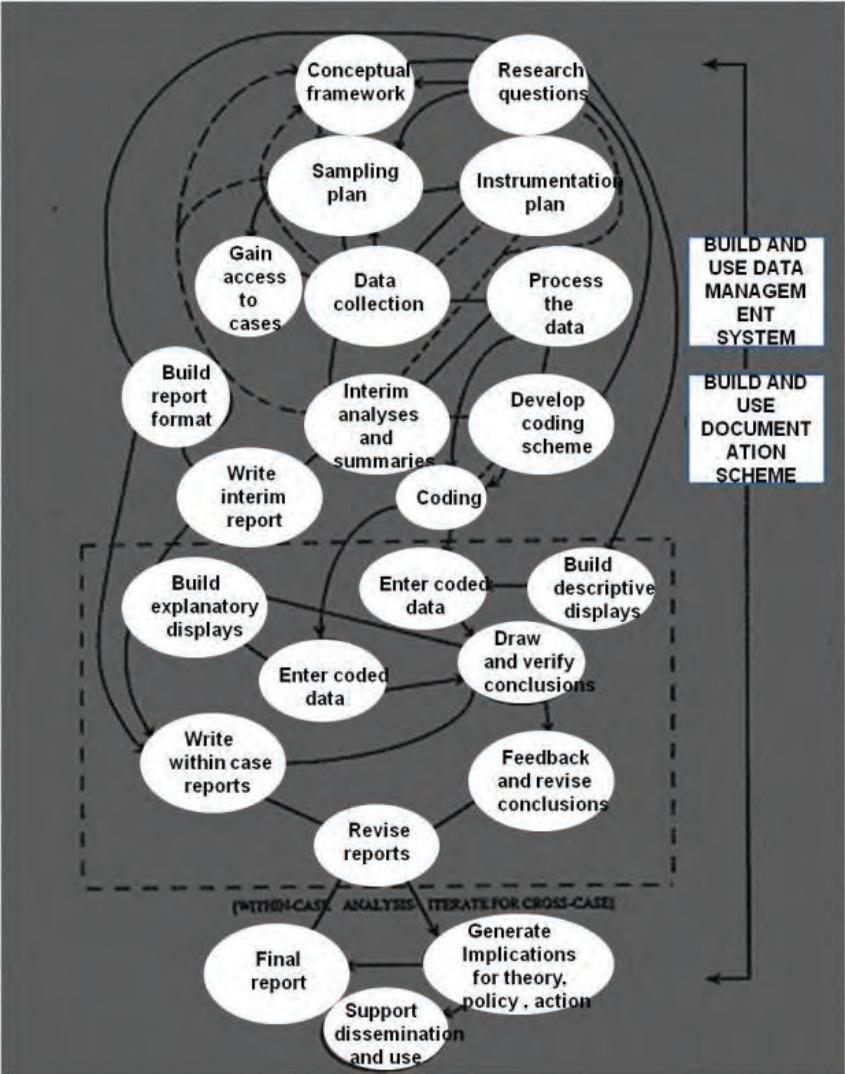
### **2.1 Introduction**

In this Chapter, the structuralist rhetorical semiotic conceptual model that was put forward in Section 1.7 is complemented by a methodological framework for analysis and interpretation. The two methodological pillars on which this operationalization draws consist in a structuralist semiotic interpretative approach to the textual formation of brand equity, supported by quantitative content analysis.

The Chapter starts with an overview of applied semiotic methodological approaches to branding and advertising research that have been furnished from practitioners, but also from academic scholars. Then, it continues by laying out the key steps involved in the proposed methodology for brand equity planning in relationship to the ad filmic text as its key source. The stepwise interpretative methodology includes an account of rhetorical operations and the rhetorical figures that partake of each operation which will be used in the selected case-study analysis and interpretation (Chapter 3). As already argued in Sections 1.5 and 1.6, complementary to multimodality, the structuration of a brand language must be addressed by enriching structuralist operations with operations of rhetorical transformation. The delineation of the verbo-visual rhetorical figures that are employed in the proposed methodology is succeeded by an outline of the major production techniques involved in (ad) film production which, as argued in Section 1.2.2, impact directly on the substance of a brand language's plane of expression and hence must be considered in a comprehensive structuralist semiotic brand equity planning model that takes into account multimodality. The exposition of the methodology culminates in a set of brand equity metrics (brand associative strength, uniqueness and linguistic value) and the proposed semiotic brand mapping approach. The display of the proposed framework proceeds further with an account of the steps involved in a content analytic project, while seeking to outline how content analysis fits into a semiotic methodological framework. The exposition of the steps involved in a content analytic study is succeeded by an illustration of the basic functions of the content analytic software Atlas.ti that is employed in this research and concludes with a recapitulation of the proposed methodological framework.

As already explained in Section 1.2.1, semiotics is part of interpretative consumer research. Interpretative consumer research employs largely qualitative research designs in the exploration of consumptive phenomena. In the same vein, this book adopts a qualitative

research design. Miles and Huberman (1994) portray the key steps involved in a qualitative research design as a causal diagram of interlocking loops, as displayed in Figure 2.1.



**Figure 2.1.** Key steps involved in a qualitative research design process (Miles and Huberman 1994: 308).

According to the causal diagram displayed in Figure 2.1, the main tasks that must be accomplished in any qualitative research design consist of the following:

- a. Delineation of the conceptual framework of the study, including the main areas of investigation that inform the formulation of research hypotheses (in cases where a project seeks to validate a set of hypotheses) or research objective(s): The conceptual framework that informs the propounded methodology was laid out in Chapter 1. The research objective is to furnish a structuralist rhetorical semiotic model for brand equity planning that allows for brand textual encoding alongside the brand generative trajectory of signification in the light of ad texts as key sources of brand equity.
- b. Determination of the methodological framework that informs the chosen methods of data collection and analysis: The methodological framework adopted in this book, in line with the conceptual model, draws on the branch of structuralist semiotics that is concerned with textual analysis and interpretation, as inaugurated by Greimas and still practised by scholars, such as Rastier<sup>111</sup> and Fontanille<sup>112</sup>.
- c. Determination of the instrumentation plan, involving the research methods that will be used for data collection purposes: As will be illustrated, this book pursues a case-study based approach; hence the data points in the analysis constitute discrete cases. The methods of analysis consist of semiotic interpretation, in line with the propounded structuralist semiotic approach and content analysis, as facilitating data analysis method.
- d. Definition of sampling criteria, regarding the population of interest to a research design, as well as the nature of the sample that will be selected for researching the chosen population in terms of its representativeness: Sampling issues are addressed in Sections 2.4.2 and 2.4.4.

The multiple loops that make up the causal diagram point to the iterative nature of the processes involved in a qualitative research design. In Miles and Huberman's (1994: 307-309) terms:

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<sup>111</sup> As noted by Gérard (2004), the school of *Interpretative Semantics* that was inaugurated by Rastier, falls within the wider structuralist paradigm: "Quitter ainsi une problématique du signe pour une problématique du texte c'est poser la question de la constitution Du sens en contexte et s'interroger sur les moyens de sa description. Pour ce faire, la SI [Sémantique Interpretative] se dote d'un corps de concepts descriptifs qui la situe dans le paradigme structural en semantique (Coseriu, Heger, Greimas, Pottier)".

<sup>112</sup> As an example of an analysis of print ad messages that draws in part on Fontanille's post-Greimasian structuralist model of a generative trajectory of the plane of expression (see Gorelik 2008: 207-209).

starting at the top, we see the early mutual influence of conceptual framework and research questions. Both lead to plans for sampling (within and across cases) and for instrumentation. Once the sampling plan is clear, access to cases starts and data collection begins [...] The first experiences of data collection nearly always have back effects (dashed lines), which induce reconsideration not only of sampling and instrumentation, but also of the conceptual framework itself. Interim processing of the data often leads to interim summaries of various kinds, which also have effects back to the sampling and instrumentation approaches being taken, as well as, more conceptually, to the framework and the research questions [...] Any particular project will always loop among the nodes in idiosyncratic ways.

## **2.2 Semiotic research methods in branding and advertising**

As illustrated in Section 1.2, semiotic approaches to branding have been formulated from scholars from within both marketing and semiotics disciplines. Significant conceptual and methodological gaps were noted in various approaches, with an emphasis on structuralist semiotic ones. With the exception of a handful of scholars who have been versed extensively in both disciplines, such as Hetzel and Mick (2004), piecemeal adaptations of semiotic concepts from various perspectives tend to generate precarious results. Even though passing judgment on existing theoretical and applied approaches calls for a recognition of the scope and focus of different research pieces, it is prudent to make note of critical omissions which in some cases lead to conceptual and methodological distortions.

Oswald and Mick (2006) provide an overview of structuralist, Peircean and social semiotic applications in consumer research. In terms of structuralist approaches they concentrate at an elementary level on Saussure, Jakobson and Greimas. As noted in Section 1.5.4, dislocating Greimas's semiotic square from the conceptual contours of his semiotic system is likely to yield a fragmented picture of the actual process of formation of brand signification. This is an area in which Oswald has repeatedly (i.e., Oswald and Mick 2006; Oswald 2012) ventured in a highly question-begging fashion, insofar as, despite the stated intention to map out how brand signification emerges from depth to surface structures, the semiotic square is directly applied, in utter disregard of the plethora of structuralist operations involved in the semio-narrative and discursive levels. The dislocation of the depth structure from the contours of the trajectory and its positing as standalone blueprint for the exploration of brand meaning may be evinced from the below passage:

Beginning with the binary opposition of two values, such as male/female or 'for self/'for others', the researcher can explore the grey areas<sup>113</sup> between these extremes by introducing an operation of negation: 'not male/not female', 'not for self' and 'not for others'. By superimposing a plurality of binary oppositions including gender, relationships and emotional orientation, the semiotic square provides a more nuanced and refined grid for mapping consumer segments and brand meanings than the simple paradigmatic opposition of two dimensions.

(Oswald and Mick 2006: 36)

Furthermore, the authors concentrate on Greimas's inaugural work (*Structural Semantics*), in disregard of the complexities that were introduced in his later works. This piecemeal adoption of a systemic component of Greimasian semiotic theory which, according to Rastier (see Section 1.5.5), is useful for exploring tentative hypotheses, but by no means is it capable of reducing brand signification in its entirety to binarist pairs, leads inevitably to a distortion of the role performed by the elementary structures of signification, of the full-fledged benefits that may be reaped by attending closely to the different operations in the generative trajectory and moreover their interactions.

Continuing with Oswald and Mick's application of the semiotic square, a crucial point that merits raising is the omission of the semio-narrative and the discursive levels, while focusing on interpolating consumer axiological frameworks on successive squares, based on salient variables, such as gender and sexual orientation (Oswald and Mick 2006: 36-38). Again, such an approach may offer insights about alternative directions an initial pair of contrariety may follow by being inserted in a semiotic square, however, unless it is tied up with the other two levels of the trajectory, the resulting segmentation and positioning exercises will not be translated in tangible communicative routes.

Another point that must be highlighted concerns the blending of the semiotic square (see Section 1.5.4) with an intuitive conception of the notion of code. Practitioners' semiotic studies often involve the import of semiotic concepts embedded in particular theoretical frameworks in an intuitive and non-contextual fashion. In this respect, code (see Section 1.4.6) constitutes a highly used and extensively abused concept. Its practical employment in the above-quoted paper is dissonant with the wider Greimasian framework in which it was operationalized (i.e., codes of masculinity and femininity), in the context of which the proper metalinguistic term would be semantic axis (based on the terminology of *Structural*

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<sup>113</sup> Presumably, with the employment of the descriptor 'grey areas' the authors refer to the intra-square relations of deixis, as shown in Section 1.5.4.

*Semantics* on which the authors draw), while in strict terms the semiotic square did not appear in *Structural Semantics* (1966), but in *On Meaning* (1987) (*Du Sens I* 1970).<sup>114</sup>

Finally, the authors allude repeatedly to the notion of 'symbolic associations' in terms of mapping consumers' axiological frameworks and brand perceptions, even though, as stressed in Chapter 1 by recourse to Greimas's and by extension Floch's and Semprini's perspectives, especially in the context of figurative languages, discourse is manifested in a semi-symbolic fashion (see Section 1.2.2.1) which implies that the projected correlations between elements of the two planes has not necessarily solidified in a widely recognizable, conventional fashion that would justify the ascription of the term 'symbolic' to associations.

The aforementioned adaptation of structuralist semiotic concepts to consumer research may be viewed as an attempt to blend traditional qualitative research methods (i.e., qualitative brand maps which is standard practice in qualitative research) with a simplified conceptual framework, borrowed from structuralist semiotics. Hard as it may be to rule out outright such adaptations, especially given that an intended clientele is not necessarily versed in semiotics, it merits noticing that by not addressing at least the fundamentals of the evoked perspective, significant aspects of the deployment of a brand discourse are left unaccounted for.

Even though the following study by Moriarty (2005) is not of structuralist, but of Peircean orientation, it is of relevance to this book insofar as it addresses the crucial aspect of intended versus received brand knowledge structure. This study drew on a commercial that was used by Apple during a super-bowl game which was inspired by Orwell's work *1984* and particularly on previous semiotic analyses that had been conducted on the meaning of this commercial in the form of 'expert readings'. The study aimed at gauging to what extent consumers' perceptions of the advertised brand's positioning actually cohered with the producer's intentions, based on surface and depth associations formed in the light of visual imagery, by drawing on the method of triangulation<sup>115</sup>. Moriarty's method consists of the following steps:

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<sup>114</sup> Note that the original paper that presented the semiotic square and that was featured in *Du Sens I* (1970) was first published in 1968, that is two years after the publication of *Structural Semantics*.

<sup>115</sup> This book focuses on the encoding stage of brand texts, hence the incorporation of actual consumer data constitutes an area for further research which is indispensable for fully operationalizing the suggested semiotic brand equity model. In this respect, the issue of visual literacy, amply researched by Moriarty, but also of rhetorical or tropical literacy (that is the ability on behalf of consumers to discern the rhetorically configured structuration of a brand text) would be areas for future research. However, it should be stressed that a single study that would lay claim to a 'holistic' approach to brand equity planning in the light of its sources is at best a utopian vision, as such a holistic approach would be bound to underplay, underemphasize and ultimately undermine the interpretative validity of significant and salient facets of the scrutinized phenomenon. Such facets may be aspects of the communication process as reflected in Roman Jakobson's functions (which were addressed by Forceville [1996] in part), as well as aspects of media selection, planning and buying, which tend to be almost entirely absent from semiotic studies that focus either on the encoding or the decoding phases of brand texts, but also a plethora of moderating factors in 'message reception' and

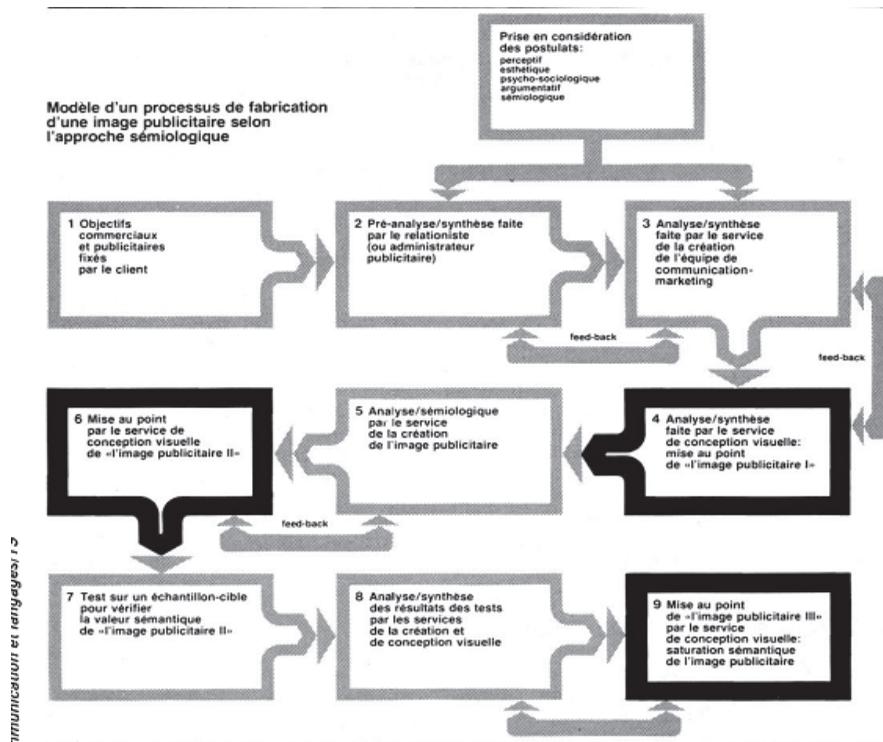
First, the authors [my note: i.e., brand owners] determined the key images and listed them on the form. The thoughts of the viewers were then coded in terms of whether the mentions were phrases that were iconic, indexical, or symbolic in meaning. Then the layers of meaning, as they were expressed by the viewers, were identified. These meanings were coded as superficial—a simple retelling of the story—or interpretative, which involved some transformation of the meaning from the iconic to the symbolic. Finally, the intended meanings, as derived from the creators' discussions and the informed readings, were compared with the perceived meanings as expressed in the viewers' comments. (Moriarty 2005: 248)

In terms of coining an advertising development audit system, which constitutes part of a semiotic brand equity audit methodology, but not exhausted by such a planning approach, Cossette (1973) offered a planning model for what was formulated as 'advertising or functional image'. The model essentially consists in a basic structuralist perspective, inspired by Saussure, and concerns how brand image (but not brand equity) may be projected through advertising communications.

Cossette's semiotic model employs the fundamental Saussurean premise of the sign as a relationship between signifier and signified, the planes of denotation and connotation and the syntagmatic/paradigmatic axes for the combination/selection of signs respectively. In this context, as an extension of the traditional commutation test, he sought to establish rules whereby signifying units are chained (the process of enchaînement; cf. Rossolatos 2012c). In contrast to the approach pursued in this book, the author located denotation in a natural language, where "the signified is strictly tied up with the referent" (Cossette 1973: 97). Connotation was situated in mythical and symbolic signifieds which were deemed as being of concern to the field of rhetoric. The proposed model was enriched by recourse to Durand's earlier classification of rhetorical schemes and tropes, such as metaphor, metonymy, allegory, hyperbole into five rhetorical operations that correspond to the syntagmatic axis (repetition, adjunction, substitution, suppression, exchange) and five types of relationship that correspond to the paradigmatic axis (identical, similar, opposed, different, falsely homologous) (see Section 1.3). This model was posited as the grammatical backdrop of what Cossette called 'functional image', that is, an image geared towards persuasion. By blending semiotics with rhetoric he suggested a nine-step process of advertising image planning, as portrayed in Figure 2.2.

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'decoding', as thoroughly laid out by Huhmann (2008) and Martinet (1975) among others. The exploratory scope of these facets becomes significantly broader once opening up the brand equity concept to an IMC perspective (which lies beyond the boundaries of this book).



**Figure 2.2.** Cossette's model of the creation of a brand image through advertising communications (Cossette 1973: 97).

The process aims at streamlining perceptions of the employed signs in advertising communication among all stakeholders involved in a brand image creation process (at least during the encoding stage), viz., the client service/account planning team of the advertising agency, the brand management team and the market research team.

Streamlining of perceptions among the involved stakeholders is effected by assuming as a common ground for the appropriateness of the employed minimal visual units of signification (or iconemes, as defined by Cossette [1970: 97], in line with the theory of double articulation; also see Section 1.2.4.1 and Nöth 1990: 469-470) a grid containing salient criteria, such as harmony, equilibrium, grain, orientation, angle. The proposed iconemes are evaluated in terms of their degree of pertinence against the intended signifieds or functional images. For example, Cossette considers the case of the need for portraying a scene in an ad filmic text that conveys the signified 'velvet aroma of a fresh coffee'. In this case,

successive commutations will be conducted between the intended signified and alternative iconemes, such as a cup of coffee, coffee (as raw material), the boughs of a coffee-maker in order to decide which iconeme is more pertinent in the given communicative situation (alongside other dimensions, such as a store's interior design and the relational configuration among iconemes).

Hetzel adopted Floch's adaptation of Greimas's trajectory of signification in branding by assuming the three strata of the trajectory as the key pillars of his brand semiotic approach. In his book *Planet Conso* (2002), Hetzel divides the three strata of signification of a brand identity system into the axiological or depth level, which comprises the key source of identity or the values that bestow continuity on a brand, the narrative level, which allows for the staging of a brand's values and the discursive or surface level, which enriches the narrative with figures, in a manner that bears considerable similarity to Semprini's brand planning approach that was laid out in Section 1.2.2.2.

Pasquier (2005) attempted to account for the focal areas of research in various semiotic approaches alongside the strata of the generative trajectory, as shown in Table 2.1.

**Table 2.1.** Research streams alongside the various levels of the trajectory of signification (Pasquier 2005: 11).

<b>Level of analysis</b>	<b>Content</b>	<b>Concepts and models</b>
<b>Study of significations</b>	Research of signs-carriers of signification	Signifiers, signifieds, denotation, connotation, proof of commutation
<b>Study of narrative structures</b>	Analysis of different functions of discourse and the roles of actors (different phases of communication)	Narrative schema
<b>Study of depth structures of signification</b>	Research of elementary structures of signification of an entire discourse (research of differences that give rise to signification)	Semiotic square

As Pasquier notes, the first level (study of significations) concerns the identification of the signifying function of signs in communication. The signifying units may be limited to a single

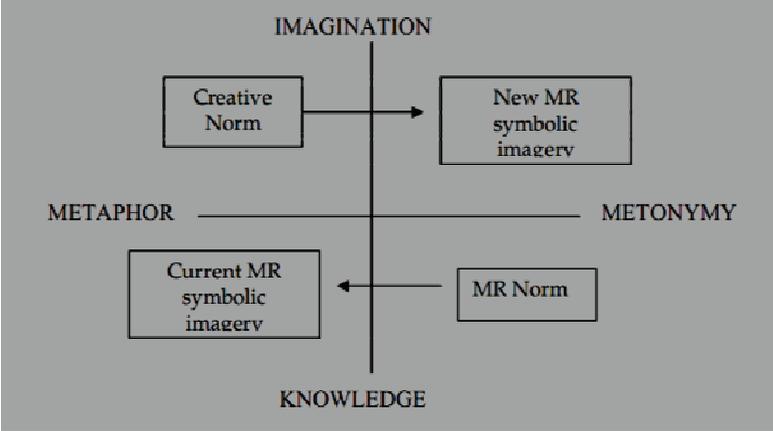
sign (a word or an object in a message), but may also correspond to a group of signs (a phrase or an ensemble of objects). The second level (study of narrative structures) corresponds to the form of discourse. Any textual form may be organized according to the narrative schema. By virtue of being inserted into a narrative structure, the narrative schema must accomplish the task of segmenting every narrative into discrete phases, independently of their chronological ordering. What is of primary importance is the logic of discourse. The third level of analysis concerns the depth signification of messages.

Pasquier correctly points out that the majority of branding related semiotic studies concern advertising communications, not strictly connected with a holistic approach to brand signification. By focusing partially on single aspects of the trajectory of signification, semiotic studies may become oblivious to the fundamental principle that brand communication is the manifestation of a brand's depth grammar, its brand identity structure and its image edifice, which precede and ground brand communications. As Mick et al. (2004: 16) contend in their seminal global overview of semiotic approaches to various marketing related research areas, "semiotic researchers have conceptualized branding as a multifaceted contract between the manufacturer and the consumer, focusing especially on communication and meaning in packaging, names/logos/trademarks, and advertising", but not necessarily on how these various sources of signification are chained across the different strata of the trajectory of brand signification.

Approaches to brand image creation have also been coined by practitioners in the field of marketing semiotics. Let us briefly describe some of these approaches, based on their direct relevance to brand image research (and not research focusing merely on decoding advertisements or encoding packaging stimuli) in order to demonstrate how key concepts from key structuralist thinkers, such as Eco, Jakobson, Levi-Strauss, Barthes and Saussure have been put to practice, even in a piece-meal and selective, yet indubitably insightful fashion.

Valentine (2001) drew on Jakobson's analysis of metaphor and metonymy in order to yield a heuristic mechanism for encapsulating emergent codes on which a brand myth may be predicated, which she calls 'Imaginative Metonymy'. Upon a comparative meta-analysis of the communication tactics employed by traditional marketing research and semiotics agencies, she concluded that the norm in 'market research' (MR norm in Figure 2.3) consists of producing 'marketing knowledge', which she identified with a discursive type that is conducive towards stability, while stifling creativity. "Signifiers of Knowledge are the dominant code in the MR discourse, subsuming within them the codes of Information, Evidence, Reality and Fact-Centricity" (Valentine 2001: 15). She also attributed metonymic (rather than metaphorical) status to scientific discourse "and in 'clear' or 'transparent' prose generally...Metonymy is the language of the 'right' answer" (Valentine 2001: 11), to which

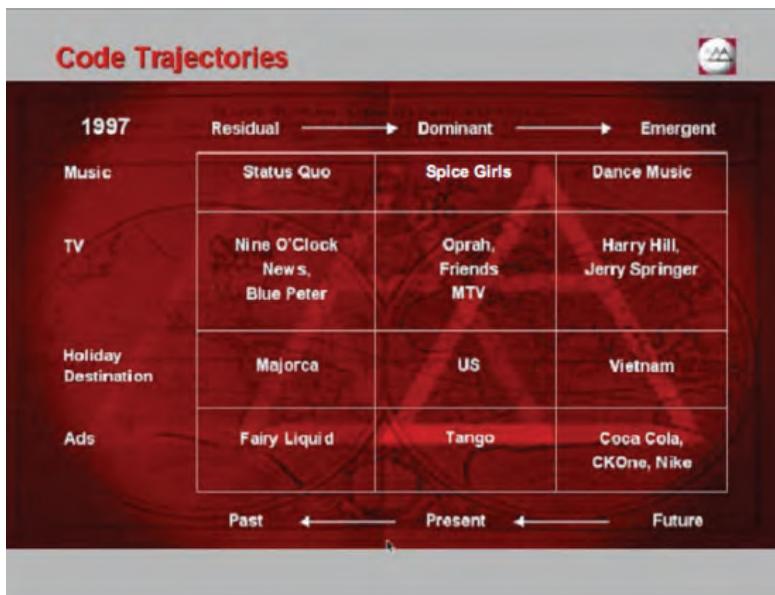
she opposed a liminal space that is laden with ambiguity, uncertainty and which is the province of metaphor and imagination (the exact opposite quadrant in Figure 2.3). “Where metaphor opens up the meanings, metonymy closes them down. Metaphor allows your imagination to ‘feel’ the analogy between two terms. Metonymy demands a decoding that provides a ‘right’ answer” (Valentine 2001: 17). She envisioned this emergent space in marketing research as the proper space of semiotic research.



**Figure 2.3.** The imaginative metaphor/metonymy map (Valentine 2001: 24; MR stands for ‘market research’).

“Currently, market research is stuck in the bottom half of the quadrant, working to the codes of knowledge; either expressed metonymically, or through tired and clichéd symbols and metaphors. If, however, we shift to the codes of imagination, which also encompass change, ambiguity, liminality, feelings and hanging loose, we have a new symbolic register, Imaginative Metonymy” (Valentine 2001: 24). Hence, as suggested by the movement of the arrows (Figure 2.3) from the upper left quadrant to the upper right one and from the bottom right quadrant to the bottom left one, the current state of marketing research (or the MR norm) is ‘hooked’ in a space that prioritizes the proliferation of metonymies in an attempt to quench ambiguity and creativity, thus abiding by a knowledge generation paradigm. This paradigm feeds into the symbolic imagery of current market research agencies (such as agencies’ service-line names, e.g., Millward Brown’s ‘Dynamics’ series (Valentine 2001: 16)), as against liminal names, such as those of the semiotic agencies ‘Circus’ and ‘What if’, which reflect the New Market Research Symbolic Imagery (the new Creative Norm). “Metonymy is the language of ‘research’. Imaginative Metonymy is the language of ‘insight’ (Valentine 2001: 24).

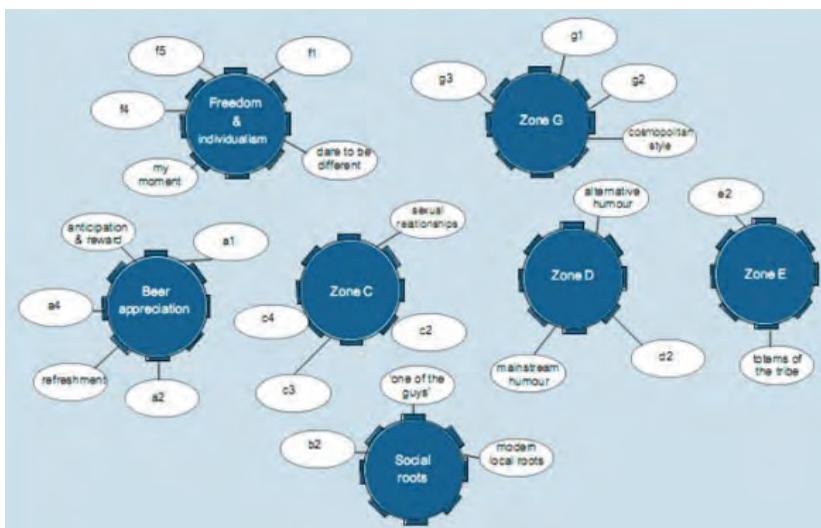
Evans (1999) illustrated how the structuralist notion of 'Code', popularized by Eco in his *Theory of Semiotics* (1976), may be operationalized in applied marketing research with view to segmenting cultural codes into residual, dominant and emergent. Figure 2.4 portrays how various cultural artifacts stemming from distinctive cultural sectors (e.g., music, TV) may be classified alongside ad films, in order to evidence the different historical orientations (past, present, future) of the featured signs, which are embedded in residual (dated), dominant (middle of the road) and emergent (dynamic, leading edge) codes.



**Figure 2.4.** Code trajectories (Evans 1999). Note: 1997 denotes the year when the concerned project was undertaken by the author.

Another interesting model that sprung up in an attempt to create a global semiotics based brand planning process that links cultural codes (defined as 'cultural software'; Evans and Harvey 2001: 176-177) with brand image attributes and advertising stimuli in a competitive setting was furnished by the Added Value agency for Guinness beer. The agency had been commissioned by Guinness to produce an analysis of the international 'language' of beer advertising (verbal, visual, musical etc.) and to design an advertising proposition decoding toolkit that Guinness executives in local markets could use for conducting their own semiotic analysis of competitor communications. In order to meet this objective "six Added Value Decoder analysts mapped the codes and propositions across a spread of national markets (in Europe, North America, Africa and Asia)" (Evans 1999). The analysis involved a

classification of verbal, visual and audio stimuli of TV and print ads into dominant, emergent, residual codes in six representative markets, thus yielding a verbal and visual snapshot of global beer meanings. For example, the code of 'refreshment' emerged by considering verbal, visual and sound cues, such as backlit golden liquid, bubbles, condensation drops, the "pssst!" sound of a bottle or can opening, hot sun, intense physical activity, thirsty people, glugging, etc.



**Figure 2.5.** International beer codes (Harvey and Evans 1998). Note: Subcodes (e.g., f5) and code-clusters (e.g., Zone C) were omitted in the concerned publication for confidentiality reasons.

The involved mapping exercises resulted in twenty-six codes, which were narrowed down to seven clusters (Figure 2.5). “We then developed the decoding tool, offering a step-by-step guide to interpreting competitive beer advertisements, moving from spoken words, text, strap lines, images, editing style, people and situations used etc. through to an understanding of the probable core consumer take-out and the proposition behind each campaign” (Evans 1999). The project culminated in the creation of a competitor advertising decoding toolkit, which was adopted as advertising planning platform by Guinness’s brand management teams across the globe.

Alexander (1996) drew on Levi-Strauss’s structuralist anthropology in order to deconstruct the mythic nature of brands. According to Levi-Strauss, the basic function of a myth is to resolve oppositions. By analogy, brand personae, such as the Persil mum, afford

to relieve cultural tensions, by reuniting them in a brand structure, such as “the ‘distance’ and detachment of a factory-produced, high-tech washing agent on the one hand, and the ‘closeness’ of a caring, loving member of the family on the other. From this contradiction, we could define the Persil myth by an expression such as caring detachment” (Alexander 1996). Alexander contends that the stronger the oppositions, the stronger the myth and hence the more impactful the resulting brand positioning.

Analysis of codes is a standard enterprise in applied brand semiotics. Complementary to the above examples regarding the analysis of advertising, brand personality and cultural codes from brand semiotics practitioners, design codes’ analysis of packaging is normally undertaken with view to positioning differentially a brand on shelf. Cavassilas (2009) offers the example of Smoothies’ adopting an infantile design code in order both to differentiate itself from Bio products, and emit its key positioning statement involving a wholly fresh, without any preservatives brand proposition.

### 2.3 Structuralist rhetorical semiotic brand equity planning methodology

In this Section the main steps involved in constructing a projected brand generative trajectory of signification, as an intended brand knowledge structure that features an intended brand associative network on behalf of a brand owner, will be laid out. The step-wise methodology aims at operationalizing the key conceptual constructs that were put forward throughout Chapter 1, by drawing on Greimasian, post-Greimasian semiotics, but also on film and rhetorical semiotics.

It is customary in the brand equity and brand associations research streams to present methodological frameworks in the form of distinctive steps, for the sake of explanatory clarity and exploratory coherence. As examples, the steps followed in a ZMET and in a BCM project respectively (two approaches for gauging brand associations that were compared and contrasted in Section 1.1.2.2) are cited herebelow. The steps that are followed in a ZMET project are laid out in Table 2.2.

**Table 2.2.** ZMET stepwise methodology (Coulter and Zaltman 1994).

<b>Step 1</b>	<b>Storytelling:</b> Customer describes the content of each picture.
<b>Step 2</b>	<b>Missed images:</b> Customer describes the pictures he/she was unable to obtain and explains their relevance.

<b>Step 3</b>	<b>Sorting task:</b> Customer sorts his/her pictures into meaningful piles.
<b>Step 4</b>	<b>Construct elicitation:</b> A modified version of the Kelly Repertory Grid technique and the laddering technique are used to elicit basic constructs and their relationships. Customers' pictures serve as stimuli.
<b>Step 5</b>	<b>Most representative picture:</b> Customer indicates the picture that is most representative.
<b>Step 6</b>	<b>Opposite images:</b> Customer describes pictures that represent the opposite of the task, for example, what "is <i>not</i> Nike".
<b>Step 7</b>	<b>Sensory images:</b> Descriptions are elicited of what does and does not describe the taste, touch, smell, sound, color and emotion of the concept being explored.
<b>Step 8</b>	<b>The mental map:</b> Customer creates a map or a causal model using the constructs that have been elicited.
<b>Step 9</b>	<b>The summary image:</b> Customer, with assistance from a technician, creates a summary image using digital imaging techniques.

In the generation of Brand-Concept Maps (BCMs; see Section 1.1.2.2) Roedder-John et al. (2006) distinguish five steps (Table 2.3).

**Table 2.3.** BCMS stepwise methodology (Roedder et al. 2006: 554).

<i>Step</i>	<i>Measures</i>	<i>Rules</i>
1. Select core brand associations	Frequency of mention Number of interconnections	Select brand associations that are: •Included on at least 50% of maps. •Included on 45%–60% of maps if the number of connections: the number of connections for core associations we identified previously.
2. Select first-order brand associations	Frequency of first-order mentions Ratio of first-order mentions Type of interconnections	Select core brand associations that: •Have a ratio of first-order mentions to total mentions of at least 50%. •Have more superordinate than subordinate interconnections.
3. Select core brand association links	Frequencies for association links	Select core brand association links by: •Finding inflection point on frequency plot. •Inflection point = target number. •Including all association links that appear on or above the target number of maps.
4. Select non-core brand association links	Frequencies for association links	Select non-core brand association links that are: •Linked to a core brand association. •Linked on or above the target number of maps.
5. Select number of connecting lines	Mean number of lines used per link	Select single, double, or triple lines for each brand association link by: •Determining the mean number of lines used per link. •Rounding up or down to the next integer number (e.g., 2.3 = 2).

Pursuant to the exposition of indicative stepwise methodologies from the extant brand associations research literature, each of the nine steps of the methodology that is put forward

in this book considers projected brand textual signification alongside the two major axes of sign morphology and syntax, both on each stratum of a brand trajectory, as well as in terms of interactions amongst strata.

The preparatory tables and intermediate calculi that are employed in different steps throughout the process aim at furnishing the essential building blocks that feed into the resulting brand equity maps<sup>116</sup>, which are reflective of the connectionist approach to the brand trajectory of signification that has been adopted in this book (see Section 1.7). The propounded connectionist approach to the construction of a brand equity structure attains to add dynamism to otherwise static semiotic structures (see Sections 1.1.2, 1.4.5). Thus, by not adopting the time-hallowed binarist approach to the elementary structure of signification which, as argued, has been vehemently criticized by Rastier, but also questioned by Greimas himself (see Section 1.5.5), it may be demonstrated how structural components from the three levels of the generative trajectory interact in bringing about brand signification and value, which are the two pillars of a semiotic model of brand equity (as per the analysis that was deployed in Section 1.7).

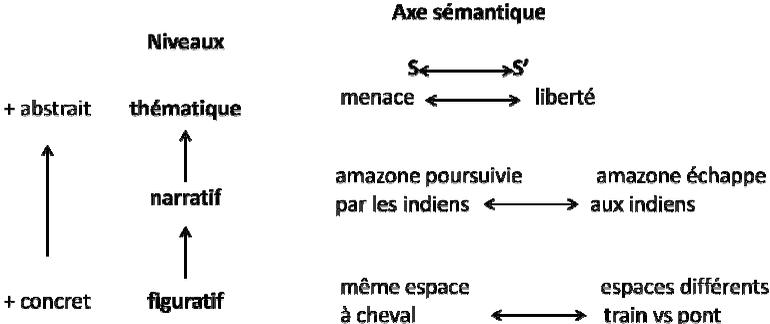
### 2.3.1 Step 1: Determination of a brand's elementary structure of signification

In the same fashion that a positioning statement that reflects a brand's intended attributes, benefits and attitudes constitutes the cornerstone of a brand's essence, and immutable point of reference by recourse to which the resulting brand associations in consumers' minds (see Section 1.1.1.8) may be judged as being in line or not with an intended brand knowledge structure, a semiotic method that seeks to portray how an intended brand knowledge structure may be encoded in a brand's texts (with an emphasis on advertising texts) in such a manner as to allow for comparisons with the resulting brand associations in consumers' minds, is bound to begin with a consideration of what are the key semes or invariant semantic units that make up a brand's semic micro-universe.

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<sup>116</sup> Brand equity mapping, especially in the context of interdisciplinary studies, has been recognized by Keller as an underexplored research area: "This essay presented a representation of brand knowledge based largely on cognitive psychology. Important perspectives on branding and brand knowledge obviously can be, and have been gained from other disciplinary viewpoints, for example, anthropological or ethnographic approaches. **Part of the challenge in developing mental maps for consumers that accurately reflect their brand knowledge is how best to incorporate multiple theoretical or methodological paradigms**" (Keller 2003: 600; my highlighting; also see Hedging et al. 2009: 111).

In Section 1.6.3 it was stressed that the trajectory may be constructed either in a bottom-up or top-down fashion. Everaert-Desmedt (2007) suggests the adoption of a bottom-up approach to the construction of textual signification, consisting of a progressive movement from the abstract semic level that underpins depth grammar to more concrete associations at the surface discursive level. She translates the trajectory into three levels, the thematic, the narrative and the figurative<sup>117</sup>, as portrayed in Figure 2.6.



**Figure 2.6.** The three interpretative levels of the text (Everaert-Desmedt 2007: 16; also see Courtés 1991: 172-176).

Obviously, this is the standard procedure that is expected to be followed in the case of a new brand launch or a brand’s relaunch that involves a reconsideration of its semic universe. However, it should be pointed out that for illustration purposes in the context of this book and given that the exemplification of the method will draw on existing brands that already circulate in the market and existing advertising films of these brands, the bottom-up approach will be followed in tandem with the top-down one, as will be shown in the ensuing Sections (2.3.1-2.3.9).

The term ‘theme’ that is employed in Figure 2.6, as argued in Section 1.5.7, is situated at the semio-narrative level, as it reflects invariable narrative structures that are repeated throughout variable discursive manifestations, while a recurrent theme may also feature classematic elements over and above nuclear semic ones. Hence, in order to avoid terminological confusion, it is suggested to retain the term *seme* for the most abstract level in the process of brand textual construction which reflects a brand’s elementary semantic structures, while reserving *theme* for the semio-narrative structures.

<sup>117</sup> This textual segmentation has also been endorsed by Everaert-Desmedt’s collaborator L. Hebert (see Hebert 2011). Notice that in this adaptation she substitutes the original distinction between morphology and syntax with a distinction between paradigmatic and syntagmatic levels (see Everaert-Desmedt 2007: 85).

As regards the hierarchical organization of a semic micro-universe, this calls for an a priori distinction, from a brand encoding point of view, between nuclear semes and classemes, alongside the three main types of brand associations, according to Keller, that is attributes, benefits, attitudes (cf. Section 1.1.1). Hence, based on the above, the first step in coining an intended brand equity generative trajectory must qualify semes alongside the two semic axes (nuclear and classematic) as shown in Table 2.4.

**Table 2.4.** Hierarchical<sup>118</sup> organization of a brand's semantic micro-universe.

	Nuclear semes	Classemes
Attributes		
Benefits		
Attitudes		

The above portrayal of the organization of a brand's semic micro-universe reflects the morphological aspect of a brand's elementary structure of signification, that is the fact that the object-terms that make up an elementary structure consist of semes. However, it does not address the syntactic aspect of the elementary structure of signification and particularly what structuralist operations are operative at the elementary structure of signification.

Greimas and Courtés (1979: 261-262) define operations as integral aspects of the different syntactic levels of the trajectory of signification. At the level of depth grammar or the elementary structure of signification, operations allow for passing from one term of a semantic category that makes up a semiotic square to another through a transformation, as illustrated in Section 1.5.4 (the same pattern is replicated at the level of the semio-narrative syntax, where operations concern the transformation of actants through transitions among states-of-being in the context of narrative programs, as laid out in Section 1.5.6 and further elaborated in the ensuing Sections in this Chapter). A structuralist semiotic methodology aims at accounting for how transformations among states-of-being are enacted in a text (see Everaert-Desmedt 2007: 13). Hence, structuralist operations of transformation are key in understanding how textual signification is brought about.

Now, the qualifying difference between the binarist approach to the elementary structure of signification that was adopted in the original Greimasian conception of the generative trajectory of signification and the propounded connectionist approach in this book

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<sup>118</sup> The organization is hierarchical insofar as nuclear semes are of higher importance than classemes in the maintenance of a brand's semantic kernel.

that seeks to account for how a brand's logically articulated depth grammar is adjoined with surface discourse verbo-visual ad expressive elements in the form of associative networks, consists in shifting emphasis in terms of operations from logical transitions of semes in a semiotic square to operations of 'transcoding', whereby the logical (i.e., abstract concepts as nuclear semes and classemes that are reflective of distinctive product attributes, benefits and attitudes) is transfigured into the figurative mode. In this sense, what 'determines' the fate of a seme or its possible semantic (re)configurations is not the logical relations of contradiction, contrariety and implication, but rhetorical operations of transformation (as per Section 1.6) and the key figures of these operations, as will be illustrated in due course. Let us recall and emphasize two points that were raised in Sections 1.5 and 1.6, viz., that, as per Greimas's own contention, rhetorical figures cut across the entire trajectory, while, as will be highlighted by recourse to *Maupassant* (Greimas 1976) metaphorical (among other figurative) modes of connectivity are responsible for a text's structuration, as they affect directly the way whereby the isotopic pillars of a text may be construed.

In order to render the prioritization of rhetorical operations of transformation and figures over logical relations more palatable, let us also consider this shift from a pragmatic point of view, that is in the light of the actual mission of an advertising text in the context of a brand's IMC program. As explained in Chapter 1, an ad text is a multimodal figurative rendition of a brand's positioning and an encoding or inscription of an intended brand knowledge structure. In these terms, what a brand owner, from an applicable point of view, is concerned with managing in an ongoing fashion is not alternative logical configurations of semic attributes, but which figurative renditions of a semic micro-universe may attain to create unique, strong and favorable associations, in the context of the three dimensions that were laid out in Section 1.7.3.

At this juncture one might ponder, if this is the case, then why not simply employ surface structure reading grids (see Section 1.5.11)? As already explained, surface reading grids are useful for organizing surface discourse into analytically pertinent categories (e.g. chromatic, eidetic), but the resulting commutations (see 1.5.11) neither address the need for a hierarchical organization of a brand's semic micro-universe (as per Table 2.2), nor, and even more importantly, do they reflect the associative manner in which a brand knowledge structure is morphed in consumers' memory (see Sections 1.1.2.2, 1.2.6). Moreover, in order to determine which figurative modes of connectivity adjoin surface discursive elements with nuclear semes and classemes, the reconstruction of an ad filmic text in semio-narrative terms is required (from a top-down point of view), as illustrated in subsections 2.3.2 and 2.3.3.

### 2.3.2 Step 2: Construction of a brand's master brand narrative

In Section 1.2.2.1 the direct applicability of the narrative functions and characters, and by implication of the Canonical Narrative Schema (CNS), employed by Propp, Greimas, Floch (among others) was challenged in the face of the particularities of branding discourse, while in Section 1.5.7 the need for accounting for how a brand's positioning statement functions canonically in the brand trajectory of signification was dealt with by adapting the canonical narrative schema in the form of a master brand narrative.

Insofar as the canonical narrative schema is a regulative principle, according to Greimas or a narrative algorithm<sup>119</sup> (as put metaphorically by both Rastier [1971] and Guiroud and Panier [1979]), while, allegedly, not all its components are universally applicable (Courtés 1991), as well as given Greimas's own suggestion that the scope of modalities (and by extension the entire semio-narrative level) is open to enrichment (as practised by Greimas and Fontanille in *Semiotics of Passions*), the canonical narrative schema is by default open to redefinition according to the particularities of the corpus and genre at hand.

A master brand narrative as canonical narrative schema concerns the textual institution of a set of background expectations about a brand. These expectations concern an anticipatory structure on behalf of the target audience as recurrent depth structure in terms of its semic micro-universe.

This step in the suggested semiotic brand equity planning methodology aims at translating a brand's positioning statement into the key morphological units at the semio-narrative level of the brand trajectory of signification, viz., into actantial figures. Given that the final reconstruction of the narrative utterances (see 1.5.7) that make up the semio-narrative rendition of a brand's manifest discourse *qua* ad filmic text may be effected only upon a consideration of verbo-visual expressive elements (that is an ad text's pro-filmic units) which will be tackled in the ensuing steps, this step involves simply translating the nuclear and classematic semes that were identified in Step 1 into actantial objects (or objects of desire). Let it be reminded that in a semio-narrative context, it is through progressive narrative utterances (that is the communicative counterpart of narrative programs) that the actantial subject enters in relationships of conjunction and disjunction with the object(s) of desire. In this case, the desired object(s) are equivalent to axiological elements *qua* semes. Is this just a case of renaming semes into actants, which is actually how a-chronic semes enter into a

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<sup>119</sup> A narrative algorithm is more like an interpretative heuristic device, as "unlike an algorithm, a heuristic does not guarantee a solution, but it is the best strategy for solving the ill-defined problems characteristic of interpretation" (Bordwell 1989: 138). Rastier (2005c), while comparing between hermeneutics and AI, also subscribes to the position that it is impossible to furnish an algorithm that would account for interpretative semiotic constraints.

spatiotemporal discursive order, that is by being inserted as actants into narrative utterances? From a purely descriptive point of view yes, but from a methodological point of view the picture is subtler insofar as in order to translate semes into actants, we must have already taken into account how manifest discourse actors function as actants. This is another key argumentative juncture, where the parallel top-down and bottom-up construction of a brand generative trajectory is evinced, also laying bare the need for referring constantly back and forth during an ad text's structuration, in order to effect as greater homogeneity as possible between the transcoding of morphologically distinctive units (which are equivalent, but not isomorphic) across the strata of a brand's generative trajectory. This point will become clearer while addressing more minutely operational issues in the ensuing subsections (2.3.3-2.3.8).

### **2.3.3 Segmentation of manifest discourse into narrative utterances**

Having, thus far, determined a brand's semic micro-universe and singled out the semes that will be used as actantial objects in a string of narrative utterances, let us now turn to a consideration of the methodological aspects pertaining to the segmentation of a brand's discourse, that is of an ad filmic text into narrative utterances (henceforth denoted as NUs). As with the previous steps, the segmentation will be addressed alongside the two key aspects of the semio-narrative level, that is morphology and syntax.

In crude terms, the segmentation of a narrative text (regardless of genre, i.e., literary, filmic) from a structuralist semiotic point of view aims at laying bare the text's internal organization, by imposing a logical structure on what appears on the surface, discursive level as loosely connected sequences. As shown in Section 1.5.7, the semio-narrative reconstruction of a manifest text follows a different temporal order than the latter, in an attempt to elucidate how a subject is transformed through various actions by entering in relations of conjunction and disjunction with the object(s) of desire. A transformation may take place in any position within the manifest discursive text, while more than one transformations are likely to occur in the succession among various narrative utterances.

The transformations which the subject undergoes at the semio-narrative level are equivalent to transitions among states-of-being from one temporal point (t) to another (t+1). The temporalization of a semic structure is mandatory for its *in vivo* deployment. "In order to be capable of manifestation, the logical category of content must be temporalized" (Greimas 1976: 26). However, as Bordwell and Thompson (2008: 80) stress, especially regarding the deployment of filmic temporality, the succession of events as portrayed in the manifest plot is hardly ever equivalent to the temporal order of the actual story. In this sense, the temporal

order of the story is always incumbent on the interpreter's reconstructive activity<sup>120</sup> (see Section 2.3.6 on how a narrative's temporalization is directly affected by production techniques, such as flash-backs and flash-forwards). Hence, the reconstructed sequences, based on the semio-narrative logic, may, but do not necessarily coincide with the manifest flow of the text.

Everaert-Desmedt (2007: 26) suggested the following list of criteria for splitting a manifest text into narrative programs (which will be further elaborated in due course in the light of Metz's suggestions of how to read a filmic text, given that our focus rests with the ad filmic text):

1. Spatio-temporal criteria, which concern the ordering of series of events in a text
2. Logical disjunctions or oppositions marked in the text
3. Actorial disjunctions, viz., presence or absence of certain personae or the introduction of a new persona
4. The recurrence of certain syntagms

The semio-narratively reconstructed filmic sequences are equivalent to narrative programs (NPs) or, in the case of communications, narrative utterances (NUs), that is relatively autonomous narrative units ("abstract formulas used to represent action", according to Hebert 2012: 92) that assume signification in the context of the entire text that englobes them. "A NP array is composed of at least two NPs between which at least one temporal relation (succession, simultaneity) or one presential relation (simple or reciprocal presupposition, mutual exclusion, comparing/compared, etc.) is identified" (Hebert 2011: 82). Hebert sets up a list of possible cases of interrelation between narrative programs based on the above modes of connectivity, which is an indispensable methodological tool in mapping out narrative programs/utterances (Table 2.5).

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<sup>120</sup> "Such reordering doesn't confuse us because we mentally re arrange the events into the order in which they would logically have to occur" (Bordwell and Thompson 2008: 80).

**Table 2.5.** Modes of connectivity among narrative programs (Hebert 2011: 88).

	NP 1	NP 2	NP 3	NP 4	NP 5	NP 6	NP 7	NP 8
NP 1	-	r. presupp.	m. exclusion	m. exclusion	comparison			
NP 2	r. presupp.	-	m. exclusion	m. exclusion		comparison		
NP 3	m. exclusion	m. exclusion	-	r. presupp.			comparison	
NP 4	m. exclusion	m. exclusion	r. presupp.	-				comparison
NP 5	comparison				-	r. presupp.	m. exclusion	m. exclusion
NP 6		comparison			r. presupp.	-	m. exclusion	m. exclusion
NP 7			comparison		m. exclusion	m. exclusion	-	r. presupp.
NP 8				comparison	m. exclusion	m. exclusion	r. presupp.	-

As regards the elements that are combined in narrative programs against the background of the connectivity modes, as displayed in Table 2.5, Hebert remarks:

The narrative program is essentially based on a combinatorial rationale that employs elements of the following oppositions: subject/object, state/doing (or action), and conjunction/disjunction.

States: s1 (initial state): S2 V O; s2 (final state): S2  $\wedge$  O

The subject of state: S2

The subject of doing: S1

The object of state: O

The junction: disjunction: V, conjunction:  $\wedge$

Doing: the whole narrative program (or in the restrictive sense, the change from the initial state to the final state)

The object of doing: the change from the initial state to the final state.

(Hebert 2012: 82)

As an exemplification of textual segmentation into NUs (or Enoncés; cf. Section 1.5.7) Greimas identified the following in his famous analysis of Maupassant (1976), as portrayed in Table 2.6.

**Table 2.6.** Greimas's semio-narrative reconstruction of key textual segments (Greimas 1976: 161).

EN4=	F <i>affrontement</i> (S2: soldats $\rightarrow$ S2: deux amis)
EN5=	F <i>domination</i> (S2: soldats $\rightarrow$ S1: deux amis)
EN6=	F <i>appropriation</i> (S2: soldats $\wedge$ S1=O1 : deux amis)
EN7=	F <i>appropriation</i> (S2: 1 soldat $\wedge$ O2 : poissons)
EN8=	F <i>déplacement</i> (S2: soldats $\rightarrow$ S2: soldats)
EN9=	F <i>déplacement</i> (S2: soldats $\rightarrow$ O1:deux amis)
EN10=	F <i>déplacement</i> (S2: 1 soldat $\rightarrow$ O2:poissons)

EN11=	F <i>don</i> (S2: soldats V O1: deux amis ^ Dr 2: officier)
EN12=	F <i>don</i> (S2: 1 soldat V O2: poissons ^ Dr 2: officier)

Let it be noted that in this instance, Greimas did not conduct his analysis by leveraging the four key modalities, as displayed in Section 1.5.7, but bespoke verbs that modalize recurrently the local structure of the concerned manifest discursive text (e.g., confrontation, displacement), in line with his suggestion about the malleability of modalities in the face of the analytical/interpretative mandates of different textual structures (and various sorts of modalities have been furnished throughout the evolution of structuralist semiotics, as noted previously).

In cases where S1=S2, the narrative utterance is of reflexive nature, whereas in cases where S1 is different from S2 the narrative utterance is of transitive nature. In the case of the ad film, the entire text may comprise just one NU (or sequence), while in the absence of manifest diegetic narration (e.g., voice-over) and/or the employment of actorial figures, the manifest plot may not be at all amenable to reconstruction based on the rationale of narrative utterances, or, at least, it may be amenable to reconstruction, with significant interpretative provisos.

Any form of audiovisual text may be portrayed along the lines of narrative utterances. In numbering NUs, a reverse chronological ordering system must be employed, based on relationships of presupposition between consecutive NUs. This ordering rationale sets manifest discourse apart from the semio-narrative level, which, as already stressed, is ordered in logical terms. Thus, the last event in a filmic sequence, which presupposes two preceding events, would be marked as NU1. But in order to demarcate NUs/sequences and the key actantial figures that are operative in a text, the manifest discourse's actorial figures must be determined first (see, for example, Greimas's determination of Paris as key actorial figure in Greimas 1976: 22).

The importance of segmenting a text into NUs/sequences lies with (i) the fact that it enables us to account for how transformations take place in the deployment of a text and hence reconstruct them at a semio-narrative level (ii) gauging whether certain syntagms, by virtue of their recurrence (even in a figurative mode) constitute invariable surface discourse elements, thus being amenable to constituting isotopies, in terms of stylistic and/or thematic isotopies (as will be shown in the ensuing steps).

The reconstruction of surface discourse into NUs is a crucial step in the construction of a projected brand equity structure. However, the process is not as clear-cut as it sounds conceptually. As Rastier (1971) remarks, there is a significant level of ambiguity in determining the relative importance of each NU in the signification of the entire text, but also in terms of the ascription of actantial roles to surface discourse actors. "Multiple readings of a

text lie at a virtual state. The criterion for determining which parts will be overlooked and which will be retained rests with the necessity for maintaining the text's global coherence" (Greimas 1976: 33). Despite the fact that the ad filmic text is less complex compared to the literary text, both in terms of the relatively simpler twists and turns in the manifest plot (even though this is complicated once we assume a diachronic communicative perspective, which is the method pursued in the applied case study in Chapter 3), as well as given that in the case of branding discourse there is a clear motivational structure on behalf of the brand owner regarding a brand's depth grammar and its canonical master narrative, interpretative ambiguities are still expected to emerge during the reconstruction process in actantial terms. In order to resolve ambiguities one must be aware of "the system of contents invested in the text, or of the role of a message in the context of already interpreted and non ambiguous messages" (Rastier 1971: 289; and the same holds for resolving or constraining the ambiguity of rhetorical figures<sup>121</sup>; cf. Rastier [2002] and Fontanille [2008] on hypallage).

Let us now turn to areas in the structuration process, mostly concerning the semi-narrative level, which is the focal point of this methodological step, where such interpretative bottlenecks may emerge.

First and foremost, it should be noted that Rastier criticized Greimas for attempting to resolve ambiguities by appealing to socially embedded *loci communes* (even though Rastier himself seeks recourse to historically specific *loci communes* in his analyses; let us recall that Rastier refers to social norms while trying to determine the relative constancy of a semic structure as semantic underpinning of manifest discourse). However, this criticism alerts us as to the importance of attending closely to the local mode of a text's configuration in order to determine not only its semic structure and its modes of rhetorical configuration, but also the mode of valorization of semes, that is to what extent they are deemed to be positive (euphoric) or negative (dysphoric) by the sender. For example, the seme /death/, by appeal to a dominant *locus communis*, is largely held to be semantically invested in a dysphoric fashion, as the biological end of one's life. However, the function of the seme /death/ in Heidegger's ontology is invested with a euphoric valorization, as the teleological underpinning of the entire existential analytic of *Dasein*. This example also points to the importance of focusing not only on appropriated brand values (Section 1.7.3), but, even more importantly, on how invented brand values emerge as undercoded acts of semiotic *inventio*. Hence, caution must be taken when appealing en masse to a uniform enthymematic structure for resolving semantic ambiguities, as against the global structure of an ad text, which underlies a clear motivation *qua* semic micro-universe and master brand narrative.

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<sup>121</sup> "By their very nature, rhetorical figures are open to many different interpretations, called weak implicatures (McQuarrie and Mick 2002; Phillips 1997; Sperber and Wilson 1986)" (McQuarrie and Phillips 2004: 4).

As noted in Section 1.7.3, focusing partially on ‘cultural axiology’ for resolving ambiguities regarding the semantic investment of actantial structures does not address sufficiently how semiotic value emerges in semiotic exchange acts that are dispersed throughout the text. Insofar as brand truth as mode of valorization of objects of value emerges in persuasive acts which are incumbent on semiotic acts of exchange of manifest discourse elements for semes and classes that emerge in the sequencing of NUs, focusing on a micro-textual level on these sequencing junctures is key to unlocking how brand equity emerges from a semiotic encoding point of view. This point will become more empirically concrete in the exemplification of the brand equity planning method (Chapter 3).

Ambiguities are also expected to emerge while effecting redundancy of surface discourse elements. Even though the role of rhetorical operations in effecting redundancy is exposed in Section 2.3.5, it must be pointed out that interpretative ambiguities are also bound to emerge in the reconstruction of sequences and in the determination of the relative salience of each sequence in the narrative, as Bordwell (1989) remarks from a film semiotic point of view. With the exception of rules of thumb, such as the opening and the closing sequences which constitute dominant anchors for the determination of the manifest plot, the plethora of interactions among characters, settings and the production techniques that have a direct impact on the deployment of manifest discourse, as will be laid out in due course, are likely to channel the interpretative endeavor towards potentially conflicting interpretations. Certainly, this top-down approach to the reconstruction of filmic signification is constrained semiotically in the case of the ad filmic text which draws on a clearly delineated master brand narrative and a nuclear semic structure that sets apart the ad filmic text from strictly speaking cinematic films.

Last, but not least, ambiguities are likely to emerge during the reconstruction process from manifest to the semio-narrative level due to the very ambiguity that is engraved in the alternation of shots/sequences which is the case with discontinuous editing, as noted by Bordwell and Thompson (2008: 257). Examples of filmic syntax (by analogy to syntactic ambiguities in lexical semantics; see Cruse 1986: 66), such as jump cuts and non-matched action (e.g., a succession of graphically and/or thematically completely heterogeneous shots) demonstrate that ambiguity is in fact an inevitable aspect of film production. This is occasionally compounded in the case of the ad filmic text where time scarcity and air-time cost are constraining factors in the employment of techniques, such as long-shots and smooth continuity editing.

The above considerations on interpretative ambiguities that may emerge in the face of textual reconstruction from manifest discourse to the semio-narrative level converge on the already discussed (see Section 1.6) issue of the pervasive demand for attending closely

to stylistic aspects that are conducive to the determination of a local degree zero of signification.

Riffaterre pioneered in the structuralist analysis of style. Even though he was at odds with Greimas's generativist approach insofar as his main tenet was that signification essentially consists of stylistic effects, his approach matches in part Greimas's call for coining surface discourse reading grids in the case of figurative discourse and plastic signs, which constitutes Greimas's diversion from his own theory, as illustrated in Section 1.5.11.

Riffaterre defined the function of style in a text in the same way as rhetorical tropes were defined in Chapter 1, viz., as deviation from a norm (see Riffaterre 1971: 52). In fact, stylistics constitute a novel rendition of the function of rhetoric, and came to replace rhetoric as a sub-discipline of linguistics (see Nöth 1990). In the same way that Groupe  $\mu$  rejected the possibility of making sense of plastic and figurative discourse by recourse to universal linguistic norms, Riffaterre postulated that stylistic (instead of rhetorical) deviations must be judged in context.

Riffaterre's notion of stylistic context is equivalent to Groupe  $\mu$ 's local degree zero. "Insofar as the stylistic intensification results in the insertion of an unprecedented element in a pattern, it entails an effect of rupture, which modifies the context; this rupture constitutes an essential difference between the current use of 'context' and 'stylistic context' " (Riffaterre 1971: 57). By extension, what Riffaterre terms the stylistic stimulus is what disrupts a linguistic pattern. Furthermore, in line with fundamental structural tenets, he postulates that it is not simply the insertion of a rapturous stylistic element that creates a distance from a stylistic norm, but the fact that it essentially redefines this context by reordering the relations among surface discourse elements. "The stylistic contrasts, in the same fashion as the rest oppositions in language, create a structure" (Riffaterre 1971: 58). Moreover, he substitutes the concept of 'effet de sens' with 'fait de style'. What is methodologically salient in Riffaterre's analysis of the effect of style on signification is his consideration of the diachronic axis, both in terms of an individual author's unique style, as well as in terms of the evolution of a genre, which axis was found to be largely lacking (at least in terms of product categorical context) from Floch's analyses (Section 1.2.2.1). Thus, according to Riffaterre, whenever an element (e.g., a verbal expressive unit) enters into a novel relational structure, its meaning changes. This contextual aspect inheres in the Greimasian concept of *classeme*, the recurrence of which (in parasyonymic terms; cf. Section 1.5.9) was deemed to be essential for the construction of isotopies. However, given that the signification of an element changes in its contextual connectivity, in order to account for the maintenance of its identity during contextual variations we must first account for modes of connectivity, which brings us once more to the prioritization of modes of connectivity over elements as responsible for maintaining an invariable equity structure.

This prioritization must be reflected methodologically from a diachronic point of view, that is, across different ad texts, as will be displayed in the case-study in Chapter 3, which constitutes the ultimate point of reference, by recourse to which the incidence of an invariable brand semiotic structure may be gauged. The prioritization of modes of connectivity and operations of rhetorical transformation put forward in this book runs counter to Riffaterre's standpoint that "style is not made up of a succession of figures, tropes, procedures [...] What constitutes a stylistic structure of a text is a sequence of elements, which are in marked contrast with non-contrasting elements" (Riffaterre 1971: 65). Insofar as it is a prerequisite that rhetorical configurations are mapped out, it is precisely what Riffaterre argues against that must be endorsed as a method for establishing the process of generation of signification and value (which, based on Saussure's initial argumentation, are different, yet, upon the critical engagement with his arguments, as deployed in Section 1.7 were found to be interdependent).

#### **2.3.4 Step 4: Demarcation of an ad text's surface discourse with the determination of verbo-visual semantic markers as pro-filmic elements**

In order to reconstruct a surface discursive text<sup>122</sup> into salient NUs, we must apparently have determined the manifest ad text's pro-filmic units (as discussed in Section 1.2.4.1). Pro-filmic elements constitute semantic anchors whereupon the surface filmic discursive text is edified. Hence, they function as semantic markers that cater for a figurative text's semantic

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<sup>122</sup> Note that advances in the field of discourse analysis have been largely concerned with what was recognized as insufficiencies in traditional structuralist approaches (encompassing Greimasian structuralism and Russian formalism) in effecting semantic transitions from surface discourse to formal structures, either in terms of narrative typologies (such as the canonical narrative schema) or elementary structures of signification (i.e., a semic micro-universe). For a detailed account of such developments in discourse analysis see Van Dijk 1980b. It should also be noted that developments within structuralist semiotics have been made in directions that address issues of discursive grammar, such as Fontanille's *Semiotics of Discourse* (2006) and his trajectory of the plane of expression, which have not gained as much popularity as other developments that have been made properly speaking within the discourse analytic research stream (encompassing multimodal discourse analysis, e.g., O'Halloran and critical discourse analysis, e.g., Parker, Potter and Wetheral). Yet, Van Dijk's ongoing discourse analytic studies are grounded in purely structuralist terminology (e.g., macrostructures, microstructures, macropropositions, surface structures, superstructural narrative schema, global schematic forms; cf. Rossolatos 2013f), which reflect the ongoing pre-occupation of discourse analysts with unearthing (or re-instating) a depth grammar behind utterances that are embedded in different classes of discourse (e.g., juridical, journalism).

coherence (which is complemented by syntactic markers of textual cohesion<sup>123</sup>, in the form of rhetorical operations/figures and production techniques)<sup>124</sup>.

In the case of the ad filmic text, semantic markers partake of identifiable figurative categories (e.g., actors, settings) as will be shown below in greater detail. Figurative semiotic categories allow for the interpretation of ad expressive elements, by providing orientation. Orientation is yielded by identifying pertinent markers in the text that correspond to the organizing categories. The orientation strategy with the employment of grammatical markers that was suggested by Groupe  $\mu$  (1970) in their first rhetorical treatise was complemented by figurative markers (Groupe  $\mu$  1992: 151) for the recognition of rhetorical deviations in figurative texts.

Pro-filmic elements constitute figurative semantic markers, which must be inventoried in tandem with figurative syntactic markers in order to account for a text's semantic coherence and syntactic cohesion, and proceed with coining isotopies, as will be shown in the ensuing steps of the proposed methodology. The key differences between textual linguistic and lexical semantic approaches (e.g., Cruse 1986, Swanson 2003, Biber and Conrad 2009, Gonzalez 2012), that explore issues of semantic coherence and syntactic cohesion and the proposed structuralist semiotic approach consists in the latter's (i) adopting principles of film grammar as its point of departure and methodological toolbox, as against standard lexical grammar (even though it does take into account lexicogrammatical rules), and hence adopting a segmentation rationale of the text by drawing on verbo-visual filmic syntagms, rather than verbal syntagms<sup>125</sup> (ii) by implication adopting a multimodal approach to semantic and syntactic markers, that is visual in complementarity to lexical items (iii) focusing not only on general grammatical rules for tapping semantic deviations and rhetorical transformations, but, even more importantly, local textual rules that pertain to brands' local degrees zero. These points will be addressed in a more detailed fashion in Section 2.3.8.

The pro-filmic elements constitute the basis for gauging isotopies and homologies (cf. Sections 1.5.9-1.5.10). The designation of pro-filmic units is essential to determine (i) which surface actorial figures in a manifest ad text function as subjects/actants at a semi-narrative level (ii) how objects of value as objects/actants are figuratively represented in surface discourse (let us recall that an actant, either object or subject, according to Greimas, may be represented in a text in any possible manner, either as a human actor or as a

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<sup>123</sup> From a purely verbal rhetorical grammar point of view, "cohesive ties are furnished by pronouns that have antecedents in previous sentences, by adverbial connections, by known information and by knowledge shared by the reader" (Kolln 1999: 271).

<sup>124</sup> Fontanille (2006: 47) defined cohesion and coherence as follows: "When we refer to textual coherence, we lay claim to the number and recurrence of shared and distributed traits; when we refer to textual cohesion, in retrospect, we lay claim to the more or less thick density of local links: local anaphorical expressions, thematic recollections etc."

<sup>125</sup> "Syntagms are not given. They are constructed by their interpreters" (Lemke 2009: 5).

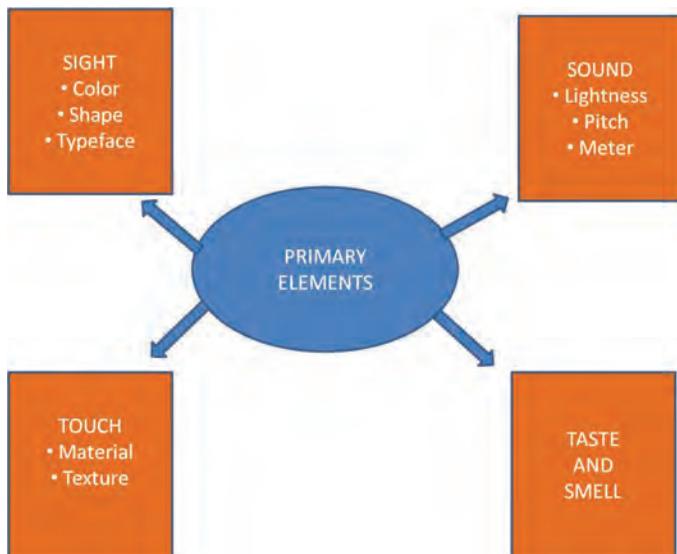
company or as an animal figure etc.) (iii) how pro-filmic elements function as markers of an ad text's local textual semantic coherence, prior to addressing aspects of syntactic cohesion by reference to grammatical syntactic markers and figurative (i.e., tropical) syntactic markers, but also in order to enact the operations of reduction and redundancy in the structuration process (Section 1.5.9) that allow for the transition to the semio-narrative and elementary signification structures.

As a further qualification of a brand's key components and ad expressive elements (Sections 1.1.1.1-1.1.1.8) the key stylistic elements in a surface discourse's ad textual fabric that must be meticulously inventoried (see idiolectal inventory, Section 1.5.8) as a preparatory step for the generation of homologies and isotopies and the reconstruction of a manifest text in semio-narrative terms, the following verbo-visual pro-filmic elements must be taken into account:

- Actors/characters, where involved (in which case, following Chatman [1980] a character is deemed salient for the discourse insofar as he affects the main actions involved in the deployment of the narrative)
- Setting: The spatiotemporal configuration (e.g., landscapes, historical period) in which the deployment of a manifest plot is embedded
- Slogans (cf. Armstrong 2010: 222-224)
- Typographical features (see Goddard 1998: 18-19)
- Garments
- Fonts
- Colors
- Kinematic elements: gestures, facial expressions and proxemics
- Tone-of-voice

The last of the above items, viz., tone-of-voice, refers to either particular utterances or the overall 'feel' of an ad filmic text. Especially where extra-diegetic narration is involved (i.e., in the incidence of a voice-over that guides semantically the transition among visual sequences/shots- as against intra-diegetic narration, i.e., actors' dialogues), properties such as timbre and pitch are crucial both for conditioning emotionally an audience's receptiveness to messages, but also in terms of adding tropical twists to the propositional content of utterances (e.g., an ironic tone that subverts the truth value of an assertoric proposition- cf.

Section 1.2.2). As Barthes noted in his essay *The Grain of the Voice* (1977), the mode of utterance occasionally overdetermines semantic content. From a rhetorical grammar point of view, tone of voice is referred to as intonation patterns, that is “the rhythmic pattern of spoken sentences, affected by its stress, pitch and pauses” (Kolln 1999: 273). From a definitional perspective that is akin to pro-filmic units, Schmidt et al. (1997) suggest a list of primary expressive elements of an ad text that is displayed in Figure 2.7.



**Figure 2.7.** Key advertising textual expressive elements (Schmidt et al. 1997).

Schmidt et al. further suggest the following as ‘rules of thumb’ regarding the likely effects of different advertising elements, which certainly are not universal, but depend on general and local degrees zero (for which Riffaterre employs the terms micro and macro context; cf. Riffaterre 1971: 73-91):

- Shapes
  - Square shapes are associated with masculinity, dynamism, conflict
  - Round shapes are associated with harmony, softness, femininity
  - Symmetry connotes balance
- Color

- Saturation and brightness influence our perceptual experience of physical properties
- Typeface
  - Tall, narrow letters seem elegant
  - Narrow, full letters seem friendly

Any or a configuration of the above pro-filmic elements in a surface ad textual structure may be of importance for a brand text's semantic coherence. The meticulous inventorying of these expressive elements is a necessary step for the reconstruction of an ad text's manifest plot in semio-narrative terms, but also for coining homologies, and moreover stylistic/figurative and thematic isotopies which constitute an integral aspect of the proposed brand equity planning methodology. However, as repeatedly stressed throughout this book, a significant contribution of structuralist rhetorical semiotics in the generation and ongoing management of a brand equity structure, consists in clearly differentiating between morphological and syntactic aspects of a brand text's structuration. In order to determine to what extent the pro-filmic elements that will be singled out in this part of the process are pertinent for maintaining brand textual coherence, and hence proceed with the operations of recurrence, reduction, redundancy (see Section 1.5.9) we must consider in parallel to the pro-filmic elements (which correspond to the morphological aspect of ad surface discourse), their distinctive modes of connectivity. This calls for an account of an ad text's mode of configuration which involves an inventorying of pro-filmic expressive elements alongside rhetorical operations/figures and ad filmic production techniques (Sections 2.3.5 and 2.3.6).

### **2.3.5 Step 5: Demarcation of an ad text's surface discourse with the determination of rhetorical operations and figures as modes of connectivity among verbo-visual pro-filmic elements**

The purpose of this Section is to show how rhetorical operations and figures may and should be methodologically incorporated in a semiotic model of brand equity and the ad filmic text as its key source. As a point of departure, let us draw a distinction between structuralist operations of transformation and rhetorical operations<sup>126</sup> of transformation, while pointing out how they function in complementarity.

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<sup>126</sup> Note that lately Scolari (2013: 60) suggested the integration of Groupe  $\mu$ 's rhetorical operations in his narratological approach (which is of Greimasian structuralist orientation, albeit of a simplified sort)

As already stressed (Section 1.5), structuralist operations are responsible for bringing about a text's structuration. The operations of redundancy, recurrence and reduction are particularly important as transition mechanisms from the surface discursive to the semi-narrative level. On the contrary, rhetorical operations of transformation determine *prima facie* the transformation of signification on a surface discursive level and in the case of the ad filmic text function as transition mechanisms among sequences or filmic syntagms or within the same sequence (or even shot), but also as ways of semantically (re)channeling the employed verbo-visual expressive elements. However, as was shown in Section 1.6 rhetorical operations cut across the entire trajectory and are not simply the province of surface discourse.

Rhetorical figures may function both semantically and syntactically in the tropical configuration of ad textual pro-filmic elements, a point that was raised by Groupe  $\mu$  (1970) ever since their first rhetorical treatise (see Section 1.6). For example, a metaphor as a figure that partakes of the operation of substitution is also a metasememe that alters the semantic content of an expressive unit. An asyndeton rhetorical figure that partakes of the suppression operation functions syntactically as a metataxis insofar as it suppresses grammatical coordination markers (e.g., and/and, or/or).

Regardless of whether a figure functions semantically or syntactically in the context of a filmic segment or in the wider (global) context of an ad film, at its core it performs the role of a mode of connectivity among verbo-visual expressive or pro-filmic elements. Hence, rhetorical operations and figures are particularly important, on a first reading level and prior to considering and analyzing their function as connectors among the various strata of a brand trajectory, as modes of figurative connectivity among an ad text's key pro-filmic elements. Thus, we are confronted with two seemingly discrepant methodological alternatives.

On the one hand, there is the alternative of focusing single-handedly on the mode of configuration of surface discourse, produce reading grids of key multimodal elements (which is the route Floch [2000] follows in *Visual Identities*) and generate commutative correlations with thematic units or elements of the plane of content. On the other hand, given that we prioritize the bottom-up approach against the top-down one in this book (at least in principle), and given the propounded standpoint that the effect of rhetorical figures cuts across the entire generative trajectory, the proposed route is to demonstrate not merely how a semic universe emerges through figurative discourse in simple commutative correlational terms (e.g., Deighton 1985), but that the discernment of rhetorical figures operative in a surface text is an essential step for carrying out the structuralist operations of reduction and redundancy

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to transmedia story-telling, which was absent from earlier writings (i.e., Scolari 2012), yet in terms of generic propositions, rather than concrete guidelines.

of signification and the progressive transition to a brand's depth grammar as equity nucleus. It is the latter route that is deemed appropriate for the research at hand. In fact, it is by elucidating the crucial distinction between these alternative methodological routes that the significance of the trajectory of signification may be sustained.

The perils of adopting the first methodological route in a semiotic approach to brand equity consist in an inability to account for how brand textual coherence is maintained through communicative consistency over time, i.e., by adopting a diachronic perspective over and above a synchronic analysis. The following points are aimed at further elucidating the role of rhetorical operations of transformation across the strata of the generative trajectory:

### ***The role of rhetorical operations/figures at the level of surface discourse***

1. Invariable elements of the plane of expression *qua* relata among pro-filmic verbo-visual expressive elements: Rhetorical figures and the operations of transformation to which they give rise allow for the discernment of invariable multimodal elements at the level of the form of expression (e.g., parasynonymies configured through metaphorical and / or metonymic relationships among seemingly heterogeneous verbo-visual expressive elements).
2. Stylistic isotopies: The determination of recurrent relata allows for the generation of stylistic isotopies on an intra-brand diachronic level, and hence in accounting for communicative consistency.

### ***The role of rhetorical operations/figures at the semio-narrative level***

As already stressed, it is by virtue of dominant expressive elements' modes of connectivity at the plane of content as a brand's semic universe that they constitute elementary properties of a brand's signification and not simply by virtue of their constituting pro-filmic elements. For example, a manifest discourse actor may also constitute a Subject at the semio-narrative level in one or more NUs that make up a brand's narrative. If such an actorial figure recurs uniformly throughout variable ad texts, then he is a key figure of a brand's master narrative. In this manner, if an actor stands metaphorically for a nuclear seme or as an actant of an actantial syntax, then the metaphor cuts through surface discourse and its function is evinced at the semio-narrative level. The same holds for other components of an ad film's surface discourse, but also for a plethora of rhetorical figures, as will be shown below.

### ***The role of rhetorical operations/figures at the level of the elementary structure of signification***

Insofar as dominant surface discourse expressive elements, by virtue of their embeddedness in discrete settings, as well as due to their engagement in specific actions stand for certain cultural values (or are responsible for bringing forth new axiological components, as per the distinction between appropriated and invented brand values put forward in Section 1.7.3), surface discourse elements allow for the semantic investment of a brand with either nuclear semes or classemes. Greimas (1976: 106) alluded to the importance of rhetorical figures as syntactic markers in this respect, by employing the term 'metaphorical connectors'. However, in order to discern this relationship which is not one of direct reflexivity, we must reduce the expressive elements through rhetorical operations that are involved in their patterned occurrence in surface discourse. Hence, rhetorical operations of transformation are crucial in determining how invariable semic elements occur and recur on intra, as well as inter-filmic levels.

In the light of the above remarks concerning the role of rhetoric in a semiotic account of brand equity, as methodological reflections that complement the conceptual and taxonomic aspects of verbo-visual rhetoric that were explored in Sections 1.3. and 1.6, let us now proceed with a detailed exposition of various definitions of rhetorical operations and figures that have been offered by various authors in the extant literature, prior to displaying which figures will be operationalized in the suggested brand equity methodological framework.

Burke (1962) postulates that there are four master tropes, viz., metaphor, metonymy, irony and synecdoche. Todorov (1972: 353-355) suggests that the following twenty tropes are the ones most often encountered in literary texts:

Alliteration: Repetition of the same sounds

Antanaclasis: Repetition of the same word with a different sense

Antithesis: Correspondence of two antonyms, which comprise opposing semes

Chiasm: A relationship between two words is repeated in an inverse manner in the course of a text

Comparison: Parallelism between two senses

Ellipsis: Suppression of one of two elements that are necessary for a complete syntactic arrangement

Graduation: Succession of three or more syntactically equivalent terms that possess one or more semes in common, of which at least one seme repeats itself in gradual form

Hyperbole: Quantitative augmentation of one of the properties of an object, state-of-affairs, etc.

Inversion: Permutation of the elements of a syntactic construction

Irony: Employment of a word in an antonymical sense

Litotes: Quantitative diminution of a property of an object, a state-of-affairs etc.

Metaphor: Employment of a word in a different sense to its habitual one

Metonymy<sup>127</sup>: Employment of a word to designate an object or a property that share an existential relationship, different to the one encountered in the habitual employment of the same word

Oxymoron: Syntactical relation of two antonyms

Paronomasia: Employment of consonant words with a different sense

Preterition: Formula whereby one declares to avoid meaning what is stated in a phrase

Repetition: Repetition of the same word or group of words

Sytlepsis: The employment of the same word in different senses, in different syntactical contexts<sup>128</sup>

Synecdoche: Employment of a word in a sense that is part of its habitual one

Zeugma: Grammatical coordination of two words that possess opposing semes

From a narrower point of view, in the context of advertising discourse, Huhmann (2008) singles out, taxonomizes and exemplifies the following schemes and tropes, as regards verbal discourse:

### **Repetition Schemes**

*Rhyme* repeats sounds at ends of words/phrases (e.g., “We all adore a Kia-Ora.”).

*Alliteration* repeats the same consonant sound in the initial position in three or more subsequent words or the majority of the words with alliteration (e.g., “Brown Bag Bonus from Dole”) or in the key words with chime (e.g., “Fight Your Fear. Introducing Fosamax”).

*Anadiplosis* starts a clause or phrase with the last word(s) of the prior clause or phrase (e.g.,

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<sup>127</sup> Rastier (2005b) attributes metonymic status to the relationship between semes and their lexematic inscription.

<sup>128</sup> Fontanier (1977) suggests that syllepsis consists in the repetition of the same word, where in the first instance meaning is literal, whereas in the second instance metaphorical.

“Kids and Fashion®. Fashion for kids from Oilily.” or “Now... ‘facial soft’ -- Soft-Weave”).  
*Epiphora* repeats the last word(s) (e.g., “Did You Know Gentle Naturals® Care / Is Always Effective Care?” or Home Pride’s “You don’t have to butter it, jam it, or toast it to taste it.”).  
*Assonance* repeats vowel sounds within a majority of the words in a phrase or sentence (e.g., “Sam’s has Crab Apples” or Program flea control’s “One dose. Once a month.”).  
*Anaphora* repeats the same first word or phrase (e.g., Naturalistics cosmetics’ “Natural Beauty.

### **Reversal Schemes**

*Transposition/antimetabole* reverses the word structure of a phrase in another phrase (e.g., Scouting for All’s “All for one and one for all.” or “As long as Firestone keeps thinking about people, people will keep thinking about Firestone.”).

*Antithesis* contrasts opposite or counterpoised words, often in parallel structure (e.g., erber Baby Powder’s “You can put it anywhere and it won’t go everywhere.” or Lady peed Stick’s “Protects you like a man, treats you like a woman.”).

*Hyperbaton/anastrophe* reverses the usual word order within a sentence or phrase for emphasis (e.g., “Next time, buy a bigger car and less expensive.” or “Hamm’s -- a beer refreshing.”).

### **Substitution Tropes**

*Hyperbole* deliberately exaggerates for emphasis (e.g., “-- ate PowerBar® -- finished grueling 10k 12 miles ago.” or “A howitzer with windshield wipers. The new Buick Skylark Gran Sport.”).

*Euphemism* substitutes a softer, milder, less direct word or phrase for a more coarse, harsh, or unpleasant one (e.g., Carefree’s “I want that fresh feeling every day.” or ScotTissue’s “I had a dreadful experience last winter -- that started with impure toilet tissue.”).

*Rhetorical question/hypophora* asks a question for effect (e.g., to assert or deny a claim) rather than to receive information. An answer follows with hypophora (e.g., “Doesn’t your family deserve the best? Of course they do. That’s why Eggland’s Best should be the only egg for them.”), but not with rhetorical question (e.g., Charmin’s “Looking for a more gentle touch?”).

*Epanorthosis* makes a claim to call that claim into doubt (e.g., Campbell’s “A lighter, authentic- tasting risotto prepared by a grandmother from Sicily. Ok, Boise.”).

*Ellipsis/aposiopesis* deliberately omit words. The omission is readily implied by the context with ellipsis (e.g., “57 varieties are made by Heinz, only 5 by Hunts.”), but the audience must discover or self-generate missing information that is not readily implied with aposiopesis.

Often aposiopesis is used to impress the audience with a vague hint at something unmentionable or too awesome to put into words (e.g., “Soup from a can is okay for lunch, but...”).

*Metonymy* designates an object by something closely associated with it-- a particular instance, property, characteristic, or association (e.g., Coca-Cola’s “The pause that refreshes” or “PLJ cares so naturally for your beauty!”).

*Synecdoche* substitutes a part for a whole (e.g., “blossoms” for flowers), the material for the product (e.g., “tins” for canned goods), a particular for a general category (e.g., “bread” for food), or a general category for a particular (e.g., “creatures” for spiders). Examples: USA Funds “We offer a helping hand to students and parents...” or Toyota’s “They’re being built in your backyard.”

*Onomatopoeia* substitutes words that convey a sound for descriptive words (e.g., Mazda’s “Zoom- Zoom” or Dunlop golf balls’ “They click.” or Noxzema “Boom. Buzz. Ahhh.”).

*Anthimeria* substitutes one part of speech for another (e.g., Movado Eliro watch “Gift him with a thinner, more elegant model to wear at your wedding...”).

*Periphrasis* substitutes a proper noun for a related characteristic or a descriptive word for a proper noun (e.g., “If you’ve got the wheel...we’ve got B.F. Goodrich.” or “Be a Pepper. Drink Dr. Pepper.” or Kellogg’s Corn Flakes’ “A plateful of health.”).

*Idiom* substitutes a particular, common phrase for a culturally invariant meaning. The meaning does not derive from the individual words but the combination of words forming that phrase (e.g., Blue Water Network’s “Is Toyota a wolf in sheep’s clothing?”).

### **Destabilization Tropes**

*Metaphor* compares two unlike things to imply that the qualities of the second object should be attributed to the first object, even though these qualities are not literally applicable (e.g., Schiff vitamins “Your body is a living engine.” or “STP is cough medicine for your car.”).

*Simile* makes an explicit comparison using “like” or “as” to attribute connotations and meanings of one object to another (e.g., PlayStation’s “To him, it’s like a dozen long-stemmed roses”, “Camel is as good as the sea is wide” or Canadian Tire’s “Give like Santa. Save like Scrooge.”).

*Personification* attributes human qualities to an inanimate object (e.g., “Now when Pyrex Ware finishes work, it dresses for dinner,” Chevrolet Equinox’s “Form makes sweet love to function,” or Pond’s body lotion’s “Make your face jealous.”)

*Synesthesia* uses an experience from one of our five senses to describe something from a different sense (e.g., Kent cigarettes’ “Brighten up your taste!” or Cover Girl Lipstick’s “Color me soft.”).

*Allusion* refers to persons, places, myths, songs, and so on that the audience will recognize.

Unlike resonance (see below), it does not require the ad visual to create an alternate meaning (e.g., FTD holiday flower selections' "Let heaven and nature sing" or "Similac's "He's not getting all the nutrition he needs, and it's not because the dish ran away with the spoon.").

*Parody* mimics the language, style, or ideas of another for comic or satiric effect (e.g., PMS Escape dietary supplement's "No males were harmed in the testing of this product" or "Do you, Canada Dry's Sparkling Water, promise to sparkle, bubble and stay zestful, till last sip do you part?").

*Homonym puns* use a word that has different meanings (e.g., Nature Made Herbs' "Are you happy with your St. John's Wort?" or Fisher Peanuts' "Who's the nut that left out the MSG?").

*Antanaclassis puns* repeat a single word, but with different meanings each time (e.g., Rogaine's "For every woman growing anxious about thinning hair, there are thousands growing it back." or "People on the go...Go for Coke.").

*Sytlepsis puns* changes a word's meaning as it modifies different words or clauses (e.g., Toyota Tercel's "If you're itching to own a new car, scratch here." or "Breeze through the summer with an Emerson Electric window fan.")

*Paronomasia puns* use words that sound alike but are different in meaning (e.g., "All Maid-Rite menu items are made to order," Quaker Oats' "Waist not. Want not.").

*Loud puns* alter a cliché or common phrase's meaning by the obvious substitution of another word (e.g., Honda Odyssey's "Home is where the Honda is").

*Resonance* is a verbo-pictorial pun that alters a cliché or common phrase's meaning by juxtaposing it with an image (e.g., Pepto-Bismol's "Recommended for dog bites" with a picture of a half-eaten hot dog or "Hit the bar for lunch" with a picture of a Balance nutrition bar).

*Paradox* appears to be contradictory, but contains some truth (e.g., Oldsmobile Alero's "Only by hugging the road tightly can one truly let go." or McDonald's Breakfast Bagel's "Even with the hole, it's a complete breakfast.").

*Oxymoron* uses two seemingly contradictory terms together (e.g., "Kidorable makes the ordinary extraordinary" or "Chateau Victoria Hotel is a world of casual elegance.").

*Irony* implies the opposite of what is said through a mismatch between the words used and either the communicator's character or the nature of the subject (e.g., "Sure you could live without Yellow Pages (or without newspapers or automobiles or clocks)" or Winston's "Forget flowers. Say it by putting the seat down.").

*Litotes* intensifies an idea or implies the contrary through exaggerated understatement (e.g., Peter Island Hotel's "Peter Island offers nothing" or Hockey Canada's "Relax, It's Just a Game").

The exposition of the above indicative definitions of rhetorical figures and operations that were offered from scholars both from the semiotics and advertising research disciplines, in continuation of the discussion that was deployed in Sections 1.3 and 1.6 addresses rhetorical configurations largely in the verbal mode.

As put forward in Section 1.6, Groupe  $\mu$ 's treatise of visual rhetoric is the only work to date in the semiotics literature that provides a coherent conceptual framework for understanding the role of rhetorical operations in configuring the signification of complex visual *gestalts*. Crucial conceptual aspects of Groupe  $\mu$ 's work are embedded in the structuralist semiotic tradition (e.g., the centrality of key Greimasian concepts, such as isotopy, redundancy, nuclear semes and *classesmes* [Groupe  $\mu$  1970: 94]), even though, as noted in Chapter 1, there are occasional, albeit not strictly consistent, deviations from the constructionist rationale of structuralism. Central concepts that are operative in the *Traité*, such as degree zero and redundancy, also perform a key interpretative role in *Rhétorique Générale* (Groupe  $\mu$  1970: 96-97). However, there are critical differences, such as positing redundancy in the latter as a key operational concept of rhetorical transformations, while occasionally conflating its role with isotopy (as noted by Sonesson 1996: 97)<sup>129</sup>, which was restored in the former. Furthermore, whereas in *Rhétorique Générale* they assume largely traditional grammar and distributional syntax as the ground for determining rhetorical deviations and general degrees zero (even though they also allude to contextual and genre-related stylistic norms, e.g., Mallarmé's style), while tagging Dadaism and Surrealism as "linguistic terrorists", in the *Traité* emphasis is placed on local degrees zero (cf. Section 1.6) for determining the signification of visual and plastic signs, in which context surrealism is 'exculpated' (e.g., Magritte).

In *Rhétorique Générale* (1970) Groupe  $\mu$  furnished a general framework for classifying verbal tropes and schemes under two main axes, viz., the four<sup>130</sup> main operations of transformation and whether each figure falls under the plane of expression or the plane of content (in Hjelmslev's terms)<sup>131</sup>. The classification is portrayed in Table 2.7.

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<sup>129</sup> Also see Klinckenberg (2009: 26): "la notion d'isotopie est indissociable de celle de redondance".

<sup>130</sup> Note that these operations constitute an adaptation of Quintilian's "fourfold method" (*quadripartita ratio*) of *adjectio*, *detractio*, *immutatio*, and *transmutatio*, as noted by Nóth (1990) and Sloane (2001).

<sup>131</sup> Fontanille (2008) follows an alternative route of classification of figures and rhetorical operations, by assuming as his point of departure the discursive level of the Greimasian trajectory of signification. "In the interior of a discourse, rhetorical figures produce and transform values [...] what may be called the rhetorical dimension of discourse" (Fontanille 2008: 20). The impact of tropes on the syntagmatic configuration is called by Fontanille 'canonical rhetorical sequence', which the author contends has the same prototypical form as narrative proof (by allusion to Greimas's canonical narrative schema), albeit functioning at the discursive, rather than the semio-narrative level. By analogy to the distinctive phases in a canonical narrative schema (cf. Section 1.2.2.1), a syntagmatic canonical sequence at the discursive level in the light of rhetorical figurativity is deemed by Fontanille to consist in three phases, viz., confrontation/problematisation, domination/control, resolution/interpretative mode. Each phase is accompanied by a set of modalities, again by analogy to the semio-narrative level, such as impertinent predication (a modality of confrontation), connection (a modality of resolution), intensity (a modality of

**Table 2.7.** General table of metaboles (Groupe  $\mu$  1970: 45).<sup>132</sup>

		Metaboles			
		Grammaticales (Code)			Logiques (Réfèrent)
		Expression		Contenu	
		A. Metaplasmes	B. Metataxes	C. Metasememes	D. Metalogismes
Opérations	Sur la morphologie	Sur la syntaxe	Sur la sémantique	Sur la logique	
Substantielles	<b>I. Suppression</b>				
	<b>1.1 Partielle</b>	Aphérèse, apocope, syncope, synérèse	Crase	Syncedoches et antonomases généralisantes, comparaison, métaphore in praesentia,	Litote 1
	<b>1.2 Complète</b>	Déléation, blanchissement	Ellipse, zeugma, asyndète, parataxe	Asémie	Réticence, suspension, silence
	<b>II. Adjonction</b>				
	<b>2.1 Simple</b>	Prosthèse, diérèse, affixation, epentheses, mot-valise	Parenthèse, concaténation, expletion, enumeration	Syncedoches et antonomases particularisantes, archilexie	Hyperbole, silence hyperbolique

control). Furthermore, each phase is characterized by the type of discursive categories actualized, and is coupled with operations effected by distinctive figures. For example, the confrontation/problemization phase is coupled with figures that interrupt a syntactic construction (e.g., anacolouthon), with displacement figures (such as metonymy and synecdoche). Semantic conflict at the level of confrontation is also reflected in figures, such as antithesis and oxymoron, and figures of variation of meaning (such as syllepsis) and figures of variation of axiological orientation (such as antiphrasis and asteism). The control phase is coupled with figures, such as chiasm, which orient interpretation, by schematizing similarity or contrast of contents. The resolution phase is coupled with figures, such as circumlocution and periphrasis, which create relationships of similitude within the same semantic domain.

<sup>132</sup> Note that Groupe  $\mu$  employs various sources for the definition of the selected metaboles, such as Fontanier, Dumarsais, but also Perelman and Olbrecht-Tyteca. Klinkenberg adopted a more praxiological/pragmatic perspective regarding the argumentative function of rhetorical figures in *Figures de la Figure* (2008) compared to earlier writings. It should also be noted that whereas in the introduction to the special issue of *Protée* (1996) on visual rhetoric Groupe  $\mu$  contends that tropes may be defined irrespective of the particularities of specific sign systems in terms of what they call a "general symbolic competency" (ainsi se vérifie de plus en plus que les mecanismes d'identification et d'interpretation des tropes relevent d'une competence symbolique générale et non des mecanismes particuliers à l'œuvre dans une sémiotique particuliere, comme le sont la sémiotique iconique ou la verbale), in *La Figure des Figures* (2008) Klinkenberg revised this postulate in favor of more local definitions in terms of specific social practices. In a way, the explicit stress on the praxiological aspects of rhetoric, in line with neo-rhetorical approaches (Perelman and Olbrecht-Tyteca) was antedated in the *Traité du Signe Visuel* (1992) by the notion of cultural isotopy and by an occasional emphasis on the pragmatic context that is necessary for interpreting visual rhetorical transformations.

	<b>2.2 Répétitive</b>	Redoublement, insistance, rimes, alliteration, assonance, paronomase	Reprise, polysyndète, métrique, symétrie	-	Répétition, pléonasmе, antithèse
	<b>III. Suppression-Adjonction</b>				
	<b>3.1 Partielle</b>	Substitution d'affixes, calembour	Syllepse, anacolouthе	Métaphore in absentia	Euphémisme
	<b>3.2 Complète</b>	Synonymie sans base morphologique, archaïsme, néologisme, forgerie, emprunt	Transfert de classe, chiasme	Métonymie	Allégorie, parabole, fable
	<b>3.3 Négative</b>	-	-	Oxymore	Ironie, paradoxe, antiphrase, litote 2
<b>Relationnelles</b>	<b>IV. Pérmuation</b>				
	<b>4.1 Quelconque</b>	Contrepet, anagramme, métathèse	Tmèse, hyperbate	-	Inversion logique, inversion chronologique
	<b>4.2 Par inversion</b>	Palindrome, verlen	Inversion	-	-

The general operations of suppression, adjunction, suppression/adjunction (or substitution), permutation and the fourfold classification of metaboles into metaplasms (concerning morphology), metataxes (concerning syntax)<sup>133</sup>, metasemes and metalogisms, were defined in Section 1.6. In this Section let us provide some additional definitions of the key figures involved, where lacking with regard to the aforementioned definitions, which are pertinent from a methodological point of view.

### Suppression / Metaplasms

Apherisis: A rhetorical and phonological term for the omission of one or more sounds or syllables from the beginning of a word.

Apocope: A rhetorical term for the omission of one or more sounds or syllables from the end of a word.

Paronomasia: Even though a definition of paronomasia has already been cited, it is important to notice that Groupe  $\mu$  suggests that an entire syntagm may be used instead of a lexeme. Paronomasia is a very important figure insofar as it lets radiate the very principle of recurrence of parasynonymic expressive elements, as identical, but variably delineated, based on contiguous elements, by analogy to phonetic similarity. In order to account for the

<sup>133</sup> Note that the division of metaboles into those concerning morphology and syntax is equivalent to Cicero's (*Rhetorica Ad Herennium*, widely recognized as a pseudo-Ciceronian work) division of figures into *figurae elocutionis* and *figurae sententiae* respectively.

particularities of visual discourse I propose the extension of the function of paronomasia to the visual modality and by implication to the filmic text, where an entire shot/sequence may resemble another by virtue of sharing key pro-filmic properties that are definitive of a brand's idiolectal inventory and hence amenable to the generation of stylistic isotopies, by coining the figure *pareikonopoeia* (see Table 2.8).

### **Adjunction / Metaplasms**

Epenthesis: In phonology and phonetics, the insertion of an extra sound into a word.

Redoublement/Redoubling (anadiplosis): The immediate repetition of a word or phrase (Anderson 2000: 18).

### **Suppression-Adjunction / Metaplasms**

Pun (as previously defined in the context of Huhmann's [2008] taxonomy); Groupe  $\mu$  (1970: 62) also tags this figure as paronomasia in absentia (e.g., 'Shell que j'aime' instead of 'celle', thus transferring semic attributes of woman to Shell through wordplay).

Archaism: Even though this is not a rhetorical figure, strictly speaking, it assumes a rhetorical character based on the context of use, such as when embedded in a modern discursive context for humorous or ironic purposes.

### **Permutation / Metaplasms**

Anagram: Transposition (*metathesis*) of the letters of a meaningful word resulting in another meaningful word that is related to the first in a symbolic way (e.g., Mary/Army) (Sloane 2001: 327).

### **Suppression / Metataxes**

Asyndeton: Loosely constructed sentences, such as the juxtaposition of syntagms separated by commas (Anderson 2000: 73-74; also see Kolln 1999: 91 on the serial comma).

### **Adjunction / Metataxes**

Parenthesis: A parenthesis containing some distinct thought not totally unrelated to the subject at hand (Anderson 2000: 89).

Expletion: Enrichment with adjectives that make explicit in axiological terms why an object should be valued (see Groupe  $\mu$  1970: 77; Kolln [1999:31] stresses that the expletive delays the subject).

Polysyndeton: The opposite of asyndeton, involving the use of many particles (Anderson 2000: 103).

### **Suppression-Adjunction / Metataxes**

Anacolouthon: A syntagm that does not cohere syntactically with the sentential structure, i.e. introducing a sentence with an adjective instead of the subject (see Groupe  $\mu$  1970: 80; Fontanier 1977: 483).

### **Permutation / Metataxes**

Tmesis: Splitting correlated elements (Sloane 2001: 380).

### **Suppression-Adjunction / Metsememes**

Oxymoron: Even though already defined, qualifying oxymoron in terms of Groupe's analysis is crucial, as they place it in a structuralist semiotic perspective as a *coincidentia oppositorum*, where a seme enters in a relationship of opposition with a classeme (1970: 120).

A major issue that was encountered during the transition from *Rhétorique Générale* to the *Traité* concerns the possibility of subsuming different visual configurations under the definitional rubric that was employed in *Rhétorique Générale*. This recurrent issue that concerns the extent to which verbal figures are directly applicable to the visual domain was explored in Section 1.3. Let us recall that in the discussion that took place in that Section with regard to Forceville's criticisms against Durand, the issue of whether in the context of visual language new figures should be coined or the existing ones redefined was raised. For some figures, e.g., irony, oxymoron, metaphor, such direct applications are feasible. On the contrary, in the case of figures, such as consonance and assonance that concern morphematic aspects of lexemes, a direct transfer is not feasible. However, while taking on board Forceville's alternative concerning coining new figures that may address the particularities of visual discourse, a viable analogon to the function of a morpheme in a repetitive figurative structure (e.g., alliteration), against the background of colorememes or elementary chromatic units (see Section 1.2.4.1) may be reflected in the figure of allomorance that is put forward in this book (see Table 2.8 and Rossolatos 2013m,n,u).

Groupe  $\mu$ 's reluctance to categorize particular modes of visual configuration under a general definitional rubric of rhetorical figures, as against a categorization in terms of general operations of transformation (i.e., IAC, IAD, IPC, IPD) rests with their acknowledgement that "the mechanisms of production of a visual metaphor [my note: among other figures] are completely different from verbal tropes" (Groupe  $\mu$  1992: 289).

In fact, beyond the threshold of dominant tropes and schemes, such as metaphor, metonymy, synecdoche which are commonly encountered in both modalities, there is a

relative scarcity in the advertising-related literature as to how the plethora of tropes and schemes, bequeathed from traditional rhetoric that dwell on the verbal modality (Callister and Stern 2007), may be applied to the domain of the visual. This prospective application is further compounded by the particularities of the moving image, in which context attempts at adapting verbal figures to the moving image have been made (e.g., Clifton 1983).

The bulk of research in multimodal rhetoric is restricted to the discernment of visual metaphors and metonymies, while being oblivious to the plethora of figures in the verbal register with the exception of the seminal works by Durand (1970)<sup>134</sup> and McQuarrie and Phillips (2004; which rests at the level of operations, rather than figures, in the same vein as Groupe's visual rhetoric, as laid out in Sections 1.3 and 1.6) and with static, rather than moving images. Groupe  $\mu$  dwelt in passing on operations of rhetorical transformation in the filmic text in *Rhétorique Générale* (1970), mostly with reference to Eisenstein's montage theory.

Further to the above limitations and challenges noted by scholars in advertising research, multimodal rhetoric and semiotics, the redefinition of existing figures (Table 2.8), their adaptation to the verbo-visual predicament of the ad filmic text and the parallel coining of visio-centric rhetorical figures by analogy to the verbal ones, such as Accolorance, Reshaption and Pareikonopoeia<sup>135</sup>, as well as the recruitment of production techniques (see Section 2.3.6) as essential syntactic aspects for the enactment of verbo-visual configurations in the context of the ad filmic text, are expected to fill a conceptual and methodological gap in multimodal rhetorical semiotics. At the same time, the inclusion of both verbal and visual figures under a common definitional rubric enables us to account for how rhetorical operations and figures function not only in standalone modes (i.e., verbal or visual), but, even more importantly, in interactions between modes, that is as verbo-visual figures.

The figures included in Table 2.8 which have been categorized (unless otherwise noted) under the four rhetorical operations that were employed in Groupe  $\mu$ 's first rhetorical treatise (1970) in order to account for the verbo-visual interactions among figures, as above mentioned, were defined by allusion to various rhetorical treatises, such as Groupe  $\mu$ 's (1970, 1992), Fontanier's (1977), Aristotle's, Quintilian's, Perelman and Olbrecht-Tyteca's (1971), but also to entries in collective works, such as Sloane's *Encyclopedia of Rhetoric* (2001), works on rhetorical grammar (e.g., Kolln 1999), as well as to taxonomies that were

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<sup>134</sup> Note that attempts to apply rhetorical figures to pictorial signs were made ever since the Renaissance (e.g., Battista Alberti).

<sup>135</sup> I coined these three new figures in continuation of the discussion that was deployed in Section 1.3 regarding the need for redefining existing figures and/or coining new ones in the face of visual discourse. Accolorance and reshaption offer a more nuanced perspective than the generic term visual rhyme, insofar as they address specific issues of how repetition occurs in terms of color and shape.

coined by scholars in the advertising rhetoric literature (e.g., McQuarrie and Mick 1996, McQuarrie and Phillips 2004, Huhmann 2008, Durand 1970, 1987)<sup>136</sup>.

**Table 2.8.** The taxonomy of rhetorical figures and operations that is employed in the structuralist rhetorical semiotic brand equity planning methodology.

	<b>Rhetorical figures (name-definition)</b>	<b>Corresponding rhetorical operation</b>	<b>Atlas.ti code name (see Appendix D)</b>
1	Aphesis: Omission of one or more sounds or syllables from the beginning of a word.	Suppression*	[SUPP_APH]
2	Apocope: Omission of one or more sounds or syllables from the end of a word.	Suppression	[SUPP_APO]
3	Ellipsis: Suppression of one or two elements that are necessary for a complete verbo-visual syntactic arrangement, without impacting necessarily on the semantic closure of the message	Suppression	[SUPP_ELL]
4	Zeugma: Grammatical coordination of two words or visuals that possess opposing semes.	Suppression	[SUPP_ZEU]
5	Asyndeton: Loosely constructed sentences that occur in filmic syntagms, such as the juxtaposition of words separated by commas.	Suppression	[SUPP_ASY]
6	Litotes: Quantitative diminution of a property of an object, the significance of an event or a state-of-affairs.	Suppression	[SUPP_LIT]
7	Suspension/Silence (or aposiopisis): Intentional	Suppression	[SUPP_SUSSIL]

<sup>136</sup> Note that this list constitutes the outcome of a pilot phase that was conducted against the employment of a more expanded list (see Rossolatos 2013m).

	omission of a word/phrase that would complete the meaning of a message (contrary to expectations).		
8	Rhetorical question: A question that includes its answer.	Suppression	[SUPP_RHEQU]
9	Neologism: Formed by the addition of at least two words or visuals.	Adjunction**	[ADJ_NEO]
10	Paronomasia: Employment of consonant words with a different sense. In visual terms, a paronomasia may take place through an optical illusion, where similarly sounding words may appear differently as a result of the employment of blurred fonts.	Adjunction	[ADJ_PARON]
11	Pareikonopoeia: Employment of similar images with different senses; similarity is conferred by the employment of different actors in different filmic sequences/ syntagms with similar postures, usually enhanced by the employment of the same production techniques (e.g., all syntagms featuring close-ups or medium shots or alternating close-ups/medium shots), who repeat the same underlying theme under different manifest narratives.	Adjunction	[ADJ_PAREI]
12	Epenthesis: The insertion of an extra sound into a word.	Adjunction	[ADJ_EPE]
13	Alliteration: Repeats the same consonant sound in two or more subsequent words or the majority of words in a filmic syntagm.	Adjunction	[ADJ_ALL]
14	Assonance: Repeats vowel sounds within the majority of words in a phrase or sentence.	Adjunction	[ADJ_ASS]
15	Accolorance: Repetition of the same color in the majority of visuals in a filmic syntagm or	Adjunction	[ADJ_ACC]

	across syntagms. Usually employed with view to highlighting either a color that is part of a brand's visual identity or of an ad film's aesthetic orientation (in terms of color coding).		
16	Rhyme: Repetition of sounds at the end of words and/or phrases.	Adjunction	[ADJ_RHY]
17	Reshaption: Repetition of the same shape in the majority of visuals in a syntagm or across syntagms.	Adjunction	[ADJ_RSHAP]
18	Antanaclasses: Repetition of a single word, but with different meanings each time. Repetition may involve visuals or verbo-visual schemes.	Adjunction	[ADJ_ANTA]
19	Anaphora: Repeats the same first or middle <sup>137</sup> word or phrase or sound (in the case of sonic markers) or visual marker (e.g., balloon) or setting (in the case of background settings) or object (e.g., beer bottle) in the same or in various filmic syntagms.	Adjunction	[ADJ_ANAP]
20	Epiphora: Repeats the last word(s) or visuals in a syntagm.	Adjunction	[ADJ_EPIP]
21	Parenthesis: (VERBAL-voice-over) The insertion in a syntagm of a distinct thought not totally unrelated to the subject at hand (VISUAL) The insertion of an extra shot in a syntagm that relates contextually to the narrative, but is not strictly speaking part of it.	Adjunction	[ADJ_PAREN]
22	Expletion: Enrichment with adjectives that make explicit in axiological terms why an object should be valued Adverbs may also function expletively, as is the case with 'hedging', where the employment of adverbs such as 'obviously'	Adjunction	[ADJ_EXPL]

<sup>137</sup> Note that from a grammatical point of view, the repetition of a mid-syntagm word (e.g., adjective) constitutes a resumptive modifier (Kolln 1999: 187).

	(cf. Kolln 1999) in propositions are aimed at fortifying the argumentative force behind certain arguments (e.g., arguments from the structure of reality; see Perelman and Olbrechts-Tyteca 1970 and Rossolatos 2013n).		
23	Personification/Anthropomorphism: Attributes human qualities to an inanimate object or human qualities to an animate, but non-human being.	Adjunction	[ADJ_PERS]
24	Polysyndeton: The opposite of asyndeton, i.e., the use of many particles.	Adjunction	[ADJ_POL]
25	Hyperbole: Quantitative augmentation of one of the properties of an object, state-of-affairs; may be encountered purely verbally or visually or as the employment of a visual that augments the importance or the argumentative force of a voice-over.	Adjunction	[ADJ_HYPER]
26	Antithesis: Correspondence of two antonyms, which comprise opposing semes; may be encountered purely verbally or visually or as an antithesis between what is uttered in a voice-over and what is portrayed in a visual in the same or in succeeding filmic syntagms.	Adjunction	[ADJ_ANTITH]
27	Metaphor: Substitution of an abstract concept with a concrete word or visual. Employment of a word or visual in a different sense to its habitual one, in order to effect a contrived similarity between them. <sup>138</sup>	Substitution***	[SUB_META]
28	Metonymy: Employment / displacement of the semantic nucleus of words and / or visuals to designate/highlight a property that is shared	Substitution	[SUB_METO]

<sup>138</sup> Note that parables were not included in the list, as they constitute long metaphors, based on traditional rhetorical definitions (see Sloane 2001). A case of a micronarrative that is deployed in an entire long-take sequence functioning as a parable essentially constitutes a long visual metaphor.

	between them.		
29	Synecdoche <sup>139</sup> : Employment of a word or visual in a sense that designates a relationship of part-to-whole (e.g., sail-for-ship; a special case of metonymy).	Substitution	[SUB_SYN]
30	Oxymoron: Co-occurrence in the same syntagm of two antonyms, without implying the incidence of a truism or a topos (may be evinced either purely verbally or visually or verbo-visually) and without the necessary incidence of coordination markers.	Substitution	[SUB_OXY]
31	Irony: Intentional employment of a word or visual in an antonymical sense.	Substitution	[SUB_IRO]
32	Paradox: The syntactical co-occurrence in the same syntagm of two words or phrases or visuals that appear to be contradictory, but contains a truism or topos.	Substitution	[SUB_PARA]
33	Pun: (VERBAL PUN) The transference of semic attributes through wordplay (e.g., Why weight for success? <sup>140</sup> ) (VISUAL PUN) A setting and/or the actors involved in a setting and/or other filmic elements (e.g., colors, movements) that emit one or more intended semes through visual play.	Substitution	[SUB_PUN]
34	Onomatopoeia: Substitution of naturally occurring sounds with descriptive words (e.g., Mazda's 'Zoom- Zoom').	Substitution	[SUB_ONOM]
35	Anacolouthon: A component that does not	Permutation**** <sup>141</sup>	[PER_ANAC]

<sup>139</sup> Note that from a textual linguistic point of view, part/whole relationships are categorized under meronymy.

<sup>140</sup> Cited in McQuarrie and Phillips, 2004.

<sup>141</sup> Note that whereas Groupe  $\mu$  (1970) classified anacolouthon under the operation of substitution, I am classifying it under permutation, as its function essentially consists in changing the grammatically correct expected order of a sentence (with provisos made for expected non-grammatically correct

	cohere syntactically with a sentential structure (e.g., introducing a sentence with an adjective instead of the subject for added emphasis) in a filmic syntagm.		
36	Anagram: Transposition of the letters of a meaningful word resulting in another meaningful word (e.g., Mary/Army)	Permutation	[PER_ANAG]
37	Tmesis: Splitting thematically correlated (verbal/visual) elements.	Permutation	[PER_TME]
38	Inversion: Permutation of the elements of a syntactic construction contrary to expectations; the inversion may also concern visuals (i.e., the inversion of a sequence of events leading to an expected state of affairs) or the inversion of the role performed by a syntactic element in a multimodal syntax involving music and visuals.	Permutation	[PER_INVE]
39	Antimetabole: Reversal of the word and/or visual structure of one syntagm in another.	Permutation	[PER_ANTIM]

\*Suppression: Two expressive units (verbal/visual) are completely substitutable at the same place of the sequence/syntagm

\*\*Adjunction: Two expressive units (verbal/visual) occupy the same place in a filmic sequence/syntagm, but are either not substitutable or are partially substitutable

\*\*\*Substitution: An expressive unit completely substitutes another in a filmic sequence/syntagm, either morphologically or syntactically or at a semantic level

\*\*\*\*Permutation: Two expressive units are included in a different order than expected in a filmic sequence/syntagm<sup>142</sup>

The figures, their definitions and the rhetorical operations of which they partake that are displayed in Table 2.8 will be used in this book for determining modes of connectivity among surface discourse pro-filmic elements, but also as modes of figurative connectivity among equivalent but morphologically non-isomorphic units across the strata of the trajectory. They

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incidences of such stratagems in ordinary discourse, which implies that a syntagm will be coded with the figure anacolouthon if and only if it is intentionally and repetitively employed in a film for adding emphasis to adjectives at the beginning of sentences).

<sup>142</sup> Groupe  $\mu$  (1970: 83) call idiomatic permutations "crazy rhetoric" (rhétorique folle).

will be systematically recorded and analysed with the aid of content analysis, as will be shown in due course.

The ambiguities that may emerge during the reconstruction process from the surface to the semio-narrative level, as noted in Section 2.3.3, may also surface in the process of discerning which rhetorical figures are operative in the configuration of surface verbal and visual discourse.



**Figure 2.8.** Heinz print ad (Van Mulken 2003).

Van Mulken (2003) compared and contrasted the taxonomies of verbal and visual rhetorical operations offered by Mick and McQuarrie and Groupe  $\mu$ , which were illustrated in Section 1.3, by applying the typologies to a sample of 1000 print ads from Dutch and French magazines. By conducting content analysis, featuring dual 'expert coding', the author concluded that the reliability of the concerned typologies was quite low (while prioritizing Mick and McQuarrie's taxonomy in terms of clarity), insofar as the majority of figures embedded in the chosen ads sample may be classified under different operations at the same time. For example, while applying Mick and McQuarrie's classification to the ad for Heinz (Figure 2.8), the author concluded that "this advertisement for ketchup can be interpreted as an example of Reversal, where the relative status of fries and sauce has been reversed. It can also be seen as an example of visual hyperbole, a case of Substitution, where the quality of the ketchup is stressed by illustrating that the fries have become an accessory to the sauce" (Van Mulken 2003: 122). However, it may be counter-argued that the recognition of more than one figures in a multimodal text (either concerning static or moving images) does not point necessarily to a classificatory ambiguity, but to the sheer fact that more than one figures are responsible for the rhetorical configuration of a text, which is a key methodological principle adopted in this book. As an example of classificatory ambiguities that emerged while applying Groupe  $\mu$ 's typology, the print ad shown in Figure 2.9 was found to be "indisputably a case of allotopy, but which cannot be classified using Groupe's labels" (Van Mulken 2003: 123).



**Figure 2.9.** Allotopic chocolate advertising (Van Mulken 2003).

It may be argued, in line with a key argumentative thread that was established in Chapter 1, that this is not a fair criticism against Groupe  $\mu$ 's typology, not as regards the conclusion about ambiguity that is reached in this research (also noted in Maes and Schilperoord 2008: 28), but in terms of the method employed for reaching this conclusion.

The underlying methodological presupposition behind this inferential claim does not take into consideration Groupe  $\mu$ 's repeated remarks throughout the *Traité* that contextual, cultural, stylistic and pragmatic factors must be considered when determining not only which type of rhetorical operation is operative in a visual text, but also the degree of distance (*écart*) between general/local degrees zero and a message. Van Mulken's research does not consider these verbo-visual texts either in the light of a competitive setting or of brands' idiolectal inventories. Hence, it is impossible by definition to establish whether either global or local norms or both have been transgressed, prior to determining how they have been transgressed in terms of determinate rhetorical figures.

In the absence of positing semiotic constraints, at least in terms of product category sociolect and brand idiolect (which is laden with "idiomatic permutations", according to Groupe  $\mu$  1970), it is not possible to confer semiotic judgments either about allotopies in terms of distances from a general degree zero, or, by implication, in terms of isotopies as immanent regularities<sup>143</sup> in a particular text. The same methodological route (in terms both of

<sup>143</sup> Additionally, as Rastier (2005a) notes, interpretative procedures do not rely on rules, but on regularities, as a set of hermeneutic constraints (1996).

data collection and data analysis) was pursued in a later study (Van Enschoot et al. 2010) that drew on TV ads and sought to determine the incidence of verbal, pictorial and verbo-pictorial figures, based on Mick and McQuarrie's classification into schemes and tropes. The study found similar ambiguities embedded in the coding process.

As already argued, the effect and distance (*écart*) of a figure, hence its relative salience and potential description as 'master trope' is a function of its embeddedness in local and general degrees zero, hence I shall refrain from tagging certain figures as 'master' or 'dominant' in a non-contextual fashion. The salience of figures may only be determined by paying heed to individual brand and category discourses, a point that was raised in Section 1.3 with regard to Mick and McQuarrie's attempt to map out an a-contextual hierarchy of effects of different tropes and schemes. The same holds for Phillips and McQuarrie's (2004: 118) assertion that "complexity increases as one moves along the visual structure dimension from juxtaposition to fusion to replacement". An example of this criticism is the case of Silk Cut or Absolut advertising. By virtue of the brands' repeated stylistic approach in their idiolect, the semantic distance generated by the operation of fusion vis-à-vis a local degree zero is shorter than if they drew on a different style which might be of greater distance not only with regard to the brands' idiolect, but also to their respective categories' sociolect. Hence, it is important to attend to discourse and genre particularities, but also to contextual stylistic aspects in order to determine the degree of potential ambiguity in the reconstruction of brand signification in the face of expressive units of the plane of expression. This point will be rendered more salient and methodologically concrete in Section 2.3.8 which focuses on the generation of isotopies.

### **2.3.6 Step 6: Demarcation of an ad text's surface discourse with the determination of production techniques as modes of connectivity among verbo-visual semantic markers**

In Section 1.2.3 a parallel was drawn between dreamwork and brandwork in the light of Freud's *Interpretation of Dreams*, as well as Lacan's theory of the imaginary. Additionally, it was demonstrated how Greimas's key tenet regarding structures' mission in organizing the imaginary are echoed in film semiotic approaches, such as Metz's imaginary signifier. The key processes of displacement and condensation involved in the dreamwork find their way in the filmic text through certain production techniques, which must be addressed as aspects of the substance of the form of expression insofar as they affect directly the discursive organization of the ad filmic text. Hence, displacement is materialized through editing

transitions between shots and condensation through lap-dissolves and superimpositions (see Ben Shaul 2007: 107; Stam et al. 1992: 60 with reference to Metz).

By incorporating in the applied methodological approach to the formation of brand signification at the discursive level salient film production techniques that pertain to the substance of the plane of expression as they affect the materiality of the elements of the form of expression we also attain to expand our account of modes of textual configuration, such as demonstrating the effects of lap-dissolve on the operation of permutation and the rhetorical figures that fall under its umbrella.

Furthermore, production techniques impact directly on the mode whereby narrative continuity is generated among filmic syntagms. Metz's typology in the context of his *Grande Syntagmatique*<sup>144</sup> is illustrative of how specific production techniques shape filmic syntagms. Even though the model of the *Grande Syntagmatique* has been criticized against the background of significant overlaps amongst its constituent types (see Stam et al. 1992), it affords to elucidate how the generation of filmic syntagms is a direct consequence of the employment of discrete production techniques. For example, the single shot sequence may be effected by a long take; an alternating syntagm by a cross-cutting technique (e.g., narrative cross-cutting implying temporal simultaneity, such as portraying a chase through alternating shots between pursuer and pursued [Stam et al 1992: 41]; effecting an episodic sequence through optical techniques, such as dissolve and iris (e.g., a symbolic summary of stages in an implied chronological development, usually entailing a compression of time).

Attending closely to how signification emerges by manipulating the filmic text through various production techniques is particularly useful where a dream-like hyperreal setting is created, aimed at producing a sensory experience that transgresses embedded notions of time and space (as in the case of MTV commercials, as suggested by Dancyger 2007: 189-193). Unless the rhetorical impact of such techniques is accounted for there is no way of effecting a semio-narrative reconstruction of a highly figurative surface discourse and hence of reinstating signification in deeper levels of the trajectory.

The same rapturous effect is explored by Klinkenberg (1990) in the language of the avant-garde and surrealist literature. As against Breton's contention that surrealism disrupts rhetoric, Klinkenberg seeks to reinstate the surrealist genre in a hypertrophic metaphorological system where, despite the fact that on a surface reading narrative structures are disrupted, on a closer reading it appears that a narrative structure emerges through isotopies enabled by metaphors and metonymies. The latter posit a semantic threshold or local/relative degree zero to which the text returns at regular intervals and where tropes function as connectors of isotopies (Klinkenberg 1990: 136). A similar approach is

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<sup>144</sup> For an extended exposition and criticisms of Metz's *Grande syntagmatique* see Stam et al. 1992.

suggested by Bordwell with regard to how causation emerges in avant-garde films. Bordwell (1996: 177; also see Branigan 1992:50 on the impossible story space) theorizes the configuration of the avant-garde filmic text under the rubric of “impossible synecdoches of causation”, which are established through analogical movement matching, as dominant among other techniques. In this manner, a conjunctive rhythmic continuity is created among seemingly disparate shots, thus configuring the filmic text into a continuous stream that may be assimilated, according to Deleuze, to a state of drunkenness (Shaw 1992: 152).

Production techniques are of equal importance to rhetorical operations/figures as modes of connectivity among surface discursive pro-filmic expressive units of ad texts. Advertising film production methods are directly pertinent to the emergence of brand signification, as they impact on the substance of the plane of expression<sup>145</sup>, while acting as facilitators for bringing about operations of rhetorical transformation (e.g., the production method of montage facilitates the rhetorical operation of adjunction). At a more fundamental level, production techniques are indispensable for the segmentation of an ad text’s surface discourse into pertinent units of analysis, as a necessary step to the reconstruction of a manifest discourse in semio-narrative terms. The rationale adopted in this book for the segmentation of ad texts consists in breaking them down into relatively autonomous filmic syntagms<sup>146</sup>, by analogy to the relative autonomy of NUs at the semio-narrative level. A filmic syntagm is deemed to be relatively autonomous insofar as it consists of pro-filmic elements that may be described in the same sense as a standalone propositional unit, as will become clearer during the application of the proposed method in the selected case study in Chapter 3. In these terms, the following key ad filmic production methods, as delineated by Fabe (2004: 259-266)<sup>147</sup> along eight key determinants for the manipulation of shots and sequences, viz., Editing, Shot Duration, Shot Type, Camera Movement, Camera Angle, Camera Lens, Lighting, Sound will be considered as modes of connectivity among pro-filmic elements, both within and across filmic syntagms:

### ***Techniques of continuity editing***

Continuity editing is a system of joining shots together to create the illusion of a continuous and clear narrative action. When a scene is broken up into a sequence of shots for the

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<sup>145</sup> For a similar treatment of production techniques in the context of cinematic language as pertaining to the substance of the plane of expression see Groupe µ 1970: 180.

<sup>146</sup> This was also Metz’s point of departure in the segmentation of filmic narratives: “The starting unit for Metz’s classification of alternatives is what he terms the autonomous sequence. This is the filmic realization of what, on the narrative level mentioned above, can be described or is being constructed as a single ‘episode’ with some ‘unity of ‘action’” (Bateman 2007: 20).

<sup>147</sup> All definitions of production techniques are direct quotations from Fabe’s (2004: 259-266) glossary, without paraphrasing. Wherever I am commenting on production techniques, the explanatory text is introduced with the descriptor ‘My note’.

purpose of achieving greater dramatic emphasis in mainstream narrative films, the shots are usually reconnected smoothly so that viewers do not notice the cut or lose their orientation in screen space. This is often achieved by using *matches* or *match cuts*. Some of the common kinds of match or continuity cuts are defined below.

**Movement match:** In a movement match, a movement or gesture of a character begun in one shot appears to be seamlessly continued or completed in the next shot. As a result, the viewer focuses on the movement and not on the cut. If movements from one shot to the next are not matched, that is, if the same action is repeated in adjacent shots or if a portion of the action is omitted from one shot to the next, the effect will be a noticeable jerk and the action will lose its illusion of seamless continuity. Another form of movement match occurs when the camera moves (tracks or pans) in the same direction at the same rate from shot to shot. Here the movement match is on the camera movement.

**My note:** This is a crucial methodological component for the analysis and synthesis of surface level and filmic discourse, as, given the structuralist semiotic framework adopted in this book, a surface narrative is translated into NUs/NPs. NUs may be further distinguished into kernels and satellites, as Chatman suggests. Kernels (an adaptation of the Barthesian notion of *noyau*) denote “narrative moments that give rise to cruxes in the direction taken by the events. They are nodes or hinges in the structure, branching points which force a movement into one of two (or more) possible paths [...] Kernels cannot be destroyed without destroying the narrative logic” (Chatman 1980: 53). Satellites are peripheral plot events. “Their function is that of filling in, elaborating, completing the kernel; they form the flesh on the skeleton” (Chatman 1980: 54). Kernels in a filmic narrative may be an establishing opening shot that sets the scene for the ensuing deployment of the narrative or key turning points in the plot, such as complicating actions (Branigan 1992: 18) that either delay or speed up the process of conjoining the subject of an actantial structure with the object of desire. As above noted, a narrative structure confers continuity on seemingly discontinuous NUs and it is only upon their narrative reconstruction that shots assume continuity in sequences in the context of the filmic text. The middle term that allows for such a ‘logical’ reconstruction rests with transition effects. In order to account for how disparate shots/sequences or NUs are sequenced in a coherent structure we need to account for the modality of these transition effects which lies with the substance of the plane of expression that impacts directly on how filmic grammar is shaped.

**Direction match:** In a direction match, the direction in which a person or object is moving is consistent across space. If, for example, a character exits frame right in shot 1, he or she

must enter from frame left in shot 2. If the direction is not matched, it will appear that the character has suddenly turned around and is moving in the opposite direction.

**Eyeline match:** The glances of characters in separate shots seem to meet. In order to create this illusion, the direction of their glances must be consistent. For example, if the character on the left looks in the direction of screen right, the character on the right should look in the direction of screen left.

**Shot / reverse shot:** A technique usually used to photograph two characters in conversation. Rather than photographing them in a *two shot*, that is, a shot in which two characters are shown together in the frame, the shots alternate between the two characters. First we see one character and then we see the second character from the reverse angle. Over-the-shoulder framings are common in shot/reverse shot editing: that is, the camera alternately photographs one character from over the shoulder of another, with a shoulder prominent in the foreground of each shot.

**Axis match:** The angle from which the camera shoots the action remains the same from shot to shot. For example, if the first shot is a long shot and the second a medium shot, the camera moves forward without changing the angle from which the action is photographed. If the angle changes slightly, it will appear that elements in the background of the shot have shifted slightly, and the continuity will not be perceived as smooth. If there is a marked change in camera angle (in which the camera moves through 90 degrees) the shot will be perceived as smooth because the background will be markedly different and not create a confusing “jump” in the position of background objects.

**Position match:** The position of an object or person remains in the same area of the frame from shot to shot. In a cut from pursuer to pursued, for example, the pursued person would appear in the same area of the frame as the pursuer.

**Graphic match:** Any juxtaposition of graphically similar images, such as a cut from a spinning umbrella to a spinning train wheel. Vivid visual effects can also be achieved by deliberately contrasting graphics from one shot to the next so that, for example, a composition emphasizing vertical lines clashes in the next shot with a composition emphasizing horizontal lines.

**Rhythmic match:** Any juxtaposition of images with actions moving at similar rates or speeds. In the above example, the umbrella and wheel would be spinning at the same rate.

**My note:** Graphic and rhythmic matches are very important for effecting contiguous conjunctions or disjunctions among surface discourse multimodal elements, thus creating narrative continuity out of discontinuous shots. “Graphics may be edited to achieve smooth continuity or abrupt contrast” (Bordwell and Thompson 2008: 221).

**Jump-cut:** A continuity mismatch in which the rules of continuity are violated, often resulting in the disorientation of the spectator. In jump cuts the characters seem to jump around in space against a constant background or the background suddenly changes while the characters remain in the same position. Jump cuts are sometimes deliberately created by directors who wish to call attention to the medium. Creators of experimental or art films often deliberately violate the rules of continuity cutting.

### **Optical transition devices**

These devices are used to give dramatic or visual emphasis to marked ellipses in time and space, although they can be employed to enhance the technical smoothness of the transition between shots as well. Optical devices can also help to regulate the pacing of the film and can be used to emphasize symbolic associations between conjoined or adjacent shots.

**My note:** Let us recall that brand idiolects organize surface narratives in highly idiosyncratic manners, whereby semi-symbolic structures organize a brand's imaginary. Leveraging optical devices as transition mechanisms among shots is not conducive to the creation of 'illusory effects', but to the generation of semiotic simulacra that are constitutive of brand reality. In tandem with an analysis of rhetorical tropes on an idiolectal and sociolectal level, the methodological enrichment with production techniques is an indispensable part in determining points of parity and difference among brand discourses from an encoding point of view. By analogy to the function of modalities at the semio-narrative level, these techniques may be viewed as surface discourse modalities, given that according to Greimas modalities essentially modalize discourse.

### **Common optical transitional devices include:**

**Iris-in:** A shot, found most often in silent films, that opens from darkness in an expanding circle of light. In an *iris-out*, the opposite happens.

**Fade-in:** A shot that begins in darkness gradually brightens. In a *fade-out*, the shot gradually darkens until the screen goes black.

**Dissolve**<sup>148</sup>: The superimposition of the end of one shot onto the beginning of the next, so that the two images briefly overlap. In a *lap dissolve*, the superimposition of the two shots lingers, sometimes to make a symbolic point about the relation of the two shots.

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<sup>148</sup> "The dissolve tends to emphasize transition, while the fade-out emphasizes separation; the former carries us from one place and time to another, while the latter provides time for contemplation" (Stam et al. 1992: 60).

**My note:** Again, the employment of the term symbolic in such instances does not reflect adequately the resulting discursive structures, as we are concerned with semi-symbolic, imaginary structures.

**Wipe:** In the simplest form of this technique, a vertical line appears to travel across the screen, removing (wiping out) as it travels the content of one shot, while simultaneously replacing it with the content of the next. Wipes can also be made using horizontal lines, diagonal lines, spirals, or circular shapes.

### **Conventions of shot continuity**

Developed early on in narrative film history, these are editing techniques that work to increase the spectator's mental participation in the action of the film.

**Point-of-view (POV) or eyeline shot:** A POV shot is the shot that immediately follows a shot in which we see a character looking at something offscreen or beyond the borders of the frame. The camera is positioned where the character's eyes would be. Viewers are cued mentally to construct the shot as if they were viewing it from the point of view of a character in a film. The use of POV shots can establish powerful identifications between the spectator and the characters on the screen. Mentally, we merge with the on-screen characters, seeing the world as they do, from their point of view. Usually, POV shots are from the viewpoint of a protagonist with whom we are supposed to identify, but complicated effects can be achieved when the point-of-view shot is seen through the eyes of villains or monsters. Since POV shots create a strong illusion of being spatially contiguous or in close proximity to the person who is looking, they can achieve interesting effects when they regard objects we know are literally far away. For a disconcerting or surreal effect, a person standing in front of the White House can look offscreen and in the next shot appear to "see" an image of the Eiffel Tower. Soviet theorists called this effect "creative geography."

**My note:** Creative geography is a discursive counterpart of rhetorical topography, as it institutes a novel enthymematic structure (cf. Rossolatos 2013t), as well as a mnemotechnics of desire that is indispensable for the semantic investment of abstract concepts or nuclear semic attributes as objects of value, from an axiological point of view, as well as in accounting for how value emerges in semiotic acts of exchange. The establishment of unique POVs in the context of brand discourses from a diachronic perspective is an indispensable aspect of how points of difference are created through a brand's structuration process.

**Reaction shot:** A shot following a POV shot, revealing the reaction of the character from whose point of view we were looking.

**Cross-cut:** A cut to another scene or line of action that is usually (but not always) spatially remote from the original line of action, but which seems to be happening simultaneously in time. A common use of the cross-cut that never seems to go out of fashion is alternating shots of an imperiled person with shots of another person coming to the rescue, generating in the viewer's mind the question: Will the rescuer get there in time? One or more lines of action are often crosscut to create dramatic irony (in which the film viewer is given information of which the characters are unaware) or otherwise to "thicken" the plot.

**My note:** Thickening of the plot is a clear function of the operation of condensation in the filmic text and a remarkable parallel between the dreamwork and the brandwork.

**Contrast cut:** Cutting back and forth between two contrasting actions so that one action strengthens audience response to the other. Shots of a starving man contrasted with shots of a glutton, for example, will increase the impact of both shots, making the former seem more pathetic and the latter more disgusting.

**Associational cut:** A cut made for symbolic purposes to an object which often is not present in the world of the film's story (its *diegesis*). Pudovkin referred to these as symbolic cuts, and Sergei Eisenstein called the technique intellectual montage. In *October* (1928), Eisenstein cuts from a vain, ambitious dictator to shots of a gilded, mechanical peacock.

**Flashback, flash forward:** A cut which takes the action to a prior or future time in the plot.

**My note:** Flashback/flashforward impacts directly on the process of narrative reconstruction of the manifest filmic text. Genette distinguishes story from discourse in a similar fashion to Greimas's distinction between the semio-narrative and the discursive levels, while differentiating between the order whereby events succeed one another on a surface level and their order on a narrative/story level. This distinction is evinced quite strikingly in the flashback/forward techniques. However, the employment of this technique also poses a methodological challenge in interpretivist terms, given that "it can be difficult to tell whether a given cut signals a flashback, a flashforward or simply an ellipsis followed by the next event in the story" (Chatman 1980: 63; also see Stam et al. 1992: 119). Furthermore, contrast cuts are responsible for bringing about an antithetic rhetorical configuration, while flashbacks/flashforwards flesh out the figure of inversion (of the permutation operation).

### **Shot duration**

The length (duration) of the shot can determine the rhythm or pace of the film, short shots traditionally being used in scenes of violence, and long shots being associated with more lyrical moments. Shots that end slightly before the viewer has had a chance to take in all they

contain can instill an atmosphere of nervous, anxious excitement; films that cut after the average viewer has comprehended the content of the image tend to seem calming, contemplative, or in some cases, boring.

### **Shot type**

Also called *distance of framing*, *camera distance*, or *shot scale*, this category describes the camera's proximity to the main focus of interest in the shot, which is usually, but not always, a human figure.

**Close-up:** A shot taken very close to the subject, so that it fills most of the frame. In the case of a person, it usually includes the head and the upper part of the shoulders, or another portion of the body. In a close-up of a small animal, such as a squirrel, the entire body of the animal would fill the frame.

**Big close-up:** In relation to a human face, just the face (without hair or shoulders) or part of a face (the eyes only; the mouth only). In relation to an object, a detail only.

medium close-up (mcu) A shot framing the human subject from the level of midchest.

**Medium shot:** A shot framing the human figure from the waist up. When more than one person appears in the shot, it is referred to as a medium-two shot or medium-three shot, etc., depending on the number of people in the shot. This applies to the next two definitions as well.

**Medium-long shot:** Also referred to as *plan American*, this type of shot frames the human body from the knees up.

**Full shot:** A person's body appears in its entirety, approximately equal to the height of the screen.

**Long shot:** The human character appears shorter than the height of the screen and a fair amount of the setting is encompassed within the frame of the shot.

**Extreme long shot:** The human subject is tiny in relation to the size of the screen.

**Establishing shot:** Usually, a long shot used near the beginning of a sequence to establish the setting or the position of people or objects so that the viewer remains oriented when the sequence is later broken down into a series of closer shots. An extreme long shot is often used as an establishing shot, introducing a landscape or the city in which the subsequent action takes place.

### **Camera movement**

**Pan, or panorama shot:** The camera rotates from a fixed position along a horizontal plane: The camera can *pan right*, *pan left*, or all the way around in a circle, in a *360-degree pan*.

**Swish pan:** A very fast pan that makes action appear blurred.

**Tilt:** The camera rotates from a fixed position through a vertical plane. The camera can tilt up or down.

**Traveling shot:** As opposed to the fixed position of the pan, in a tracking or traveling shot, the camera and whatever it is mounted on (a dolly, a track, an automobile, etc.) moves as it photographs the action. In relation to the action, the camera can track backward, forward, to the left, or to the right.

### **Camera angle**

The viewpoint or angle from which the camera films the subject<sup>149</sup>.

**Straight on, or eye-level:** The camera is located at eye-level in relation to the subject.

**High angle, or angle down:** The camera is positioned above the subject and shoots down at it.

**Low angle, or angle up:** The camera is positioned below the subject.

**Dutch angle:** The camera is tilted so that the frame is not parallel to the horizon.

### **Camera lens**

Lenses can alter the perceived magnification, depth, perspective, and scale of objects in the shot.

**Normal lens:** Produces an image with perspective that seems comparable to that seen by the human eye.

**Wide-angle lens:** Gives a wider angle of vision than a normal lens. Also skews a scene's perspective, by distorting straight lines near the edges of the frame, and by exaggerating the distance between the foreground and background

**Planes of the shot:** The movement of objects coming toward the camera is exaggeratedly fast.

**Fish-eye lens:** An extreme wide-angle lens that distorts the image so that straight lines appeared bent or bowed at the edge of the frame.

**Telephoto lens:** Enlarges or magnifies distant planes, making them seem close to the foreground planes. Has the effect of flattening the space between planes, foreshortening or squashing them together. Objects moving toward the camera appear to make little progress.

**Zoom lens:** A lens that can be changed gradually during a shot, going from a wide angle to telephoto or vice versa.

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<sup>149</sup> The intended perceptual effects from the employment of different camera angles constitute rules-of-thumb, in the same fashion that there is abundant speculation about the intended effects of rhetorical tropes. Similar rules of thumb from film theory and film semiotics have been incorporated by Van Leeuwen and Kress (1996) in their visual grammar, but also in sociosemiotic case studies that seek to account for the emergence of meaning from video footage (e.g., Bell 2011).

**Deep focus:** All objects from close foreground to distant background are seen in sharp definition.

**Soft focus:** The foreground is in sharp focus while the background appears diffuse and hazy.

## Lighting

In addition to the lighting techniques whose definitions appear below, choices about the direction of the light source — whether it is overhead; sidelighting; underlighting; backlighting; or *angel light* (exaggerated backlighting which creates a halo of light around a subject's head) — can have a profound effect on the impact of a shot.

**Three-point lighting:** A lighting style associated with the classical Hollywood style. The shot is lit with three different kinds of light: a *key light* (the brightest and primary source of lighting for the image, this casts the dominant shadows), a *fill light* (which “fills in” to eliminate or soften shadows created by the key light), and a *backlight* (illumination coming from behind the objects photographed, outlining or highlighting the contours of the figure).

**High-key lighting:** Bright, even illumination with low contrast and few conspicuous shadows. Associated with comedies, classical musicals, and light entertainment.

**Low-key lighting:** General low level of illumination with high-contrast atmospheric pools of light. The effects of low-key lighting are often enhanced by dark costumes and sets. Associated with mysteries, thrillers, and film noir.

## Sound

The sound in film can be divided into three categories: speech, noise, and music. Each of these elements can be related to the image track in the following ways:

**Diegetic sound:** In a narrative film, the *diegesis* of the film refers to the world of a film's story. Thus, diegetic sound is sound whose source comes from within the imaginary world of the fiction.

**Nondiegetic sound:** Sound coming from the space outside the narrative—whose source is neither visible on the screen nor implied by the present action. Nondiegetic sound is added by the director for dramatic effect. Examples would be mood music or an omniscient narrator's voice. Silence can also be nondiegetic.

**Internal-diegetic sound:** Sound coming from the mind of a character (an interior monologue of the character's inner thoughts) that we can hear but the other characters cannot. Internal-diegetic sound can also refer to distortions of sound heard by a character that reflect that character's state of mind. For example, in the case of a character going mad, the sound track may be distorted (e.g., too loud, or with strange echoes). Finally, internal-diegetic sound can represent sound hallucinations (the character hears voices no one else in the story hears).

Internal-diegetic silence is used to depict moments of concentration so intense that the sounds of reality disappear.

**Metadiegetic:** The source of the sound is diegetic, but it is distorted to heighten the dramatic effect for the spectator, and is not necessarily connected to the internal state of a character. For example, a scream might be presented in high volume and electronically distorted, not to reflect the consciousness of an on-screen character, but to shock the audience.

**On-screen sound:** The source of the sound is present within the frame of the shot.

**Off-screen sound:** In the case of diegetic sound, the source of the sound comes from beyond the frame. Nondiegetic sound is offscreen by definition.

**Parallel sound:** Sound which complements the image: hands clapping to the sound of applause, romantic music during a love scene, scary music during an ominous scene.

**Counterpoint sound:** Sound which goes counter to the image: a merry tune played over a somber funeral procession, a man speaking with a woman's voice.

**Sonic texture:** Significant variations or effects achieved through the loudness of the sound track, or characterization achieved through voice pitch, timbre, or dial.

### **2.3.7 Step 7: Preparation of homological chains among surface discourse expressive elements (parallel structures)**

As noted in Section 1.5.9, homologies constitute a preparatory step for coining isotopies (thematic and stylistic) and for tapping patterns of textual semantic coherence. This step is not necessary in completing the brand equity trajectory process, but a heuristic mechanism that allows for deriving patterns of semantic coherence. Homological chains essentially are responsible for establishing analogical relations of similarity among the filmic syntagms, in the case of the ad filmic text and key themes that run across a film's textual fabric, thus laying bare the latent iconic relationship<sup>150</sup> between various textual segments, against the background of a brand's inner logic.

According to Greimas, homologies do not pertain merely to comparisons in the form of oppositions and dissimilarities, but also to relationships of complementarity. Insofar as they apply to relationships of complementarity, they involve relationships of figurative similarity and by extension relationships of contrived iconic similarity between abstract concepts (semes) and verbo-visual expressive elements (see Section 1.2.4.2). These analogical relationships of similarity,<sup>151</sup> as Rastier (1989: 61) notes, are 'qualitative' and rest

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<sup>150</sup> This latent iconic relationship has been described by Lindkenes as 'intra iconic gestalt' (see Sonesson 2011e: 29).

<sup>151</sup> This sort of tropical similarity has been described by Eco (1992) as hermetic semiosis.

with the reconstructive efforts of the semiotician. Insofar as the coherence of a text may be gauged through the existence of a set of structural homologies, then the internal coherence of an ad filmic text must manifest itself as a complex chain of intra-textual homologies that conjoin elements from different strata in the generative trajectory, such as by pairing sememes with lexemes or entire filmic syntagms with nuclear semes and classemes, but also actants. In such a manner one affords to establish a homological network of brand-related associations as a structurally inter-related whole or a textual fabric, in Metz's (1971: 162) terms or a homological matrix (Rastier 1989: 61). It may also be argued that homological chains allow for unearthing parallel structures in a text, by attending to how distinctive multimodal expressive categories (by analogy to grammatical categories, employed for gauging the incidence of a parallel structure; cf. Kolln 1999: 275- e.g., the repetition of adjectives in a syntagm), such as key visuals or key proxemic indicators or parasyonymic nouns are strung with distinctive classes of semantic content, that is nuclear semes and classemes.

Homologies may be established between semes, sememes and key pro-filmic units (Section 2.3.4), wherein they are anchored. The resulting homological pairs and ultimately the homological chain that will consist of the stringing of these pairs is equivalent to an account of how a brand's semantic coherence emerges in an ad filmic text. Rastier notes that the sequences that are obtained through homologation (or the process of chaining, according to Greimas) are structural units, based on logical relations of formal implication, conversions and transformations (Rastier 1971: 316). At the same time, recurrent homologations that feature the same pairs of semes/figurative elements attain to invest figurative elements with symbolic status (e.g., the homological pair *fire:life::earth:non-life*; Greimas 1976: 140). Greimas further contends that such pairings may be either sociolectal or idiolectal, that is appealing to an entire social collective or being restricted to individual belief-systems. By analogy, this remark resonates the fundamental distinction that has been employed in this book between brand idiolect and product-category sociolect, while affording to elucidate the mechanism of investment of figurative elements with symbolic value (as well as point to how symbolic values emerge through the repetition of semi-symbolic relationships). In terms of relations of homologation Hebert (2011) confines them in analogical oppositional pairs, even though the analogical status of the corresponding terms of the homological pairings may reflect other types of connectivity, such as complementarity (as Greimas and Courtés [1979] have shown), but also metaphoricality (Rastier 1989).

Now, three points must be raised regarding (i) the contribution of homological chains to the generation of isotopies (ii) the idiosyncrasy of multimodal ad filmic discourse versus the literary text (which constitutes the main corpus of analysis in both Rastier's and

Greimas's interpretations) and (iii) how relations of similarity and dissimilarity are established in figurative ad filmic texts.

As regards the first point, it appears that both homologies and isotopies feature the same components in their scope of application, viz., semes and figurative expressive elements. If this is the case, then what is the contribution of homologies to the generation of isotopies and why not jump straight into the creation of isotopies? As already stressed, homologation is not a necessary step, but a facilitating heuristic mechanism for discovering relations of similarity between multi-strata units in the trajectory and, moreover, for discerning how entire clusters of pro-filmic units are analogically related to different semes. However, insofar as the binarist mode of an underlying depth grammar has been challenged and given that, according to the Greimasian rationale, an analogy between expressive/figurative elements and terms of a semic contrariety (see above example of life/death from Maupassant) is not the only way whereby homological pairings may be established, then the semic terms of a homological pair, given the non-binarist orientation of this book, do not consist strictly of a logical contrariety. Instead, the semic terms of a homological pair consist of nuclear semes and classemes, as a key distinction pertaining to the fundamental organization of a brand's depth grammar. Hence, instead of a homological pairing being used in the traditional form of figurative element X: seme I :: figurative element Y: seme I' (where terms I and I' pertain to a relation of contrariety), in this book a homological pairing is posited in the form of figurative element X: nuclear seme I :: figurative element Y: nuclear seme K (and the same for classemes). This homological re-engineering, so to speak, will become more concrete in Chapter 3.

This reorientation regarding the nature of the terms that are featured in homological pairs aims at addressing a crucial facet of brand language and a key task of the brand equity trajectory, that is differentiating between which figurative elements are conducive towards sustaining a brand's invariable semic nucleus and which figurative elements are of classematic nature, and hence pertaining to the semantic enrichment of a textual structure. In this manner, the reorientation in the nature of semes that enter homological pairs attains to address the potential threat embedded in any ad manifest text, that is of overwhelming sememes with unnecessary classemes at the expense of nuclear semes (see Section 1.2.2.2 on richness of brand associations). For example, over-reliance on gimmicks that are standard practice in particular advertising styles, such as humorous advertising, may invest semantically a brand with the classeme /humorous/, a contextual seme that may (i) overshadow a brand's nuclear semic structure (ii) through repetition of this classematic scheme substitute and dilute a brand's core brand promise, but also (iii) if used by all players in a given product category inadvertently minimize its rhetorical effect (e.g., puns). As noted by Riffaterre (Section 1.3) "a hyperbole in a hyperbolic context loses its value". Hence, the

homologation step enables us to proceed with the generation of thematic and stylistic isotopies, once having undergone an initial screening of which figurative elements are of classematic and which of nuclear semic nature, thus enabling us to effect redundancy to peripheral expressive elements (or satellites, based on the terminology used in Section 2.3.3.3), while focusing on kernels.

As regards the idiosyncrasy of multimodal ad filmic discourse versus the literary text (which constitutes the main corpus of analysis of both Rastier's and Greimas's interpretations), the figurative elements that enter the first part of the pairs that make up a homological chain do not consist merely of lexemes, but, more likely than not, of visual pro-filmic elements or of entire verbo-visual filmic syntagms.

Thus far, no mention has been made of how these qualitative analogical relationships are brought about in figurative advertising discourse. The basic formula simply states that a term a is to term b in the same manner that term c is to term d, but no qualification has been made as to what this 'as' consists of or how such far from formal and mathematical analogies are morphed. The examination of this 'as' brings us to the third point, that is how relations of similarity and dissimilarity are established in figurative ad filmic texts.

In line with the overall orientation of this book, the answer to the mode of formation of figurative analogies between figurative expressive elements and semes in homological pairs lies with the function of rhetorical operations and figures. In this respect, a rhetorical figure allows for a seme's morphing into a filmic syntagm or an individual visual or verbo-visual expressive unit. Having said this, let us examine at greater length what is the usefulness of applying this perspective to the formation of homological pairings, as well as in accounting for brand semantic coherence in distinctive ad filmic texts.

First, by qualifying the mode of relationship between more than one figurative expressive elements and semes through homological pairings we are capable of discerning relational patterns in a brand's textual configuration, rather than standalone relationships between individual pro-filmic elements and semes.

Second, we are capable of further segmenting these relational modes by class of semes, that is based on whether they are nuclear or classematic, thus being in a position of accounting not only for overall modes of brand textual configuration, but even more importantly for how an invariable equity structure is brought about through specific configuration modes, while comparing the relative incidence of relata among homologies that culminate in nuclear semes, as against relata that are more relevant for the formation of contextual semes. The rhetorically constituted anaphoricity among actorial figures in surface discourse, and hence their amenability to constituting inter-segment (that is through various textual segments) isotopic relationships (as will be shown in Section 2.3.8) was emphasized by Greimas with regard to the hypotactic relationship between the actorial figure of Paris

(and at the same time key actant) in *Maupassant* (1976) and its multifarious lexical manifestations: “This complex hypotactic relationship between actant and its lexical manifestation in anaphorical relationships may be assimilated to a metonymic function” (Greimas 1976: 30). Further to the above, Table 2.9 illustrates how homological pairings may be determined for the various filmic syntagms that make up an ad filmic text.

**Table 2.9.** Homological pairings between nuclear semes/classes, surface discourse elements and rhetorical relata.

	<b>Figurative element (individual lexeme or visual expressive unit or entire verbo-visual filmic syntagm)</b>	<b>Seme 1</b>		<b>Figurative element (individual lexeme or visual expressive unit or entire verbo-visual filmic syntagm)</b>		<b>Seme 2</b>	<b>Rhetorical operation / Rhetorical figure</b>
<b>Nuclear semes</b>	Expressive element A	:	::	Expressive element B	:		
Seme 1							
Seme 2							
Seme 3							
<b>Classesemes</b>							
Seme 1							
Seme 2							
Seme 3							

Given that in this book a diachronic intra and inter-brand communicative approach is adopted (see Sections 0.2 and 1.7.3), complementary to the synchronic one, pursuant to the preparation of these tables for all involved ad filmic texts for all brands, a product category’s sociolect, alongside the same criteria, may be prepared by attending to recurring commonalities among the different brands.

A key prerequisite in the process of determining equivalences among the key elements in the above table is the determination of how actants assume anthropomorphic character through the ascription of predicates which point, through reduction and redundancy, to key semes (cf. Greimas 1976: 24: "Paris= /dysphoric/ + /human/"; in the same passage, the sememe living underlies the lexeme starved, "insofar as only the living may be starved"). At this juncture another crucial difference between the Greimasian structuralist approach to narrative interpretation with regard to the literary text and the proposed approach regarding the brand text should be taken into account, viz., whereas the former seeks to unearth (or infuse) generic semic contrarities (e.g., life/death) below the textual surface through the operations of reduction and redundancy, a brand-related structuralist approach seeks to determine which brand specific semes are operative in ad textual manifestations.

Highly reductionist approaches may certainly unearth commonalities among different texts, however such commonalities are neither differentiating with regard to brands' intended associative structures, nor capable of accounting (per se) for how the axiological framework that is put forward in a brand's figurative discourse may resonate with an intended target-group (cf. Section 1.2.2.2). Let us now turn to the examination of how figurative (stylistic) and thematic isotopies and pluri-isotopies may be formed, against the background of the preparatory homological tables.

### **2.3.8 Step 8: Generation of stylistic and thematic isotopies**

In terms of correspondences between the figurative and the thematic or the discursive and the narrative levels, various combinations are possible, such as between two or more figurative elements and a single narrative element or between different complexes of figurative elements and different themes within the same text.

Isotopies (cf. Section 1.5.10) furnish a reading grid that allows for a homogeneous reading of a text (Greimas and Courtés 1979: 197-198) across the semic/figurative axes. But what is the difference between this task and the task that was the focal point of the previous methodological step, other than that isotopic relations do not feature analogical structures? The answer lies in that homologies constitute a heuristic step and do not feature quantified relations, while the recruitment of the two main classes of degree zero of signification in the calculation of isotopies was not featured in the generation of homological chains.

Let us now attend to how general and local degrees zero will be operationalized in the determination of stylistic and thematic isotopies, where these two dominant isotopic classes are defined as follows: (i) stylistic isotopies concern the frequency of recurrence of

co-referring pro-filmic elements, where co-referentiality is defined under the aegis of general stylistic classes, e.g., different verbo-visual syntagms all portraying brand usage or different lifestyles that are related co-referentially to the projected brand image in an ad text (ii) thematic isotopies concern the correspondence of different verbal, visual expressive elements and/or entire verbo-visual syntagms (segments) to particular nuclear semes and/or classemes. The calculi involved in the quantification of isotopies which will allow for gauging a brand's differential associative structure and first mover rhetorical advantages vis-à-vis a projected equity structure will be laid out after the clarification of how degrees zero will be operationalized methodologically.

### **2.3.8.1 The operationalization of general and local degrees zero**

The most important aspects that must be clarified concern the multiple frames of reference that will be employed for determining either general or local degrees zero, by recourse to which isotopies may be calculated. Let it be reminded that in Sections 1.3, 1.5.9 and 1.6.2, where Groupe  $\mu$ 's notions of general and local degrees zero as necessary conditions for the generation of isotopies were introduced and discussed, different frames of reference were posited for understanding the function of a zero degree of signification.

The ensuing methodological operationalization of these crucial conceptual components necessitates laying out explicitly these frames of reference, which will allow us to determine degrees zero in a textual fabric and, concomitantly, design isotopies that will be reflected in the resulting brand equity metrics (Section 2.3.8.5) and maps (Section 2.3.9).

The first step consists in the generation of general degrees zero, in line with Groupe  $\mu$ 's contention (1970), as exposed in Section 1.5.9. A general degree zero functions as a set of absolute semiotic constraints in the interpretation of the configuration of an ad text. It is produced through the generation of allotopies (see Section 1.5.10), as the outcome of comparison of a tropically semanticized filmic syntagm, where the plane of expression is made up of verbo-visual pro-filmic elements, and modes of connectivity *qua* figurative syntax and production techniques, by reference to :

- (i) grammatical rules, e.g., Quirk et al.'s (1985) standard English grammar and Kolln's (1999) rhetorical grammar.
- (ii) genre rules (see Section 1.6.1) for verbal, visual and verbo-visual pro-filmic elements, e.g., the fantasy filmic genre (see Fowkes 2010) or any other form of

genre<sup>152</sup> (see Todorov 1979, Schleifer 1987b, Chandler 1997, Jost 1997, Lewin et al. 2001, Malrieu and Rastier 2001, Rastier 2001b, Swanson 2003, Bronckart 2008, Taha 2008, Biber and Conrad 2009, Portillo Serrano 2010, Freedman 2012), but also regarding the general semiotic economy of advertising discourse (e.g., the proclivity for employing figures such as *asyndeton* and *ellipsis*).

- (iii) culture, e.g., Sonesson's concept of *Lifeworld*, Eco's *Code* (cf. Section 1.2.4.1), Groupe  $\mu$ 's notion of *cultural isotopy* (cf. Section 1.5.10) and *convention* (1970: 42), but also textual linguistic notions, such as 'knowledge of the world' (Swanson 2003: 103-104), 'linguistic knowledge' (Swanson 2003: 61), 'world knowledge for discourse comprehension' (Van Dijk 1980b: 18), 'cultural competency' (McQuarrie and Mick 1999; cf. Section 1.3) and 'linguistic competency' (Chomsky; see Cobley 2005)<sup>153</sup>.

It is through the parallel examination of such multiple frames of reference that the redundancy of a unit of a message may be determined (Groupe  $\mu$  1992: 265). Insofar as, based on Groupe  $\mu$ 's contention (Section 1.6.2), the concept of *degree zero* is a regulative hypothesis and not a strict set of rules, the above three 'frames of reference' for gauging *allotopies* and hence determining to what extent a figurative *resemantization* is operative in a filmic syntagm will be used in this book in an *ad hoc* fashion, in the interpretative part of each filmic text. A different scenario would entail citing entire grammar books, entire rhetorical treatises and of course standalone theses on issues of genre, but also extensive lists of cultural mores, expectations and codes, a task that involves a far greater project than a standalone book, while pointing to a multifaceted and prolonged research program that opens up in the light of these considerations. Let us recall that neither Greimas nor Groupe  $\mu$  employed any such exhaustive lists in the context of their interpretative endeavors along the aforementioned three axes, yet they dwelt on all three aspects in their semiotic readings of literary, iconic, plastic texts.

Further to the delineation of the above three frames of reference *qua* aspects of general *degree zero* that must be attended to in the determination of a rhetorical deviation, it must be noted that the following three semantic levels within the filmic text will be used in this book for gauging the incidence of rhetorical transformations:

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<sup>152</sup> Especially as regards the heavily debated issue of how genres are demarcated, their spacing is determined by the principle of *pertinence*. The same holds for codes and sub-codes. Rastier (2005c) contends that *pertinence* depends on the chosen corpus, as well as on the objective of analysis, while the 'objectivity' of the theoretical construction of genres has been severely contested. "We might say that genre itself is a fantasy, one that provides the illusion of stasis in the face of chaos and change" (Fowkes 2000: 14).

<sup>153</sup> And the list may continue to other sign-systems, such as theatrical discourse, where the corresponding term is *dramatic competence* (Elam 1980: 61).

- (i) individual filmic syntagms / segments
- (ii) between two filmic segments
- (iii) in the light of the 'global context' (also see Van Dijk 1980a) or 'macrosemantic context' (Rastier 2005c) of an individual film, that is the film in its entirety.

These levels constitute the basis for the synchronic analysis/interpretation of ad filmic texts. The inter-textual dimension that is often employed in textual analysis, in the context of this book, corresponds to addressing rhetorical transformations on a diachronic level, both from an intra-brand, as well as an inter-brand point of view.

In terms of criteria for delimiting filmic syntagms or sequences, as Metz (1974: 162-165) has shown, there is no such thing in the moving image as a priori clear-cut boundaries for their determination.

The filmic 'sequence', which is one of the types of syntagms to play an important role in the cinema; as a semiotic notion, as an element of a code, it is not 'present' in any part of any film, and there is no textual place where it can be attested. Films simply offer us - even if this is in profusion - particular sequences, individual tokens of the sequence-type: the 'observation' of the text reduced to itself, the discovery of these occurrences (no matter how minute), will never tell us which are the distinctive features which make a sequence a sequence. (Metz 1974: 165)

The same tentative criticism towards ostentatious a priori criteria for the delimitation of filmic syntagms also holds in the case of positing the individual shot (as against sequence) as an a priori minimal unit of analysis (or even the individual frame which was Bellour's [2000] minimal analytical unit in his seminal psychoanalytic reading of Hitchcock's *Birds*): "It is impossible to determine to what extent and in what exact sense the 'shot' in the cinema is a minimal (or even simply distinctive) unit if one does not take into account the plurality of cinematic codes, and thus of the cinematic 'grammar' as a whole" (Metz 1974: 192; also see Bateman 2012b). "The minimal unit is not a given in the text; it is a tool of analysis. There are as many types of minimal units as there are types of analysis" (Metz 1974: 194). I have already alluded to pertinent pro-filmic units that will be employed in this book for the delimitation of syntagms as relatively autonomous units, which will be referred to in the semiotic interpretative part of the films' reconstruction from surface to the semio-narrative level, while taking into account the ensuing semantic and syntactic markers for determining semantic coherence and syntactic cohesion.

### **2.3.8.2 Issues in the determination of semantic and syntactic markers for the operationalization of general and local degrees zero**

Let us examine at greater length and in continuation of the discussion on semantic and syntactic markers that was introduced in Sections 1.6.3 and 2.3.4 what sort of semantic and syntactic markers have been employed by Greimas and Groupe  $\mu$  throughout their writings.

As Greimas (1976: 45) has been stressing insistently, the delimitation of textual units (NPs/NUs) may be effected by attending, first and foremost, to the following “battery of markers” in distinctive textual segments. Anaphorical<sup>154</sup> pronouns (e.g., ‘he’ ‘she’), spatial deictic expressions (e.g., ‘here’, ‘there’), temporal deictic expressions (e.g., ‘before’, ‘after’) and the employment of the same tense (Greimas 1976: 106) are indispensable semantic markers for gauging textual continuity, as a text progresses from one segment to another, with alternating settings, landscapes, events, actors.

Greimas (1976) also alluded to the spatial proximity of two lexemes as a syntactic marker for gauging co-belongingness to the same semic category. The same line of argumentation may be extended to relationships between visual expressive units or to the interaction amongst multimodal elements in a filmic syntagm (see, for example, Section 2.3.6 on how contiguity is established between alternating shots that feature seemingly heterogeneous visual expressive units). He also emphasized how the recurrence of the same phrase (such as ‘side-by-side’) or the same word (such as ‘Sun’; Greimas 1976: 55; and the same holds for key visuals or key shots or even entire sequences in the case of the filmic text, as previously laid out in the context of the list of pro-filmic elements) function as semantic markers for gauging textual coherence. Furthermore, progressive layers of reduction of redundant inter-related verbo-visual expressive units to overarching themes/semes (e.g., alternation of seasons spring-summer-winter-autumn and their reduction to an alternation between the semes /life/ and /death/), have been employed by Greimas as a class of semantic markers for effecting textual coherence.

Similar co-reference markers that cater for textual coherence by attending to recurring grammatical categories among verbal segments are customarily explored in textual/corpus linguistics (see Blakemore 2002, Gonzalez 2004, Siepmann 2005, Aijmer and Simon-Vandenberg 2006, Fetzer and Kerstin 2007, Tenbrink 2007, Urgelles-Coll 2010, Dalili and Hossein 2013). For example, Swanson (2003) explored co-referential textual structures and particularly repetition schemes, by drawing on grammatical categories, such as nouns, pronouns, adjectives, adverbs, from which she derived and quantified the incidence and co-occurrence of particular semantic markers, such as reflexive pronouns

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<sup>154</sup> For further illustration of how anaphorical/cataphorical relations are established among textual segments see Greimas 1976: 44.

(Swanson 2003: 93), demonstrative determiners (Swanson 2003: 95), but also semantic markers of logical inclusion, such as superordinacy and hyperonymy (Swanson 2003: 103), which also constitute integral aspects of Greimasian structural semantics, as already shown in Section 1.5 (e.g., relations of hyperonymy/hyponymy and hyperotaxis/hypotaxis).

From a rhetorical grammatical point of view (and convergent perspectives voiced in pragmatic studies), we should also add that attitudinal markers (e.g., the employment of the phrase 'too often'; see Kolln 1999: 69) are also important for adding credibility to axiological judgments that are raised in the context of advertising discourse. In the same fashion that the regular employment of mass nouns (complementary to expletion and hedging; see Table 2.8) as against count nouns aims at catapulting empirically specific statements to maxim (general rule)-like status (see Goddard 1998), the employment of attitudinal markers is crucial for conditioning an audience into a propounded enthymematic structure.

Textual linguistic explorations of logical relations among lexemes and phrases that substantiate claims to co-reference by allusion to 'knowledge of the world' (Swanson 2003: 104) pose particular challenges for structuralist rhetorical semiotics as regards the criteria for carving isotopies<sup>155</sup>. Evidently, in the context of a brand idiolect, criteria that pertain to such an abstract linguistic competency do not sufficiently address how figurative *relata* attain to create novel relations of hyperotaxis and/or hyponymy, as against established 'facts' as part of 'knowledge about the world', e.g., the fact that county X is part of country Y. This is further compounded in the case of multimodal discourse, where linguistic competency must be coupled with visual literacy in order to make sense of employed visual expressive elements and, moreover, what was termed in Chapter 1 tropical/rhetorical literacy, that is the ability to make sense of the contiguous syntagmatic ordering of verbo-visual expressive units in the context of bespoke modes of semiotic *inventio*. Certainly this is not the place to tackle such issues at a requisite length. However, by pointing out their relevance, we attain at least to justify, once more, why the notion of local degree zero of signification is of paramount importance for determining co-referential multi-modal structures in the context of highly figurative texts, such as ads.

On another note, even though decoding is not the focus of this book, yet, by virtue of its being implied as a latent aspect of the very encoding stage (given that textual encoding always takes place against the background of certain assumptions pertaining to the mode of receptiveness of an encoded or structured text by the ad film's target-group), it should be noted that a latent assumption that is made in the above textual linguistic notion of 'knowledge of the world' is pertinent for logico-grammatical relations of inclusion, but not for

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<sup>155</sup> The same holds for criteria pertaining to the determination of which surface discursive expressive elements will be rendered redundant, which, from a rhetorical grammatical point of view, has been addressed by recourse to necessary or good and bad repetition (see Kolln 1999: 53, 276).

imaginary relations, with which structuralism is particularly concerned (as repeatedly noted throughout Chapter 1).

Insofar as “paradoxically, brand-building has to rely increasingly on non-rational, implicit communication” (Branthwaite 2002: 163), and given that “whereas verbal messages are processed rationally and consciously, visual imagery is perceived and partially processed pre-consciously” (Branthwaite 2002: 167), unless brand related associations have been projected by relating associatively semes with manifest discursive elements, it is highly unlikely that the actually shaped and largely pre-conscious associative structures in consumers’ minds will be manageable, as there will be no blueprint against which such pre-conscious associations may be compared. Structuralist semiotics, which is concerned with structuring the imaginary, in the light of the propounded approach in this book that emphasizes brand textual configuration alongside pro-filmic elements and figurative relations (i.e., rhetorical operations/figures and production techniques) is particularly apt for providing pathways whereby this task may be accomplished.

Groupe  $\mu$  (1970) contends that coordination markers constitute a groundwork rule for determining figurative distances. However, the juxtaposition of adjectives or nouns separated by commas as against following a strictly coordinated scheme, is expected in the course of an ad filmic surface discourse, hence it does not constitute figurative discourse (unless, of course, a local pattern suggests otherwise). By the same token, the identification of an elliptical discourse as rhetorical would depend on a variety of situational factors, such as the intentional repetition of the same figure in the same text or on a categorical level or on an intra-brand diachronic level. The intentionality behind the repetition of such otherwise standard tropic stratagems in the context of the wider advertising semiotic economy may be gauged by allusion to the local structure of a message and hence such configurations are amenable to the generation of isotopies by recourse to what Groupe  $\mu$  (1992: 181) called in the second treatise pragmatic criteria<sup>156</sup>. In this context, the pragmatic criterion for identifying an ellipsis as such is the clear motivation of an advertiser who employs ellipsis intentionally with view to configuring the ad text in a specific manner (an argument that may become clearer once an individual brand’s diachronic ad textuality is compared and contrasted to other brand players in a given category). Thus, coordination markers are important, but only at a first level interpretative reconstruction vis-à-vis a global norm or general degree zero, and not as an ultimate explanatory ground.

Furthermore, Groupe  $\mu$  (1970: 100) suggests that relations of contiguity be explored through logical analysis (i.e., semantic trees and subsumption of species under genera), as well as through the linear sequencing of syntagms in order to determine if figurative elements

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<sup>156</sup> In the first treatise they also employed the proxy term ‘practical degree zero’ (Groupe  $\mu$  1970: 36).

are rapturous. Recourse to natural language and the lexicon (which was also Greimas's starting point in *Structural Semantics*) addresses metasemematic configurations only from the point of view of global, not local norms. In order to account for the formation of spacing at a local level we must address the process of a semic micro-universe's formation by adopting a diachronic perspective, as suggested by Groupe, which is in line with a fundamental conceptual and methodological principle of this book.

In terms of determining distances (*écarts*) between zero degrees and rhetorically configured syntagms, Groupe  $\mu$  (1970: 68) suggests proceeding with a frequency distribution of the occurrence of certain grammatical types and their combination, prior to determining whether rhetorical transformations are operative in the text (see Groupe  $\mu$  1970: 83, 95, 100). However, matters are significantly complicated in figurative texts (poetic or poetic-like, as shown in Sections 1.1.1.2 and 1.5.11), where in the face of the omission of explicit recurrence markers, texts are characterized by a certain syntactical incoherence. "Such discursive forms are at the same time comprehensible and incoherent on the surface, while their reading is confronted with insurmountable obstacles as regards the objective recognition of recurrence markers and hence the permanence of a discursive isotopy" (Greimas 1976: 28). This remark could not be more to the point in the case of ad films, where textual continuity is highly incumbent not only on traditional grammatical markers, but on editing techniques which are the indispensable grammatical counterparts in filmic language, as shown in Section 2.3.6. In this case, syntactic markers must be sought at the level of production techniques and rhetorical operations/figures, as already argued.

The enrichment of the Greimasian structuralist approach by recourse to production techniques and rhetorical operations/figures attains to demonstrate the priority of *relata* over pro-filmic elements in maintaining brand textual coherence, but also how superior linguistic value emerges as a function of the relative incidence of textual coherence in the light of production techniques and rhetorical operations/figures.

Hence, general degree zero is employed in this book as a preliminary screening filter for gauging the incidence of rhetorical tropes in the semantic configuration of a text, according to the above mentioned three axes and prior to coding filmic syntagms with one or more rhetorical figures and operations (Table 2.8).

As regards the determination of local degree zero, the main general point raised by Groupe  $\mu$  regarding the exigency for attending to the local structure of a message is endorsed from a methodological point of view in this book. A local structure may be determined by attending to the relative frequency of recurrence of particular figures, but also combinations of figures, as will be shown in Chapter 3. Thus, if on average in a product category and on a diachronic level, a paradox is encountered in 5% of the total filmic syntagms that make up the category's ad filmic landscape, whereas in Brand Y's ad filmic

discourse paradox occurs in 9% of the total sample that makes up its ad filmic landscape, we may infer that compared to a local category degree zero, this figure constitutes a key mode of configuration in Brand Y's manifest discourse. However, the determination of such a pattern may take place only against the examination of the overall co-variance pattern among the figures and brands that make up a corpus, to which end a set of statistical multivariate mapping techniques will be employed in Chapter 3 (as described in Section 2.4.6).

### **2.3.8.3 The role of nuclear semes and classemes in maintaining brand textual isotopic coherence**

On a surface discursive level, recurrent nuclear semes are evinced differentially as contextually enriched semes or classemes, either through visual anchors or through filmic sequences. By the same token, recurrent image attributes are contextually evinced either through the discourse of an actor or through a filmic sequence or by featuring a product-shot in various narrative programs.

The maintenance of brand coherence as recurrent nuclear brand image attributes is effected by rendering redundant contextual elements that are not pertinent in terms of the brand's master narrative. This process represents the way whereby a brand's semantic micro-universe and positioning may be maintained diachronically throughout variable ad filmic texts. As laid out in Section 1.5.9 the definition of isotopy originally furnished by Greimas and Courtés involved the recurrence of classemes (this principle was also endorsed by Groupe  $\mu$  in their first rhetoric; see Groupe  $\mu$  1970: 97, where they attribute redundancy to iterative classemes; see Section 2.3.5).

However, insofar as an invariable elementary semantic structure is incumbent on nuclear semes and not on contextual semes, then recurrence should concern nuclear semes. The perils that are endemic in confusing the relative pertinence (at least for branding discourse) of nuclear with contextual semes have already been illustrated. Classematic recurrence is amenable to the creation of peripheral thematic isotopies, however, by definition, it may not account for a brand's semantic nucleus. Guiroud and Panier (1979) employ instead of Eco's term of stylistic isotopy the term semantic isotopy which they distinguish from semiological isotopy, the latter being concerned with the recurrence of nuclear semes. However, by positing that semantic isotopy ensures textual coherence and cohesion (cf. Guiroud and Panier 1979: 123-124), while allowing for disambiguation, essentially they allocate the role of maintaining textual coherence to classemes which is a contradiction in terms. Certainly classematic recurrence is essential for the interpretative

discernment of inter-filmic consistency, but not the necessary precondition for maintaining textual coherence.

#### **2.3.8.4 Intersections between structuralist and interpretative semantics**

Even though the adopted perspective in this book is generativist (i.e., Greimas's generative trajectory of signification) and not interpretative semantics, it is particularly useful to illustrate at some length the steps involved in an interpretative semantic analysis (to the extent that there are marked similarities with Greimasian generativism, such as the discernment of parasynonymically recurrent sememes, isotopies among semes and sememes, homologies between elements of the planes of expression and content, but also explicit employment of Greimasian terms, such as the object of value [Rastier 1989: 200]). Rastier's reading strategy aims to bring forth how the idiolectal semantic tissue of a text is formed, hence it is particularly relevant for determining how a brand's idiolect is formed on a local level, that is by recourse to a text's local modes of patterning.

In the context of analyzing a sonnet by Etienne Jodelle, Rastier started by segmenting individual sememes into distinctive semantic domains on a verse-by-verse level. Three semantic domains emerged, which were then segmented into a list of semes. The cohesiveness of each semantic domain was gauged by generating tables that matched sememes with semes. Each specific semantic domain comprises afferent and inherent semes. This segmentation gave rise to specific isotopies. An example of a specific isotopy that is generated by tabulating sememes against the semes that make up a semantic domain (specifically hell [enfers]) is cited in Table 2.10.

**Table 2.10.** Specific isotopy (for the semantic domain 'enfers') made up of six semes (top row) that recur either inherently or afferently in individual sememes (Rastier 1989: 118). Parentheses denote an afferent seme, whereas plain crosses denote inherent semes.

<i>C</i>	/obscur./	/intens./	/pos. basse/	/éval. nég./	/mort/	/crainte/
'Achéron'	+		+	+	+	+
'bas'	(+)		+	(+)		
'Euménides'	(+)	+	(+)	+	+	+
'mort'		+	(+)	+	+	+
'horreur'		+		+		+
'frayeur'		+		+		+
'homicide'		+		+	+	(+)
'Pluton'	+	+	+	+	+	+
'terreur'		+		+		+
'crainte'		+		+		+
'martyre'		+		+	+	+
'estreinte'		+		(+)		(+)
'tiens'		+		+		
'(ne)pers'		+		(+)		
'griefs'		+		+		(+)
'encombres'		+		+		(+)
'Hécate'	(+)	(+)		+		+
'enfers'	+	+	+	+	+	+
'généant'		+		+	+	+
'ombres'	+		(+)	(+)	+	(+)

The determination of whether a seme is inherent or afferent (or nuclear and classematic, in Greimasian terms) depends on the interpretation of the semiotician (at least in such an *ex-post facto* interpretative endeavor which is different to the encoding rationale propounded in this book that assumes as vantage point an a priori semic structure; yet, this reconstructive rationale will be adhered to, by necessity, in Chapter 3 where the process will be exemplified. As already stressed, it is inevitable to employ in tandem the bottom-up and top-down approaches to the construction of a brand equity trajectory).

Semes are ascribed by Rastier afferently to sememes by taking into account either the local semantic structure of a text or a social practice that allows for their ascription to particular sememes (these are socially 'normed' [normés] or coded semes)<sup>157</sup>, based on the historical period<sup>158</sup> wherein the concerned text/corpus of analysis is situated, but also on assumptions about the target-group of the analysed cultural artifact. Non-context dependent

<sup>157</sup> Note that Greimas alluded explicitly to social codes, including laws of grammar, as a sort of "syntagmatic intelligence" (Greimas 1987: 138).

<sup>158</sup> This is also a recurrent point made by Kress and Van Leeuwen: "the way some things can, for instance, be 'said' either visually or verbally, others only visually, again others only verbally, is also culturally and historically specific" (Kress and Van Leeuwen 1996: 2; also see Kress and Van Leeuwen 1996: 46).

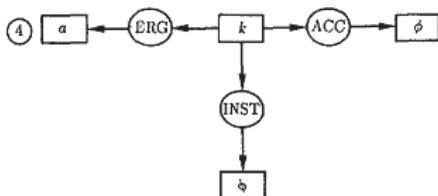
semes are inherent (i.e., semes that are ascribed to sememes based on definitions encountered in a lexicon, as already explained). Let it be noted that Greimas regularly resorted to lexical definitions (i.e., Petit Robert) as the point of departure for his interpretative endeavors (see, for example, Greimas 1976: 185) or general degree zero, in Groupe  $\mu$ 's terms. The next step consists in calculating the weight and density of each specific isotopy. The total number of occurrences of the semes that make up a semantic domain among the sememes of the domain constitute the isotopy's weight. The average semic occurrences by sememe constitutes the isotopy's density, according to Rastier. Thus, in the above example, the weight of the isotopy is 77 and its density 4. The relative importance of each isotopy in maintaining textual coherence is gauged by comparing the generated isotopies' weight and density scores.

The next step consists in allocating the sememes (pertinent to the analysis) by verse to specific morphological categories. Let it be noted that the repetition of morphological categories and grammatical classes were posited by Greimas (1966: 116; 1976: 32) as two basic conditions for effecting redundancy to a text. In the context of the sonnet at hand, the employed categories are general names (N), proper names (Np), participles (Pa), verbs (V) and adjectives (ad). The results are cited in Table 2.11.

**Table 2.11.** Segmentation of verses by morphological type (Rastier 1989: 121).

Strophes	Vers		
Q1	1 : N, N, Np	2 : Ad, Ad, Ad	3 : N, N, Np 4 : V, V, V, N, N
Q2	5 : N, Ad, N, N	6 : Ad, Ad, Ad	7 : Ad, Np, Np, Np 8 : N, N, N
T1	9 : N, N, N	10 : Pa, Pa, N, Pa	11 : V, V, V, V
T2	12 : Ad, Ad, Ad, N, N, N	13 : Np, Np, Np, N, N, N	14 : Pa, Pa, Pa N, Pr, N

The preceding analytical steps pertain to the thematic level. The structuration of the dialectical levels in terms of syntactic patterns that make up the fabric of the sonnet is portrayed by producing a semantic graph for each verse, as in Figure 2.11.



**Figure 2.11.** Semantic graph for verse 4 (circles correspond to cases [cf. Table 1.5], rectangles to proper names and verbal syntagms and arrows indicate the direction of the relationship between case and verb/name). (Rastier 1989: 126)

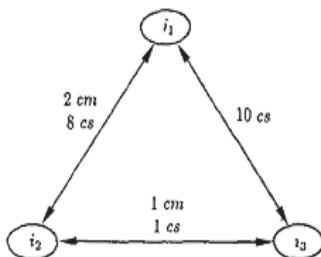
As a preparatory step to the exploration of the dialogical level, the text is segmented according to pertinent sememes by case (ergative, locative etc.), while determining the agonistic types (quasi-equivalent to Greimasian actantial figures and Proppian functions, e.g., helper, but more empirically and less a priori determined) that occur behind the respective actorial manifestations. For example, “seven lexicalized actorial figures are subsumed under the agonist Diane’s helper, of which two are manifested under more than one lexicalizations” (Rastier 1989: 130). Last, but not least, the exploration of the tactical level comprises a prosodic analysis of the sonnet.

The above analyses constitute preparatory steps for the semiotic reading of the text which involves interpretation by recourse to the thematic context in which it is situated, alongside genre, era, audience. Thus, given that the above sonnet employs mythical figures, the attempt to effect semantic closure in the course of the interpretative trajectory is brought about by extensive references to the variable roles the employed mythical figures have performed in the respective texts (i.e., Greco-Latin mythopoetic discourse). In a similar fashion, and against the background of the two major classes of isotopies, viz., thematic and figurative isotopies, Greimas emphasized how the latter pave the way to the former (see the example of the figurative isotopy of ‘fishing’ as constitutive of the thematic isotopy of ‘friendship’ in Greimas 1976: 54).

Inter-textual references to the corpus in which a text is situated also aid in the substantiation of the interpretative route followed in the semantic structuration of a text (see Rastier 1989: 160). By undertaking such an interpretative endeavor, Rastier reconstructed the thematic underpinnings of the selected sonnet according to triadic structures, which are prominent in the corpus of cosmological, mythopoeic accounts (also see Greimas 1987: 84).

The above analysis along the lines of the interpretative trajectory does not consider (allegedly, see Rastier 1989: 138, 152) rhetorical figures, which constitute the focus of this

book, even though Rastier alludes regularly to rhetorical notions, such as *topoi* and *enthemes* (e.g., Rastier 1989: 160, 167) in the process of constructing the thematic structure of a text. The nearest analogy with rhetorical *relata* in Rastier's interpretative semantics lies in the modes of connection among generated isotopies, alongside two types, viz., metaphorical and symbolic connections, as portrayed in Figure 2.12.



**Figure 2.12.** Metaphorical and symbolic connections among isotopies (Rastier 1989: 240; cm=metaphoric connection, cs=symbolic connection).

The notion of metaphorical connector was also employed by Greimas (1976: 106) in *Maupassant*, as the figurative emergence of *semes*. The calculation of the incidence of each mode of connectedness within and across the generated isotopies allows for gauging the relative salience of each mode in a text's structuration. Perhaps one of the most insightful passages from Greimas's *Maupassant* that is strongly suggestive of the particular role performed by rhetorical figures in bringing about textual signification, concerns the function of *litotic* expressions:

What may be conceived as a "reality" at the surface of the text (comprising a chaining of signs), is often a succession of *litotic* expressions, which lead one by one with the aid of variable *tropical* relationships, to a profound textual isotopy. This is not encountered merely in poetic texts that constitute an assembly of semantic anomalies, but in every 'normal' text. (Greimas 1976: 228)

This passage, from a methodological point of view, also poses considerable challenges as to what counts as a *tropical* rendition of a *semic* structure. Does the recurrent employment of *litotic* expressions in a text (and the same holds for syntactic patterns, such as *asyndeton*<sup>159</sup>), count as figurative, insofar as 'ordinary discourse' is laden with such *metaboles*? Such

<sup>159</sup> Also see Greimas 1976: 245 on *chiasm*.

questions may be tackled with respect to the concepts of local degree zero, but also with regard to the concept of 'cultural' and 'pragmatic' isotopies (Groupe  $\mu$ ), as already explained.

### 2.3.8.5 Quantification of isotopies and linguistic value

This Section aims at putting forward the calculi that will be used in Chapter 3 for quantifying

- (i) the strength of projected brand associations *qua* thematic isotopies from an encoding point of view
- (ii) the uniqueness of the projected brand associations *qua* thematic isotopies from an encoding point of view
- (iii) a composite index that is reflective of a brand's linguistic value as the semiotic counterpart of brand equity.

In the previous Section we saw how weight and density of isotopies were calculated in Rastier's *Interpretative Semantics*, which was further interpreted as a means for gauging the extent of a brand's textual coherence. In continuation of this rationale, and with view to furnishing a calculus for the strength of brand associations with a focus on nuclear semic components and verbo-visual advertising figurative expressive units it is proposed to employ the product of *weight x density* as reflective of a brand's associative strength:

- (i) Brand associative strength = nuclear semic weight x nuclear semic density,

where weight is gauged by calculating the frequency of occurrence of nuclear semes across the various verbo-visual expressive units throughout filmic syntagms from a diachronic perspective (i.e., across the different ad filmic texts of the same brands), while density is gauged by calculating the frequency of occurrence of nuclear semic attributes in particular verbo-visual expressive units as a ratio of the total diachronic incidence of each nuclear seme by the total number of segments making up each brand's filmic subcorpus. A brand's semic density is the sum of individual semes' density scores. Density, thus, caters for understanding how dispersed the occurrence of nuclear semic attributes is across figurative elements, which entails that the more dispersed a semic attribute across figurative elements (and hence less frequently recurring), the more likely that brand textual coherence will be diluted in the face of a highly variable advertising discourse.

- (ii) Semic density = sum of individual semes' density scores on an intra-brand, diachronic level (cf. Section 0.2)

The calculation of strength of projected brand associations, thus far, has taken into account only thematic isotopies that are reflected in pro-filmic elements, but not 'how' this internal mirroring in a brand *qua* logicosemantic simulacrum has been effected. In order to account for this mode of brand structuration from a structuralist rhetorical semiotic point of view, we have to bring into the brand textual coherence picture the effect of rhetorical figures. Hence, the resulting isotopic scores must be adjusted by mode of figurative connectivity, in order to reflect more accurately the mode of each isotopic configuration. To this end, the product *weight\*density* will be divided by the ratio of total incidence of different rhetorical figures across a brand's ad texts' filmic segments that are employed in the corpus.

- (iii) Brand associative strength adjusted for density of rhetorical configurations = (brand 1...n nuclear semic weight x brand 1...n nuclear semic density) / (total incidence of figures / number of filmic segments making up the total number of each brand's ad films in the corpus)

The resulting figure is more representative of ad textual configuration than (ii), from the point of view that it combines structuralist textual metrics with rhetorical modes of configuration. It takes into account both pro-filmic elements and rhetorical relata.

The final calculus for brand associative strength consists of producing individual brand associative strength indices (adjusted for density of rhetorical configurations) within an inter-brand and diachronic framework as follows:

- (iv) Brand associative strength index (adjusted for density of rhetorical configurations) = (iii) / category average \* 100

The second brand equity dimension from an encoding point of view in the light of the ad filmic text as a key source of equity that is addressed in this book, viz., uniqueness of associations, is quantified by brand by examining to what extent the identified thematic isotopies differ from other brands that partake of the same product category. Difference may concern either the employment of a thematic isotopy that is only encountered in a particular brand's discourse, but also the relatively more 'compact' employment of a thematic isotopy by a brand, compared to its employment by competitors. In order to determine a total uniqueness score for each brand we must account in our calculus for both of the above uniqueness dimensions. To this end, we must compare the relative frequency of a thematic isotopy within the same brand discourse from a diachronic perspective, that is across a

brand's total filmic segments (e.g., the relative occurrence of the nuclear seme /healthy/ in a brand's discourse among other nuclear semic attributes). In order to accomplish this task the following formula is proposed, viz., producing a diachronic average score across individual isotopically recurring nuclear semes for each brand:

- (v) Uniqueness of brand association = average density score produced from individual densities of nuclear semes

Finally, comparing uniqueness scores across brands that have been produced with the employment of calculus (v) with the category average allows us to produce a uniqueness of brand association index for each brand.

- (vi) Uniqueness of brand association index = (v) / category average \* 100

The final calculation consists in a grand score for each brand that reflects its linguistic value *qua* projected brand equity which is calculated by adding the two brand related indices. This composite index is an indicator of each brand's linguistic value as projected brand equity:

- (vii) Projected brand equity as linguistic value = brand associative strength index (iv) + uniqueness of brand association index (vi)

The above brand equity calculi are displayed per brand in the main findings Section for each intra-brand, inter-filmic diachronic analysis (Section 3.7; cf. Section 1.7.3, Table 1.11) and interpreted in the consolidated inter-brand, inter-filmic analysis in Section 3.8, Table 3.172.

### **2.3.9 Step 9: The semiotic brand equity mapping approach**

As stipulated in Section 1.7.3 the suggested connectionist approach to the brand generative trajectory consists of producing brand maps that associate semes with their figurative sources or ad textual verbo-visual expressive units, while taking into account their figurative modes of connectivity, hence the structuralist rhetorical perspective adopted in this book. Indicatively, a structuralist rhetorical semiotic brand equity map is cited in the following Figure (cf. Figure 3.59 in Chapter 3). Such maps are produced with the aid of Atlas.ti (see ensuing Section), as displayed extensively throughout Chapter 3.



*of content* is a discretely defined element of that content. It can be a word, sentence, paragraph, image, article, television program, or any other description of content based on a definable physical or temporal boundary or symbolic meaning” (Riffe et al. 2005: 69). Reduction is an essential structuralist operation, hence content analysis is particularly suited to the analytical task at hand. Content analysis may be used both for (dis)confirming a priori research hypotheses and addressing research questions, as well as in the context of discerning emergent thematic patterns in a text, against the background of a grounded theoretical approach (Strauss 2003; Daymon and Holloway 2002: 117-129).

There are three main types of content analysis, viz., descriptive, inferential and predictive (Neuendorf 2002: 52-55). Descriptive content analysis concerns the identification of structural components of a studied phenomenon (e.g., production techniques in TV programs). Inferential content analysis involves drawing inferences from structural components to receivers’ effects. Predictive content analysis is geared towards the prediction of behavioral outcomes based on the study findings.

Content analysis in this book is employed as a supportive method to the propounded semiotic interpretative approach, in a descriptive manner that aims at gauging the relative saliency of coded semic elements and rhetorical operations/figures. However, as Miles and Huberman (1994: 57) contend, descriptive analysis does not merely entail the identification of codes in a code-book, but involves considerable interpretative work. As already noted, in the context of this study that is situated in the field of interpretative consumer research, content analysis is used as a supportive method that may facilitate the process of pattern-generation among complex multimodal data embedded in distinctive sampling cases. The output of the content analytic study constitutes the groundwork for conducting a semiotic analysis, against the background of the proposed methodology, which involves considerable interpretation as to how brand elements interact at each level in a brand trajectory and, moreover, how brand coherence and isotopies emerge as the outcome of such interactions that allow for the determination of a brand’s linguistic value.

#### **2.4.1 The main steps involved in a content analytic project**

“Application of any research method — survey, experiment, content analysis, or the like — to analyze a phenomenon can be viewed as consisting of three phases or stages: conceptualization, planning of research design of the inquiry, and data collection and analysis” (Riffe et al. 2005). Neuendorf’s (2002: 49) suggested steps in a content analytic project are displayed in Figure 2.13.

1. *Theory and rationale*: What content will be examined, and *why*? Are there certain *theories* or perspectives that indicate that this particular message content is important to study? Library work is needed here to conduct a good literature review. Will you be using an integrative model, linking content analysis with other data to show relationships with source or receiver characteristics? Do you have *research questions*? *Hypotheses*?

2. *Conceptualizations*: What *variables* will be used in the study, and how do you define them *conceptually* (i.e., with dictionary-type definitions)? Remember, you are the boss! There are many ways to define a given construct, and there is no one right way. You may want to screen some examples of the content you're going to analyze, to make sure you've covered everything you want.

3. *Operationalizations (measures)*: Your measures should match your conceptualizations (this is called *internal validity*). What *unit of data collection* will you use? You may have more than one unit (e.g., a by-utterance coding scheme and a by-speaker coding scheme). Are the variables measured well (i.e., at a high *level of measurement*, with categories that are *exhaustive and mutually exclusive*)? An *a priori* coding scheme describing all measures must be created. Both face validity and content validity may also be assessed at this point.

Human  
Coding

Computer  
Coding

4a. *Coding schemes*: You need to create the following materials:

- a. *Codebook* (with all variable measures *fully explained*)
- b. *Coding form*

4b. *Coding schemes*: With computer text content analysis, you still need a codebook of sorts—a full explanation of your *dictionaries* and method of applying them. You may use standard dictionaries (e.g., those in Hart's program, *Diction*) or originally created dictionaries. When creating custom dictionaries, be sure to first generate a frequencies list from your text sample and examine for key words and phrases.

Human  
Coding

Computer  
Coding

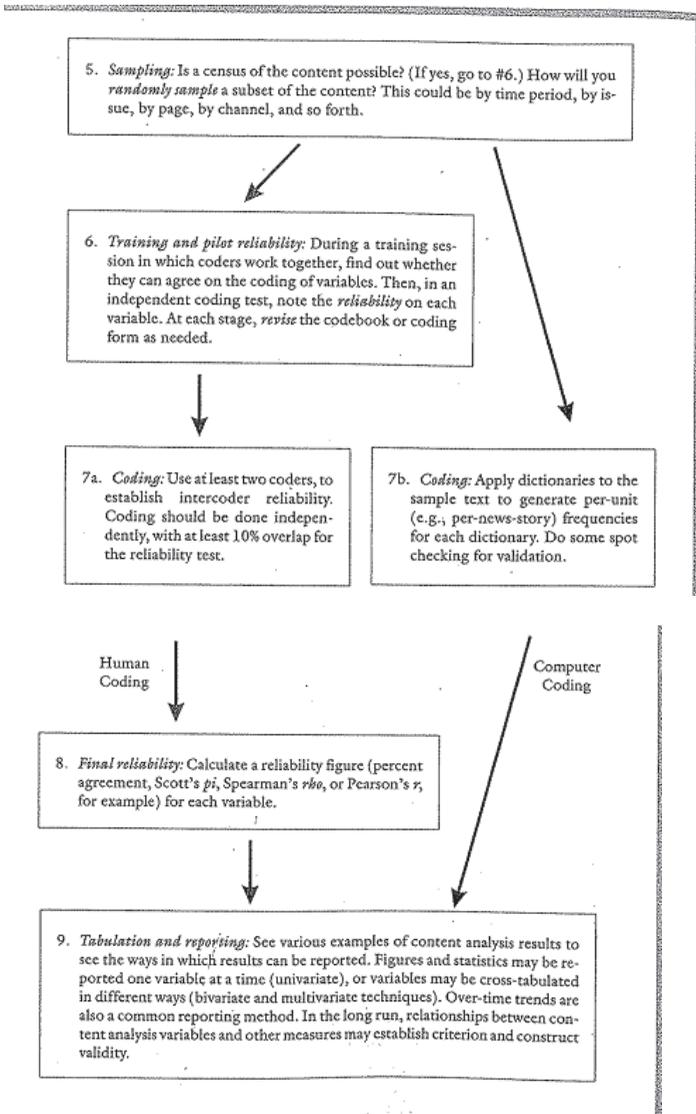


Figure 2.13. Steps involved in a content analytic project (Neuendorf 2002: 49).

Based on the above framework, the sampling frame is discussed in Section 2.4.2, validity and reliability issues are tackled in Sections 2.5.1 and 2.5.2, the coding scheme and

procedures in Section 2.4.5, while tabulation and reporting methods are discussed in Section 2.4.7.

### **2.4.2 The sampling framework**

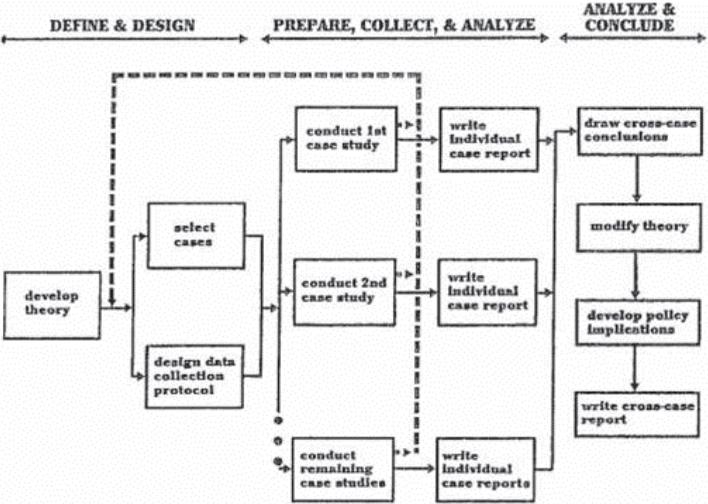
“Content sampling follows the same procedural sequence as does survey sampling. In each case, the researcher must define the universe, population, and sampling frame appropriate to the research purpose and design. The *universe* includes all possible units of content being considered. The *population* is composed of all the sampling units to which the study will infer. The *sampling frame* is the actual list of units from which a sample is selected” (Riffe et al. 2005: 96). “An example may help clarify the relationship among these groups. If a researcher were interested in studying the historical accuracy of William Shakespeare’s plays, the universe would be all plays written by Shakespeare. The sampling frame would be a list of plays available to the researcher. A sample of plays randomly taken from this list would be a sample of the population if the sampling frame and population are the same” (Riffe et al. 2005: 97).

This study adopts a non-probability, purposive sampling approach, which implies that the sample of cases are not selected with view to making inferential generalizations about the population of interest, but in order to illustrate the conceptual approach to brand equity planning propounded in this book. “An often used type of purposive sample is consecutive-unit sampling, which involves taking a series of content produced during a certain time” (Riffe et al. 2005: 102). In addition, the sampling frame incorporates a case-sampling approach (Miles and Huberman 1994: 28-30) that includes cases of analysis *qua* individual ad filmic texts.

### **2.4.3 A case-study based approach**

Case-based research can be used to test the efficacy of particular theoretical frameworks (Adams et al. 2007). “The case study method is about theory construction” (Riege 2003: 80). Multiple, rather than single case studies, are generally more robust (Yin 2003: 46). “Films constitute a major source for case-study based research” (Yin 2003: 85). Miles and Huberman (1994) suggest that the qualification of the number of cases that must be included in a study is dependent on the purposes of the study, the complexity of the conceptual framework and the research questions that constitute the research framework. Where depth of analysis is sought in a case-based study that involves considerable conceptual complexity,

and where generalizations to a total population is not the main objective, a minimum number of cases should be opted for. "With high complexity, a study with more than 15 cases or so can become unwieldy. There are too many data to scan visually and too many permutations to account for" (Miles and Huberman 1994: 30). By taking these remarks into consideration, this study draws on 62 ad filmic texts from 13 key brand players in the cold cereals UK market (cf. Sections 3.4, 3.5 and Appendix A). Yin's (2003: 52) outline of the stages involved in multiple case studies research is portrayed in Figure 2.14.



**Figure 2.14.** Stages involved in multiple case study research (Yin 2003: 52).

It must be noted that the above procedure is suitable for case-study approaches that follow a theory building route and a grounded theoretical perspective (cf. *infra*). This study features a coherent conceptual and methodological framework which the case-study approach seeks to exemplify and illustrate with the aid of content analysis, by employing both an a priori coding scheme (rhetorical operations and figures; cf. Appendix D), as well as an in vivo or coding-as-you-go scheme (cf. Friese 2012: 63-69), in terms of discerning semes in the concerned corpus (cf. Appendix F).

The iterative nature of the above procedure is also suitable in the case of this book, insofar as it addresses the inherently iterative character of a brand equity planning process which presupposes that in order to complete aspects of each step the analyst must constantly refer back and forth to the assumptions made behind different analytical outputs, and reflect on already completed steps against the background of newly emergent patterns

in the interpretation process. As will be shown, the detailed recording of the assumptions made in different parts of the interpretative procedure (Section 3.7) contribute to the enhancement of the validity or trustworthiness of a qualitative study (cf. Section 2.5.1) which consists of considerably divergent methodological premises, compared to positivistic research.

What must be clearly defined at the outset of a case-study research, based on Yin's recommended procedure, are the criteria for selecting discrete cases or the data selection protocol. In this book, where cases consist of individual ad filmic texts, the criteria that underpin the data collection procedure consist of:

- (i) the representativeness of the selected films with regard to the brands that make up the product category of interest which representativeness does not concern the entire ad filmic history of specific brands, but that
- (ii) they are sufficiently spread throughout time (i.e., spanning at least a three-year period), in order to allow for conducting diachronic analyses which constitute an integral part of the propounded conceptual framework
- (iii) they reflect in equal measure (and with view to avoiding possible sources of bias) all key brand players in the product category of interest.

In terms of where the cases will be collected from, the key sources consist of youtube.com, where brands usually host their own pages, but also of individual brands' web-sites. As regards background literature that contains essential information that pertains directly to fundamental aspects of the analyses, such as a brand's positioning strategy, its target-audience, as well as complementary information about a brand's communication strategy, various sources are available and accessible, such as industry reports (e.g., Mintel), trade publications (e.g., Advertising Age, Campaign), and, again, company web-sites that feature useful secondary data, such as notes to annual financial reports and press releases. Further details about the secondary sources that were employed in this book are provided in Sections 3.2-3.5 and in Appendix A.

#### **2.4.4 Determination of units of analysis**

Riffe et al. (2005: 72) proposed a fourfold classification of a content analytic project's units, viz., sampling, recording, context and analysis units. Sampling units may be political speeches, TV shows and, in the context of this book, ad films. Recording units are elements of sampling units to be analyzed. Context units are the elements that cue researchers to the

context that should be examined in assigning content to categories. Analysis units denote units that are analyzed statistically to test hypotheses or answer research questions.

**Table 2.12.** Types of units in a content analytic project (Riffe et al. 2005: 83).

		Sampling Units	Recording Units	Context Units	Analysis Units
Content Units	Physical Units	Space			
		Time			
		Et cetera			
	Symbolic Units	Syntactical			
		Propositional			
		Thematic			
		Referential			

In the context of the conceptual framework and the above delineated brand equity planning methodology, each type of unit comprises the following:

Sampling units: Individual brands and ad films.

Recording units: Individual ad filmic segments, as part of steps 2.3.4-2.3.6 and prior to reducing manifest filmic discourse to NUs (as per 2.3.2).

Context units: Context in our case is equivalent to general and local degrees zero, in which case the three levels that pertain to degree zero as per 2.3.8.1 will be considered in the semiotic interpretative process that will feed into the determination of which rhetorical figures are operative in which filmic syntagms.

As already discussed, the quantification of the relative incidence of individual figures/operations, the interactions among figures, and the co-occurrence of figures is a key analytical step in determining modes of connectivity both among surface discourse expressive elements, as well as among morphologically distinct terms along the strata of a brand trajectory.

Analysis units: Since our focus (at least in the quantitative content analytic part of the pursued methodology) is on relata and more particularly on rhetorical operations/figures, the units of analysis consist of rhetorical operations and figures that will allow for conducting the

semiotic interpretation at a local degree zero level. At the level of the plane of content, units of analysis consist of nuclear semes and classemes. The analytical units and key dimensions against which they will be addressed are summarized in Table 2.13.

**Table 2.13.** Dimensions and units of analysis within individual ad filmic texts.

<b>Dimensions</b>	<b>Filmic syntagm</b>	<b>Between two filmic syntagms</b>	<b>In macrosemantic filmic context</b>
<b>Units of analysis</b>			
<b>Rhetorical figures/operations</b>			
<b>Nuclear semes and classemes</b>			

#### **2.4.5 The main tools of a content analytic project: Codebook and coding guidelines**

The codebook is the heart and soul of a content analytic project. It includes the main variables and sub-variables that constitute the operationalization of the conceptual framework that has been adopted in a study. The codebook must include detailed definitions of the employed variables, as well as specific guidelines for coding the relevant units of analysis according to the provided definitions.

According to Miles and Huberman (1994: 56) “codes are tags or labels for assigning units of meaning to the descriptive or inferential information compiled during a study”. Codes are assigned to words, phrases, sentences and in our case to multimodal ad filmic syntagms. Furthermore, Miles and Huberman suggest the creation of a list of codes prior to an analysis (or fieldwork, wherever involved). “That list comes from the conceptual framework, list of research questions, hypotheses, problem areas, and/or key variables that the researcher brings to the study” (Miles and Huberman 1994: 56).

Neuendorf (2002: 118) contends that a coding scheme includes either a dictionary (in the case of text-based content analytic designs) or a set of measures in a codebook (for non-text based designs). This study is text based (i.e., multimodal filmic texts), but also includes quantification and comparison among salient variables, hence it combines a dictionary where the key codes used in the study are defined, and the measures that will be used for generating patterns in the selected corpus. The goal in creating codebooks and coding forms

is to make the set complete and unambiguous (Neuendorf 2002: 132). The most common choice is to include lots of detail in the codebook, while allocating particular codes to the contents of the coding form.

There are two dominant methods for coding data, pre-set (or a priori) coding and emergent coding (Neuendorf 2002: 194). Pre-set coding essentially seeks to discern in the text a priori coded typologies in the codebook. Emergent coding consists in determining a coding scheme after all data have been collected and read through, thus following an emergent patterns generation procedure in a grounded theoretical vein. As above mentioned, both routes are followed in this book.

Specific codes are assigned to data chunks (or filmic segments, in our case; cf. Rossolatos 2013 m,u) by designating them under abbreviations pertaining to the phenomena under study. For example, if transformations in a schooling system is the field of study (Miles and Huberman 1994), secondary and primary education key sub-classes and teachers/students key stakeholder groups, then transformations would be designated by (TR), transformations in primary education by (TR-PR), in secondary education by (TR-SEC), transformations concerning teachers by (TR-TE), students by (TR-ST) and so forth. Codes may be deleted or modified as a research progresses, according to emergent patterns in the data. For example, if gender in the above example is found to be a key differentiating variable in the teachers population, then the respective codes may be further qualified as (TR-TE-FE) and (TR-TE-MA).

The code name must be as close as possible to the concept it is describing, in order to facilitate the analyst while referring to the codebook in an effortless manner. The ascription of abbreviations to variables, sub-variables and units of analysis is particularly useful, not only for data recognition purposes, but also for data reduction and analysis, while exporting data to statistical analysis software programs, such as XLStat and SPSS (cf. Section 3.8 for such additional analyses). There is no maximum or minimum number of codes that may be included in a codebook or in a coding form. There are five prerequisites for coding variables in a code book (Riffe et al. 2005: 90), viz., that (a) definitions of the variables must reflect the purpose of the research (b) they must be mutually exclusive (c) they must be independent (d) exhaustive (e) derived from a single classification principle.

The following extract from a coding form is an indicative example of a coding scheme (numbers refer to the respective sections in the codebook, where codes are defined at length):

**Table 2.16.** Example of coding scheme (Miles and Huberman 1994: 59).

INNOVATION PROPERTIES	IP-OBJ	3.1
IP: OBJECTIVES	IP-OC	3.1.1
IP: ORGANIZATION	IP-ORG/DD, LS	3.1.1
IP: IMPLIED CHANGES—CLASSROOM	IP-CH/CL	3.1.4
IP: IMPLIED CHANGES—ORGANIZATION	IP-CH/ORG	3.1.5
IP: USER SALIENCE	IP-SALIENCE	3.1.2
IP: (INITIAL) USER ASSESSMENT	IP-SIZUP/PRE, DUR	3.1.3, 3.4, 3.5
IP: PROGRAM DEVELOPMENT (IV-C)	IP-DEV	3.1.1, 3.3.3, 3.3.4
EXTERNAL CONTEXT	EC (PRE) (DUR)	3.2, 3.3, 3.4
EC: DEMOGRAPHICS	EC-DEM	
In county, school personnel	ECCO-DEM	3.2.3, 3.3, 3.4
Out county, nonschool personnel	ECEXT-DEM	3.2.3, 3.3, 3.4
EC: ENDORSEMENT	EC-END	3.2.3, 3.3, 3.4
In county, school personnel	ECCO-END	3.2.3, 3.3, 3.4
Out county, nonschool personnel	ECEXT-END	3.2.3, 3.3, 3.4
EC: CLIMATE	EC-CLIM	3.2.3, 3.3, 3.4
In county, school personnel	ECCO-CLIM	3.2.3, 3.3, 3.4
Out county, nonschool personnel	ECEXT-CLIM	3.2.3, 3.3, 3.4

Complementary to individual codes, Miles and Huberman (1994: 70) suggest the employment of pattern codes for grouping larger chunks of data into salient patterns. It is also advisable to portray pattern codes along with the respective verbatim (or verbovisual data) in network form, for easier recognition of the syllogistic process that led to the creation of a visible pattern.

As an exemplification of the above coding guideline, Gagnard and Morris (1988) analysed 10 years of CLIO awarded commercials by drawing on 151 ad commercial variables which were divided into nine pattern codes, viz., information content of commercials, brand/product identification and congruence of commercial elements, visual and auditory devices, major message focus, commercial tone or atmosphere, commercial structures and approach, commercial format and setting, production quality and characteristics and commercial characters. The individual commercial variables that were included under each pattern code are cited in Tables 2.17-2.20.

**Table 2.17.** Information content of commercials (Gagnard and Morris 1988: 861).

Price
Value
Quality
Economy/Savings
Dependability/Reliability
Durability
Sensory information
Aesthetic claims
Component/Ingredient
Availability
Packaging
Guarantees/Warantees
Safety
Nutrition/Health
Independent research
Company sponsored research
Research from unidentified source
New uses
Company image
Results of using
Dedication/Loyalty
Superiority claims
Convenience in use
Special offer
New/Improved product
Use occasion
Image of user

**Table 2.18.** Brand/product identification and congruence of commercial elements (Gagnard and Morris 1988: 862).

Product identification
No product
Single prpduct
Multiple product
Double branded product
Identification of company

Visual brand sign-off
Auditory sign-off
Setting not related to product use
Setting unrelated but relevant
Setting directly related
No setting

**Table 2.19.** Visual and auditory devices (Gagnard and Morris 1988: 863).

Scenic beauty
Beauty of main characters
Ugliness of main characters
Graphic display
Surrealistic visuals
Substantive supers
Visual taglines
Visual memory device
Mnemonic devices
Unusual sound effects
Spoken tagline

**Table 2.20.** Major message focus (Gagnard and Morris 1988: 863).

Attributes or ingredients
Product benefits of performance
Psychological benefits
Product reminder
Sexual appeal
Comfort appeals
Safety appeals
Enjoyment appeals
Welfare appeals
Social approval
Self-esteem or self image
Achievement
Excitement, sensation, variety
Direct comparison
Indirect comparison

Indicative examples of a codebook and a code-form (Neuendorf 2002b) are cited herebelow:

## Codebook

70

### APPENDIX B (Part 1)

#### CODE BOOK

#### Character Analysis

To be filled out for any character receiving self-disclosure from one or more primary female characters in an incident of self-disclosure as defined in Appendix D:

Character Name: name

Character ID Number: number assigned the character

Race: the apparent racial characteristics of the character

- 1 - Caucasian
- 2 - African-American
- 3 - Asian
- 4 - Hispanic
- 5 - Native American
- 8 - Other
- 9 - Cannot tell

APPENDIX B  
(Part 2)

CODE BOOK

To be filled out per Incident of Self-Disclosure:  
(as defined in Appendix D)

1. Time of Actual Film: time in minutes that the film (on tape) has run, excluding commercials and other interruptions
2. Time in Plot of Film: estimated time in months that has passed in the plot of the film  
999 - Cannot determine
3. Target ID: the Character ID number of the person to whom the character is speaking
4. Age: the apparent age of the character
  - 1 - 15 years old or younger
  - 2 - 16-30 years old
  - 3 - 31-45 years old
  - 4 - 46-60 years old
  - 5 - 61 years old or older
  - 6 - Cannot tell
5. Occupation: the apparent occupation of the character
  - 01 - None identified
  - 02 - Athlete
  - 03 - Attorney
  - 04 - Businessperson
  - 05 - Educator
  - 06 - Entertainment Industry
  - 07 - Factory Worker
  - 08 - Farmer
  - 09 - Homemaker
  - 10 - Law Enforcement
  - 11 - Physician/Medical
  - 12 - Restaurant Business (owner, waiter/waitress, bartender)
  - 13 - Sales
  - 14 - Secretarial/Clerical
  - 15 - Student
  - 16 - Writer
  - 88 - Other
  - 99 - Cannot tell

6. SES: the apparent socio-economic status of the character
- 1 - Upper/upper middle class: well-to-do, high-level job or no job, not dependent on monthly income to live
  - 2 - Middle class: works for a living, has all necessities and some luxuries, but is
  - 3 - Working class/lower class: does not have all necessities, does not possess luxuries, may be unemployed, and/or on public assistance
  - 9 - Cannot tell
7. Stage of Relationship: the apparent or discussed stage of relationship between character and target
- 01 - Initiating: determining whether to pursue and open the lines of communication  
(e.g., "Hi, how are you?" "Nice to meet you.")
  - 02 - Experimenting: trying to discover the unknown; exchange of demographic  
(e.g., "So you like to dance? Me too." / "Really, what kind of dancing do you like?")
  - 03 - Intensifying: close friendship; greater intimacy  
(e.g., "I love you." "I care for you." "You are important to me.")
  - 04 - Integrating: fusion of personalities; similar characteristic like attitudes, opinions, rhythms, property; frequent references to 'we'  
(e.g., "What happens to you happens to me." "Yeah, I feel like we're one")
  - 05 - Bonding: announcement of commitment; institutionalization of the relationship  
(least likely to find in a "chick flick")  
(e.g., "I want to be with you forever." "Let's get married.")
  - 06 - Differentiating: becoming distinct or different in character  
(e.g., "We don't seem to have anything in common anymore." "We've grown apart.")
  - 07 - Circumscribing: information quantitatively and qualitatively decreases  
(e.g., "How was work today?" - "What's for dinner?")
  - 08 - Stagnating: relationship becomes motionless, inactive, and communication is closed off  
(e.g., "We don't have anything to talk about." "Yeah, I know, what you have to say and you know what I have to say.")
  - 09 - Avoiding: communication is developed to avoid the possibility of face-to-face interaction  
(e.g., "I'm really busy. I don't know when I'll have time to come over for")
  - 10 - Terminating: binds wear thin and pull apart; dialogue is characterized by  
(e.g., "I just don't want to spend time with you anymore." "Fine, I really don't want to be with you either.")
  - 99 - Cannot tell
8. Type of Friendship: the apparent stage of the relationship between initiator and target
- 1 - Reciprocity: the ideal type; characterized by loyalty, self-sacrifice, mutual
  - 2 - Receptivity: imbalance in giving and receiving; imbalance is positive because

- 3 - Association: transitory friendly relationship rather than a true friendship,  
cordial but not intense
- 9 - Cannot tell

9. Proximity: the apparent distance between character and target

- 01 - Within six inches  
02 - six inches to one foot  
03 - one foot to three feet  
04 - three feet to six feet  
05 - More than six feet  
06 - Not in the same room  
07 - Not in the same city  
08 - Not in the same state  
09 - Not in the same country  
88 - Other  
99 - Cannot tell

10. Physical Contact: apparent physical contact made between character and target  
double code: who then when

- |                         |                       |
|-------------------------|-----------------------|
| 0 - No physical contact | 0 - None              |
| 1 - Initiator           | 1 - Before disclosure |
| 2 - Co-participant      | 2 - After disclosure  |
| 3 - Recipient           | 3 - During disclosure |

- A - Kiss  
B - Embrace  
C - Hand  
D - Arm  
E - Face  
F - Shoulder  
G - Other

11. Emotion: record the emotions that most closely describe the context of the statement

- 0 - No  
1 - Yes
- A - Pain: emotional distress or suffering  
B - Happiness: satisfaction or tranquility  
C - Fear: emotional anxiety or apprehension  
D - Surprise: shock or bewilderment  
E - Anger: emotional rage or hostility  
F - Spiritual: holy or religious  
G - Guarded: using caution or shielding emotions  
H - Confidence: reliance, trust, belief in  
I - Amusement: entertainment  
J - Remorse: emotional sorrow or grief  
K - Disappointment: displeasure or frustration

L - Love: affection or adornment

M - Sorrow: misery or sadness

N - Other

12. Valence: record the valence of the disclosure for each incident of disclosure

0 - Neither

1 - Positive

2 - Negative

3 - Both

13. Subject Matter: record whether the disclosure regarding each of the following

1 - Yes

0 - No

A - Feelings of Love: reference of love for another person

B - Sexual Experiences: reference to sexual acts, sexual fantasies, sexuality, etc.

C - Self (intellectually): self-concept regarding intelligence

D - Self (physically): self-concept of appearance

E - Self (personality): self-concept of character, disposition, temper, etc.

F - Past Experience: reference to event or thoughts in the past

G - Present Experience: reference to event or thoughts taking place

H - Future Goals: reference to event or thoughts that will take place in the future

I - Effect of others opinion of self: reference to what other people think or feel about character

J - Attitudes: feelings, points of view, positions, etc

K - Family: reference to family members

L - Marriage: reference to spouse or marriage

M - Childhood: reference to events or feelings that took place in childhood

N - Religion: reference to religious views, beliefs, etc.

O - Occupation: reference to job, career, etc.

P - Fears: reference to anxiety, alarm, or dismay

14. Intimacy Level: the apparent level of disclosure the character shares with the target

1 - Level One: basic feelings and emotions of a personally relevant nature regarding character's private and personal life, inner experience

(e.g. self-image, relationships, sexual conflicts, family problems, strong

2 - Level Two: feelings and emotions of lesser importance or less personal, more

3 - Level Three: reveals important facts and/or details of an external nature, reveals little or no significance about private life

(e.g. people, events, things happening to character, things the character does)

4 - Level Four: reveals facts and/or details of lesser importance and of an external (e.g. minor facts, incidents, wants, beliefs)

5 - Level Five: neutral, meaningless, evasive subject matter, the target receives no (e.g. stereotype answers, clichés, catch phrases)

9 - Cannot tell

15. Reciprocity: record if any, an act of self-disclosure by the target to the character
- 1 - No reciprocity of disclosure
  - 2 - Lower level of disclosure
  - 3 - Same level of disclosure
  - 4 - Higher level of disclosure
  - 8 - Other
  - 9 - Cannot tell
16. Verbal Reaction: record if any, all of the following reactions that occurred on behalf of the target
- 0 - No
  - 1 - Yes
  - A - Support: help, assistance, or guidance
  - B - Empathy: response or sentiment
  - C - Disappointment: displeasure or resentment
  - D - Sympathy: compassion or understanding
  - E - Comfort: consolation or calming
  - F - Solution: answers or explanations
  - G - Surprise: amusement or shock
  - H - Amusement/Humor: merriment or entertainment
  - I - Anger: rage, fury, or irritation
17. Time: indicate the time reference in which the subject matter of the disclosure belongs
- 1 - Past (e.g. Ten years ago I went to Disney World)
  - 2 - Present (e.g. I am a woman)
  - 3 - Future (e.g. In twenty years I want to be famous)
  - 9 - Cannot tell
18. Influencing Variables: any apparent outside stimuli that are shown to affect the level or amount of self-disclosure revealed
- 0 - No
  - 1 - Yes
  - A - Alcohol (intoxication)
  - B - Drugs
  - C - Tragedy/Trauma
  - D - Pressure/Stress
  - E - Coercion
  - F - Other
19. Length of Relationship: indicate the length of time the primary character disclosing has known
- 01 - Just met
  - 02 - Identified as less than 1 year

- 03 - Identified as 1-2 years
- 04 - Identified as 2-5 years
- 05 - Identified as 6-10 years
- 06 - Identified as 11-15 years
- 07 - Identified as 16-20 years
- 08 - Identified as 21-25 years
- 09 - Identified as more than 25 years
- 10 - Unidentified (established relationship - presumed long time - more than five years)
- 11 - Unidentified (unestablished relationship - presumed short time - less than five years)
- 99 - Cannot tell

APPENDIX C  
(Part 1)  
CODING SHEET

**Film:**

**Character Analysis**

Character Name:

Character ID Number:

Race:

APPENDIX C  
(Part 2)

CODING SHEET

Film:

Character ID:

Description									
Incident No.									
1. Tape Time									
2. Real Time									
3. Target									
4. Age									
5. Occupation									
6. SES									
7. Stage									
8. Type									
9. Proximity									
10. Physical									
A. Kiss									
B. Embrace									
C. Hand									

**CODING SHEET**  
(Page 2)

**Film:**

**Character ID:**

Description								
Incident No.								
10. Physical								
D. Arm								
E. Face								
F. Shoulder								
G. Other								
11. Emotion								
A. Pain								
B. Happiness								
C. Fear								
D. Surprise								
E. Anger								
F. Spiritual								
G. Guarded								
H. Confidence								

**CODING SHEET**  
(Page 3)

**Film:****Character ID:**

Description								
Incident No.								
11. Emotion								
I. Amusement								
J. Remorse								
K. Disappoint								
L. Love								
M. Sorrow								
N. Other								
12. Valence								
13. Subject								
A. Love								
B. Sexual Experience								
C. Self - Intellect								
D. Self - Physical								
E. Self - Personality								

CODING SHEET  
(Page 4)

**Film:**

**Character ID:**

Description								
Incident No.								
F. Past Experiences								
G. Present Experiences								
H. Future Goals								
I. Opinion of Others								
J. Attitudes								
K. Family								
L. Marriage								
M. Childhood								
N. Religion								
O. Occupation								
P. Fears								
14. Intimacy Level								

**CODING SHEET**  
(Page 5)

**Film:**

**Character ID:**

Description								
Incident No.								
15. Reciprocity								
16. Reaction								
A. Support								
B. Empathy								
C. Disappoint								
D. Sympathy								
E. Comfort								
F. Solution								
G. Surprise								
H. Amusement								
I. Anger								
17. Time Reference								
18. Influences								
A. Alcohol								

**CODING SHEET**  
(Page 6)

**Film:**

**Character ID:**

<b>Description</b>								
Incident No.								
<b>18. Influences</b>								
<b>B. Drugs</b>								
<b>C. Tragedy/ Trauma</b>								
<b>D. Pressure/ Stress</b>								
<b>E. Coercion</b>								
<b>F. Other</b>								
<b>19. Length of Relationship</b>								

Let us now proceed with an exposition of indicative content analytic projects that have been conducted in various consumer research areas, with a focus on advertising related studies.

McQuarrie and Phillips (2004) conducted content analysis in a sample of 816 multi-category print ads with view to determining how the employment of rhetorical figures (schemes and tropes) varied across different time periods. They initially conducted a content assessment that featured visual scanning of the ads, in order to obtain a first feel of variations in the incidence of tropes and schemes. Three research hypotheses emerged from the initial content assessment phase, viz., (RP1): Rhetorical figures appear in all time periods in verbal, as well as visual form; (RP2): Layering has increased over time; (RP3): Anchoring has decreased over time, which they sought to validate through quantitative content analysis. "The coders analyzed the headline and picture of each of the ads for the presence of rhetorical figures. If a figure was determined to be present, it was categorized as a scheme or trope. Schemes or tropes were then differentiated as to the underlying rhetorical operation on the basis of McQuarrie and Mick's (1996) typology: repetition or reversal for schemes and substitution or destabilization for tropes" (McQuarrie and Phillips 2004: 7). They examined the headline, the visuals and the body-copy of the ads in order to gauge the incidence of rhetorical figures. The analysis phase featured the calculation of percentages of the incidence of tropes and schemes, the location of the incidence of figures (based on the tripartite classification into headline, visuals and body-copy) and the comparison of the incidence of figures via chi-square tests, conducted on nominal variables, between two time periods (1954-1974 and 1975-1999). The main findings of the study suggested (i) an increased incidence over time of more complex destabilization tropes (e.g., metaphor, pun, irony) rather than simpler substitution tropes (e.g., metonymy, rhetorical question, hyperbole), in both headline and picture (ii) just as ads have incorporated more and more of the most demanding kind of trope over time, so have they tended to layer more tropes into the body copy (iii) anchoring in the body copy of ads with a destabilization trope in the headline or picture declines over time, from 41.5% in the earlier period to 22.6% in the later period. Based on the findings, the authors concluded that content analysis extends our understanding of rhetorical strategies by reinforcing the necessity of distinguishing among different types of rhetorical figures and that hierarchical taxonomies of rhetorical figures that make distinctions at multiple levels are empirically useful.

Bailey (2006) conducted a content analytic study in order to gauge the different modes whereby African-American males are portrayed in mainstream magazines. The study's analysis focused on the frequency of depictions and the

roles (occupational or otherwise) in which models are depicted in an ad, against the background of social learning and cultivation theories. In terms of sampling, 810 ads from three magazines that target predominantly a hip-hop audience were used. In terms of variables, images of African-American men were coded alongside product category and whether the roles they were depicted to perform were major or minor. A total of eight product categories were identified for analysis. Based on previous content analyses, three categories of status were coded: major, minor, and mixed. In terms of data analysis the author employed frequency calculations and chi-square tests. The study focused on questions such as (1) the frequency with which African-American males are depicted in ads in hip-hop-oriented magazines; (2) the kinds of products and product categories with which African-American men are associated in these ads; and (3) the images of African-American men transmitted via print advertising in terms of their status, occupational roles, and the settings and interactions in which they are depicted.

Macias and Lewis (2004) carried out a content analytic study in order to examine the content and form of direct-to-consumer (DTC) drug manufacturers' web sites and explore their public policy implications. Two main research questions were formulated based on the literature review, viz., (RQ1): What is the message format in terms of graphics, types of pictures and so forth? (RQ2): Are the message formats utilizing the interactive and multimedia capabilities of the Web? The coding sheet/form included specific topics, such as brand name, URL, manufacturer, medical condition, inducements, advertising appeal/selling points, medical information, and message characteristics, such as the inclusion of people/animals pictured (doctor, pharmacist, man, woman, child, animal, and other); format of the message (copy, pictures, graphics, color, animated graphics, video, audio and language option); interactive features (registration, hyperlinks, search features); additional information included in the site (copies of ads, statement of privacy, FAQs, site map). Data analysis revolved around frequency tables where the incidence of the above variables was recorded among the web-sites that made up the sample population (drawn from census data).

La Ferle and Edwards (2006) employed content analysis in their investigation of product placement techniques in prime-time television programs, with view to assessing differences in placement techniques among different types of programming, the techniques used to place goods, services, and other types of brands, the prevalence of placements versus plugs and the growth of placements over time. A total of 2,327 brand appearances were coded in 102 different programs, across the 7 days of prime-time television programming. In terms of data analysis,

frequency distribution tables were used for each of the five investigation areas, while also conducting ANOVA (analyses of variance) tests for gauging differences between program types in the average time that placements were shown and discussed on screen.

Shabbir and Thwaites (2007) employed content analysis in the context of exploring the use of humor as a masking device for deceptive advertising claims. They used three operational categories of deceptive advertising, viz., vague/ambiguous, omissive and outright lying. Humour types were grouped under three pattern codes, viz., arousal/safety, incongruity and disparagement. The sample comprised television advertisements from two major U.K. television networks over six days spread through four consecutive weeks. In terms of data analysis, they employed frequency tables and chi-square tests to test differences among coded variables, such as the hypothesis that omission-based ads contain more disparagement-based humor than incongruity-based humor. Let it be noted that the incidence of humour in advertising is customarily regarded as one of the most difficult coding areas, as perceptions of humour tend to vary considerably not only among recipients of advertising texts, but also among coders. This area constitutes a remarkable exemplification of how, despite a meticulous coding scheme, perceptions about the incidence and/or gradation of a coded phenomenon may vary.

Spears (2003) conducted content analysis of 382 print advertisements to test the differences in the employment of metaphoric versus literal time expressions in conveying product benefits (functional or psychosocial) and in the use of time metaphors (dead versus alive metaphors and relational versus nominative metaphors) in conveying functional versus psychosocial benefits. Frequency tables and chi-square tests were employed in order to test hypotheses, such as that proportionately more psychosocial than functional benefits are associated with relational time metaphors, whereas proportionately more functional than psychosocial benefits are associated with nominative time metaphors.

#### **2.4.6 Statistical analysis techniques in content analysis**

Each data analysis method depends on what type of data are chosen for the analysis. In quantitative research, there are four main types of variables, nominal, ordinal, interval and ratio. Let us outline each one of these types of variables. The classification of nominal variables is purely dependent on the criteria adopted in a study (e.g., sex, status). An ordinal scale consists of a set of categories that are rank ordered on some continuum (e.g., child, adolescent, grown-up). An interval scale

consists of categories or levels, arranged in a numerical fashion, while assuming an arbitrary zero point. Measurement with interval scales adopts a non-analogical bracketing rationale (e.g., Fahrenheit scale). Ratio scales, as against interval scales, consist of categories or levels represented by numbers that are numeric, including a true or meaningful zero point (i.e. chronological age). According to Riffe et al. (2005: 170), the most often used statistical analysis techniques in content analysis, by type of variable, are displayed in Table 2.17.

**Table 2.17.** Most often used statistical analysis techniques in content analysis (Riffe et al. 2005: 170).

<i>Level of Measure</i>	<i>Summary Measure</i>	<i>Significance Test (If Needed)</i>
Nominal	Frequency	—
	Proportion	Sample Error
	Difference of proportion	z test
Ordinal	Frequency	—
	Proportion	Sample Error
	Difference of proportion	z test
Interval	Frequency	—
	Mean and standard deviation	Sample Error
	Difference in means	z test, t test
	ANOVA	F test
Ratio	Frequency	—
	Mean and standard deviation	Sample Error
	Difference in mean	z test, t test
	ANOVA	F test

*Note.* ANOVA=analysis of variance.

A more expanded outlook to the most popular statistical techniques employed in content analysis has been offered by Neuendorf (2002: 170-171) as displayed in Table 2.18.

**Table 2.18.** Most popular statistical techniques employed in content analysis (Neuendorf 2002: 170-171).

	U/B/M*	IV <sup>s</sup>	DV <sup>s</sup>	I/N <sup>t</sup>	Model
Mode	U	1: N		N	X
Median	U	1: O		N	X
Mean	U	1: I/R		N	X
Range & interquartile range	U	1: O		N	X
Standard deviation & variance (sd <sup>2</sup> )	U	1: I/R		N	X
Standard error (SE) & confidence interval (CI)	U	1: I/R		I	X
Chi-square	B	1: N	1: N	N	X → Y

Single factor analysis of variance ("ANOVA")					
t-test	B	1: N <sub>(2 group)</sub>	1: I/R	I	X → Y
F-test	B	1: N <sub>(2+ group)</sub>	1: I/R	I	X → Y
Spearman rank-order coefficient (rho)	B	1: O	1: O	N	X → Y
Pearson correlation	B	1: I/R	1: I/R	I	X → Y
Bivariate regression	B	1: I/R	1: I/R	I	X → Y
Multiple-factor ANOVA	M	2+: N	1: I/R	I	X <sub>1</sub> X <sub>2</sub> X <sub>3</sub> X <sub>4</sub> → Y
Multivariate ANOVA (MANOVA)	M	2+: N	2+: I/R	I	X <sub>1</sub> X <sub>2</sub> X <sub>3</sub> X <sub>4</sub> → $\begin{matrix} Y_1 \\ Y_2 \\ Y_3 \end{matrix}$
Discriminant Analysis	M	2+: I/R	1: N	I	$\begin{matrix} X_1 \\ X_2 \\ X_3 \\ X_4 \end{matrix}$ → Y
Factor Analysis	M	2+: I/R	None (factors emerge)	N/I	$\begin{matrix} X_1 \\ X_2 \\ X_3 \\ X_4 \end{matrix}$ → F <sub>1</sub> F <sub>2</sub>

Multiple Regression	M	2+: I/R	1: I/R	I	
Logistic Regression	M	2+: I/R	1: N(2-cat.)	I	
Canonical Correlation	M	2+: I/R	2+: I/R	I	
Cluster Analysis	M	2+: I/R	None (clusters emerge)	I	
Multidimensional Scaling	M	2+: I/R	None (dims. are extracted)	I	
Structural Equation Modeling	M	2+: I/R	1+: I/R	N/I	

- Univariate, Bivariate or Multivariate
- Independent Variable(s), number and assumed level of measurement (N = nominal, O = ordinal, I/R = interval/ratio)
- Dependent variable(s), number and assumed level of measurement
- Inferential or nonparametric statistic

The most often used techniques for discerning relationship patterns among data (Riffe et al. 2005: 206) are portrayed in Table 2.19.

**Table 2.19.** Most often used techniques for discerning relationship patterns among data (Riffe et al. 2005: 206).

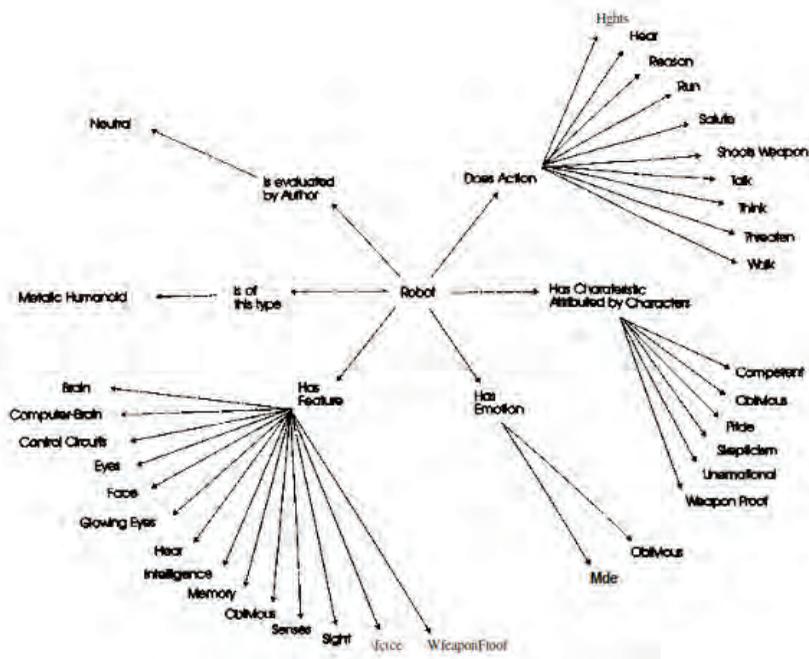
<i>Level of Measure</i>	<i>Summary Measure</i>	<i>Significance Test (If Needed)</i>
Nominal	Cramer's <i>V</i>	Chi square
	Phi	
Ordinal	Spearman's rho	<i>z</i> test
Interval	Pearson's <i>r</i>	<i>F</i> test
	Regression	<i>F</i> test
Ratio	Pearson's <i>r</i>	<i>F</i> test
	Regression	<i>F</i> test

The use of each technique depends on the content analytic orientation of a study, how variables have been defined, what research questions the study seeks to answer, as well as what is the desired output.

In this book, statistical analysis techniques consist primarily in yielding frequency distributions of the incidence of modes of connectivity (i.e., rhetorical figures/operations), the incidence of nuclear semes and classemes, but also the incidence of distinctive modes of configuration by seme, as well as in the production of brand equity scores and indices (associative strength, uniqueness, linguistic value), as put forward in Section 2.3.8.5. In addition, multivariate and data reduction techniques (factor analysis, correspondence analysis, multidimensional scaling) will be employed with view to examining patterns of co-occurrence among brands, semes and modes of rhetorical configuration.

In terms of the graphic portrayal of data analysis output, cognitive maps (semantic networks) is a standard method, and particularly pertinent to brand equity research that is concerned with the formation of brand associations, as already shown in Section 1.1.2.2. "Semantic network analysis is the content analysts' version of expert systems that artificial intelligence researchers aim to build in various empirical domains" (Krippendoff 2004: 65). Palmquist et al. (1997) analysed literary and non-literary texts by drawing on cognitive maps. "Cognitive maps are networks of statements, where each statement consists of a pair of related concepts" (Palmquist et al. 1997: 193). In particular, they employed a code-as-you-go empirical approach, in which case codes were determined while and after reading the texts, rather than in an a priori fashion. The cognitive maps were produced with the aid of the MECA software. The preparatory stage of the mapping production involved the production of matrices, where concepts or statements were featured in rows and the names of each map was represented in columns. "The cells in the data matrices indicated

whether or not each concept or statement was found in the map” (Palmquist et al.1997: 175). An example of the produced maps is cited in Figure 2.15.

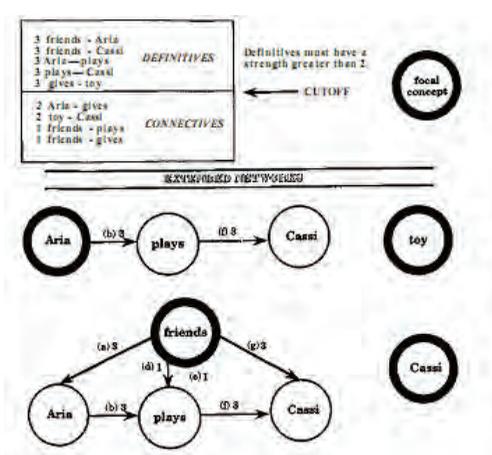


**Figure 2.15.** Example of content analytically produced cognitive map (Palmquist et al.1997: 175).

The authors compared the incidence of positive emotions experienced by robots in the texts that constituted the analytical corpus in different time periods by employing variance analysis and by producing mean percentages. In order to demonstrate the relationship between distinct time-periods and the incidence of positive emotions experienced by robots they used correlation analyses between % of positive emotion statements and year of publication.

Network analysis and cognitive mapping of multimodal texts, in line with the conceptual framework that was presented in Section 1.7 and exemplified in a preliminary fashion in Section 2.3.9, is a popular method among content analysts. Carley (1997) proposed a content analytic methodological framework that drew on network theory, comprising six basic components, viz., a vocabulary, a focal concept, direct links among concepts, indirect links among concepts, a local conceptual network and an extended conceptual network. Vocabulary includes the set of

concepts in the conceptual network. The focal concept is the concept whose network position is being measured. To characterize the conceptual network completely, each concept in the vocabulary is in turn treated as the focal concept. Two concepts that occur in a single statement are said to be directly linked to each other. In graphic representation, a concept is directly linked to those concepts by an arrow. An indirect link exists when two concepts do not occur in the same statement, but are linked by a directed chain of statements. In graphic representation, two concepts are indirectly linked when a path (following the arrows) exists between the two concepts with at least one intervening concept. For a focal concept, its local network is the set of concepts to which it is directly linked. The extended network for a focal concept can be generated for each concept in the larger network by following the conceptual chain through the indirect linkages that constitute a concept's extended network. For cognitive networks, a concept's extended network defines the generative meaning of the concept. In generating the extended network, relationship strength calculations are used. The determination of relationship strength presupposes the delineation of a cut-off point. Those statements whose relationships have a strength greater than the cut-off point are treated as definitives, defining what other concepts must be present. Those statements whose strength is less than the cut-off point are treated as connectives, while being definitive of co-present concepts as they point to conditional relationships. An example of an extended network that portrays definitive and connective concepts is cited in Figure 2.16.



**Figure 2.16.** Example of extended network that portrays definitive and connective concepts (Carley 1997: 84).

In this book associative network maps will be used for portraying the relationships among the key components that make up a brand equity trajectory, as per Sections 2.3.9 and 3.7, by employing the content analytic software Atlas.ti.

#### **2.4.7 Content analysis with Atlas.ti**

“An operative coding scheme is not a catalogue of disjointed descriptors or a set of logically related units and subunits, but rather a conceptual web, including larger meanings and their constitutive characteristics. Some software is especially helpful in displaying the structure of coding schemes, either in hierarchical form (NUDIST) or in a network (Atlas.ti)” (Miles and Huberman 1994: 63). “Although it is not hard to do this by hand, mapping by computer has some powerful advantages. ATLAS.ti does this well” (Miles and Huberman 1994: 70). In this Section, the key steps involved in conducting content analysis of verbo-visual ad filmic texts with the software Atlas.ti will be outlined (also see Rossolatos 2013m,n,u). The main components of a content analytic workbench with Atlas.ti consist of primary documents, codes, quotations and memos. A primary document (PD) is any form of document either created with the program or uploaded on it, such as text documents, but also audiovisual documents (such as ad films). The coded elements that make up a primary document are stored under a Hermeneutic Unit (HU). The creation of a primary document takes place by importing a film to the program and transcribing the copy (cf. Appendix B), while ensuring that there is a correspondence between the demarcated segments in the ad films’ transcripts and the respective markers in the individual films that have been uploaded on Atlas.ti. In this manner, a segmentation of the surface discourse of the ad filmic text is accomplished. As soon as all ad films that make up the analytical corpus have been loaded as PDs under a single HU, each ad film is then played back, at least five times, in order to get a primary feel for the plot, as well as for the film’s profilmic units that will be posited as the basis for the ensuing analysis (see Rossolatos 2013u). This preparatory viewing is part of the requisite ‘content assessment’ process that must precede the proper content analytic study. “A key advantage of content assessment is that it allows an integrated perspective, based on all of the elements of an ad to emerge as a result of an extended period of immersion” (Phillips and McQuarrie 2002: 3). As regards cross-referencing between different primary documents (ad films) in the same Atlas.ti hermeneutic unit it should be noted that version 7 has the added benefit over previous ones of multiple simultaneous views of different primary documents, thus allowing the researcher to

refer to how other films have been segmented, while segmenting a new one. This functionality is particularly useful when segmenting ad films, insofar as it allows for closer and constant scrutiny over the uniformity of the posited segmentation criteria. It should also be noted that this is an iterative procedure and that it is characterized by a learning curve, meaning that the more films have been segmented, the more effective and streamlined the process becomes.

The transcription of an ad film should feature the following: (1) Transcription, at an initial stage, of all verbal elements involved (that is actors' or narrators' dialogues, monologues, voice-overs) (2) Description of the visual components involved in each sequence, in terms of the sequence's pro-filmic elements, while ensuring matching of action, in descriptive terms, that takes place in the visual mode, under each verbally delimited unit of analysis. The audiovisual data of ad films may be transcribed directly onto an Atlas.ti blank template and then associated with the concerned ad film (see Friese 2012: 56-60).

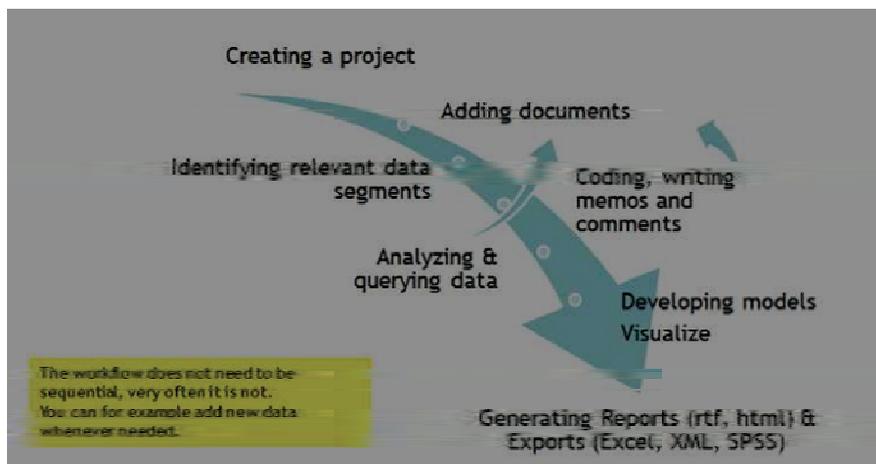
The second step consists in assigning quotations either to entire textual segments or to individual components of the transcribed text for each primary document. Quotations essentially consist of the textual segments of the transcribed text and should be named accordingly for identification, coding and analysis purposes (i.e. TXT1SG1= text 1, segment 1 etc.). "A quotation can be associated with more than one code or code families" (Pan et al. 2008: 341).

The third step consists in assigning codes to the selected data segments (filmic syntagms/sequences), based on the code-list as put forward in the code-book. "Code names are (or should be) succinct, dense descriptors for concepts emerging during the stage of closely studying the data. They often reduce complex findings to crisp placeholders and/or theoretically relevant concepts" (Atlas.ti manual: 254). The program allows for the assignment of more than one codes to each textual segment, which may be portrayed separately in the graphical output, but also in the ensuing analyses that will be conducted for data reduction purposes. It is advisable to create a list of codes in Atlas.ti (Atlas.ti manual: 205) at the outset of a project, based on the code-list that has been recorded in the code-book, in order to facilitate the coding procedure of the textual segments. By virtue of the program's ability to store code-lists and all memos/notes pertaining to the coding procedure, it does away with the need to create code forms, along with the code-book, which is the case with traditional coding of individual cases (see Section 2.4.5). Hence, in this project, only the codebook, containing code definitions, abbreviations, and coding procedures will be used, while the assignment of codes takes place through the hermeneutic unit(s)

where all coding data are stored. The coding output by filmic segment is generated automatically by the program, as shown in Appendices B and C .

The fourth step consists in allocating memos to each segment (quotation). The function of memos in the environment of Atlas.ti is pretty much the same as physical memos, that is writing comments that pertain to every analytical step, either regarding which elements of a segment have been coded and the rationale behind the coding or any other procedural detail that is of interest during the coding procedure. The recording of assumptions during the coding procedure enhances the internal validity or trustworthiness of a study (see Section 2.5.1). Memos may also be portrayed along with quotations and codes in the graphical outputs or they may be excluded. The memo function may be used intersubstitutably with the comment function. Alternatively, memos, comments and codes may all be used for coding textual segments at different hierarchical levels. For example, if a level 1 code refers to a rhetorical operation and a level 2 code to an individual figure, then the former may be assigned to codes and the latter to memos. Instead of memos, assumptions may be recorded in an Excel file by segment, for ease of direct comparisons among the coded segments as the analysis progresses. This is the route that has been followed, while the coding rationale for each segment is displayed in Section 3.7.

Over and above these basic tasks that may be performed while segmenting a text with Atlas.ti, the program allows for the generation of groups of any of the above features, in line with Miles and Huberman's suggested guideline concerning the generation of pattern codes from individual codes or the creation of families, based on primary documents, quotations and codes, thus analyzing data on an aggregate level. Such groupings were made in the analysis of the filmic segment data in this book in the context of assigning families to brands and rhetorical figures (in terms of rhetorical operations as hyper-variables).The basic workflow for creating a project based on Atlas.ti is portrayed in Figure 2.17.



**Figure 2.17.** Atlas.ti project workflow (Atlas.ti manual: 39).

In terms of research output portrayal and reporting, as already stressed in Section 2.4.6, an integral part in the pursued step-wise methodological process for ad textual encoding in the context of projecting brand associations in a brand equity trajectory consists of the portrayal of the interactions among morphologically distinct and isotopically interrelated expressive and content elements in semiotic brand equity maps.

The generation of maps, in a connectionist vein, is an embedded functionality of Atlas.ti. Network views (as per Sections 2.3.9 and 3.7) allow for the graphical representation of a projected brand equity structure, featuring relationships between codes and quotations. Nodes and inter-node links may be manually manipulated, while the resulting maps may be saved under discrete headings which are stored in the context of each hermeneutic unit. In addition, multiple network views may be produced, based on different units of analysis, for example, a network view for an individual segment, for all segments in a primary document or for all primary documents in a hermeneutic unit. In this manner, different portrayals on inter and intra-brand levels were produced (Section 3.7). Additionally, the modes of connectivity among nodes may be defined by the user. The program is equipped with three default categories of connectivity modes, viz., (1) code to code operations for query generation (Boolean, proximity, semantic) (2) quotation to quotation linkages for reconstructing the causal nexus of a narrative (Continues, Contradicts, Criticizes, Discusses, Expands, Explains, Justifies, Supports) (3) types of operations linking codes to codes and memos to memos in networks (associated with, part of, cause of,

contradiction, identity, no name, property). The program allows for a redefinition of the modes of connectivity among the elements of a network in order to match the analytical needs of a research project<sup>160</sup>. In this fashion, the modes of connectivity among elements from both expression and content planes in networks that are employed in this project, in line with the Codebook, consist of rhetorical figures (cf. Table 2.8 and Appendix C).

Complementary to network views, the program is equipped with the capability of producing frequency tables with codes as columns and primary documents (or individual segments) as rows (Atlas.ti manual: 311-312). This is a necessary preparatory step for conducting the calculations that were laid out in Section 2.3.8.5 and for a full-fledged semiotic analysis.<sup>161</sup>

Given that two of the basic analyses that are used in this project, in line with the reviewed content analytic projects, consist in frequency tables that record the incidence of the employed codes on different levels of analysis, as well as comparisons among the units of analysis, the program is equipped with analytical capabilities that allow the quick and easy production of frequency tables and basic descriptive statistics, while giving the opportunity to conduct further analyses on the coded data by exporting data sheets to programs, such as XLStat and SPSS. Each frequency table may be copied and pasted onto Excel (or produced directly in Excel format in Atlas.ti 7 through the command 'Run'), and then the output frequencies may be transformed into percentages, while also exploring further breakdowns among variables by using pivot tables (Rossolatos 2013n).

**Table 2.20.** Frequency table example (Atlas.ti manual: 312; see Section 3.8 for output pertaining to this project).

	fear	worries	belief in		no change	indifference	TOTALS:
			technology	change of focus			
P1: female/location A	1	2	1	2	1	0	7
P2: female/location A	0	1	1	1	1	0	4
P3: female/location A	2	0	0	0	0	0	2
P4: female/location A	0	0	1	0	0	1	2
P5: female/location A	0	3	0	3	0	0	6
<b>TOTALS:</b>	<b>3</b>	<b>6</b>	<b>3</b>	<b>6</b>	<b>2</b>	<b>1</b>	<b>21</b>

<sup>160</sup> "Should the already built-in relations that are used to connect objects in Network Views prove not sufficient, you can edit them or create new ones using the Relation Editor" (Atlas.ti manual: 33)

<sup>161</sup> Digital analysis, of course, must always work in tandem with more traditional ways of working, and will draw upon those for its materials and methods: one cannot hope for a digital software that will automatically produce insights such as those of Saussure, Barthes" (O'Halloran et al. 2009: 11).

Moreover, since a key analytical requirement is the determination not only of the frequency of occurrence of individual codes (as per the codebook), but also of the co-occurrence<sup>162</sup> of codes (cf. Greimas 1979: 270 on the co-occurrence of elements of the planes of expression and content), the program is equipped with the analytical capability of producing co-occurrence matrices (Atlas.ti manual: 300), which are similar to correlation matrices (cf. Rossolatos 2013n). The program produces a 1-0-1 matrix and calculates a co-occurrence co-efficient (c-coefficient) for each pair of codes employed in a hermeneutic unit. The c-coefficient is not the same as Pearson's correlation co-efficient, albeit it shares the same rationale, viz., the closer the value of a c-coefficient to 1, the more two codes tend to co-occur in a text. Co-occurrence patterns are displayed in this book with the employment of multivariate statistical techniques (cf. Section 3.8).

## **2.5 Validity and reliability in a qualitative research design**

It should be noted at the outset of this Section that the majority of semiotic analyses and interpretations that were reviewed in the process of writing this book (both in terms of PhD theses, e.g., Gorelik 2008 and published articles, e.g., Maiorani 2011) did not address issues of validity and reliability, even in cases where quantitative corpus analytical studies were involved alongside interpretative endeavors. However, inherently experimental research methods in the brand equity research stream, such as ZMET (see Section 1.1.2.2) which is allegedly fraught with internal validity issues (see Roedder-John et al. 2006: 551), not to mention each ZMET project's sample size (which does not exceed 20 individual respondents), while being characterized by "limited accessibility to practitioners because the procedures for producing brand maps are not standardized and involve expert judgment" (Roedder et al. 2006: 551), is recognized as a valid method by the consumer research community (for example, ZMET was listed among the standard methodologies in consumer research in the 2013 Association for Consumer Research [ACR] conference's papers submission website).

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<sup>162</sup> "The importance of linguistic co-occurrence was recognized early on by linguists. For example, Brown and Fraser (1979: 38–39) observe that it can be "misleading to concentrate on specific, isolated [linguistic] markers without taking into account systematic variations which involve the co-occurrence of sets of markers." Ervin-Tripp (1972) and Hymes (1974) identify "speech styles" as varieties that are defined by a shared set of co-occurring linguistic features. Halliday (1988: 162) defines a register as "a cluster of associated features having a greater-than-random tendency to co-occur" (Biber and Conrad 2009: 223).

In the context of ZMET, just like in a standard semiotic interpretative undertaking, 'expert reading' of research output is the ultimate 'court of appeal': "Interviewers with specialized training determine the composition of the consensus maps through time-consuming reviews of interview materials" (Roedder-John et al. 2006: 551). Given that this book has been consistently trying to bridge conceptual and methodological aspects from both semiotics and marketing disciplines, it is held that by addressing issues of validity and reliability, some crucial methodological aspects of semiotic analyses may be highlighted even at the level of potential research limitations, with view to adding methodological rigour.

### **2.5.1 Validity issues**

Neuendorf (2002: 12) defines validity (in the context of content analysis) as "the extent to which an empirical measure adequately reflects what humans agree on as the real meaning of the concept". "The social science notion of validity relates more rigorously to procedures for obtaining information so that appropriate inferences and interpretations may be made. In survey research, such procedures may include random sampling to make valid inferences from characteristics in a sample to characteristics in a population" (Riffe et al. 2005: 160).

There are two measures of validity in a content analytic context, viz., internal and external validity. Internal validity "deals with the design governing data collection and how designs may strengthen causal inference" (Riffe et al. 2005: 162) and the degree to which the selected measures match the conceptual framework (Neuendorf 2002: 50), while external validity reflects the degree of generalizability of findings to the concerned population. Riffe et al. (2005: 170) also refer to construct validity as "the relation of an abstract concept to the observable measures that presumably indicate the concept's existence and change".

Altheide and Johnson (1998: 289) challenge the positivistic conception of validity in the context of qualitative inquiry, while opting for a more polyvocal outlook to this methodological criterion that encapsulates various facets, such as "successor validity, catalytic validity, interrogated validity, transgressive validity, imperial validity, simulacral validity, situated validity, and voluptuous validity (see Atkinson, 1990, 1992; Eisner and Peshkin, 1990; Guba, 1990; Hammersley, 1990, 1992; Lather, 1993; Wolcott, 1991)". Content analysis is best suited for uncovering patterns in data

and does not share the positivistic outlook to causal inferences (Riffe et al. 2005), which resonates a more general distinction between interpretative consumer research, constructivism and positivistic research. The key methodological, epistemological and ontological differences between these conflicting perspectives have been summarized by Lincoln and Guba (1998) as per Table 2.21.

**Table 2.21.** Basic tenets of alternative inquiry paradigms (Lincoln and Guba 1998: 203).

	<b>Positivism</b>	<b>Postpositivism</b>	<b>Critical Theory et al.</b>	<b>Constructivism</b>
<b>Ontology</b>	naive realism—"real" reality but apprehendable	critical realism—"real" reality but only imperfectly and probabilistically apprehendable	historical realism—virtual reality shaped by social, political, cultural, economic, ethnic, and gender values; crystallized over time	relativism—local and specific constructed realities
<b>Epistemology</b>	dualist/objectivist; findings true	modified dualist/objectivist; critical tradition/community findings probably true	transactional/subjectivist; value-mediated findings	transactional/subjectivist; created findings
<b>Methodology</b>	experimental/manipulative; verification of hypotheses; chiefly quantitative methods	modified experimental/manipulative; critical multipism; falsification of hypotheses; may include qualitative methods	dialogic/ dialectical	hermeneutical/ dialectical

According to Lincoln and Guba (1998), the constructivist paradigm essentially consists of a movement from ontological realism to ontological relativism. The aim of a constructionist inquiry entails an "*understanding and reconstruction* of the constructions that people (including the inquirer) initially hold, aiming toward

consensus but still open to new interpretations as information and sophistication improve" (Lincoln and Guba 1998: 211). Constructionist research endorses multiple interpretations and theoretical constructions of observed phenomena, which are "subject to continuous revision, with changes most likely to occur when relatively different constructions are brought into juxtaposition in a dialectical context" (Lincoln and Guba 1998: 212). For the sake of rendering the expository account of the epistemological and ontological assumptions of a constructivist paradigm (at least as viewed from a consumer research perspective) more concrete, let us display some crucial differences between positivism and constructivism.

## **Positivism**

### *Ontology*

Positivism largely shares a naively realist ontological point of view, where "an apprehendable reality is assumed to exist, driven by immutable natural laws and mechanisms. Knowledge of the "way things are" is conventionally summarized in the form of time-and context-free generalizations, some of which take the form of cause-effect laws" (Lincoln and Guba 1998: 204).

### *Epistemology*

From an epistemological point of view, the investigator is assumed to be an independent observer, capable of investigating the scrutinized phenomenon without influencing it by virtue of the constructs that are recruited in the knowledge generation process. "Values and biases are prevented from influencing outcomes, so long as the prescribed procedures are rigorously followed. Replicable findings are, in fact, "true"" (Lincoln and Guba 1998: 204).

### *Methodology*

On a methodological level, verification of the results that emanate from tested hypotheses is feasible by positing empirical conditionals and moderating factors that may have intervened in the data collection and analysis processes.

## **Constructivism**

### *Ontology*

Contrary to positivism, constructivism endorses the irreducibly multiple accounts that may be furnished about the same phenomenon insofar as it acknowledges explicitly that such accounts are directly dependent on the conceptual constructs that have been recruited in the knowledge generation process. "Constructions are alterable, as are their associated "realities."" (Lincoln and Guba 1998: 206).

### *Epistemology*

Constructivism acknowledges the subjectivist nature of knowledge insofar as the investigator and the object of investigation are assumed to be interactively linked so that the "findings" are *literally created* as the investigation proceeds. The conventional distinction between ontology and epistemology disappears" (Lincoln and Guba 1998: 207), insofar as the constructs employed in the research in fact shape the observed phenomenon, rather than 'reflecting' it.

#### *Methodology*

Hermeneutics lies at the heart of the constructionist paradigm. "The variable and personal nature of social constructions suggests that individual constructions can be elicited and refined only through interaction *between and among* investigator and respondents [my note: where primary fieldwork involving consumers is involved]" (Lincoln and Guba 1998: 207).

In terms of criteria for judging the quality of an enquiry, Lincoln and Guba eloquently compare and contrast the differential premises endorsed by positivism and constructivism, as follows. In the context of positivistic research

the appropriate criteria are the conventional benchmarks of "rigor": internal validity (isomorphism of findings with reality), external validity (generalizability), reliability (in the sense of stability), and objectivity (distanced and neutral observer). These criteria depend on the realist ontological position. (Lincoln and Guba: 213)

In the case of interpretivist research in general and constructionism in particular, Lincoln and Guba (1989: 213-214) suggest criteria that may be posited by analogy to positivistic research. The first constructivist criterion concerns *trustworthiness* and is analogous to internal validity. The second constructivist criterion is transferability and is analogous to external validity. The third key criterion is dependability, paralleling reliability, while the fourth posited criterion is confirmability, and is analogous to objectivity. In addition, the authors lay claim to so-called *authenticity* criteria of fairness, ontological authenticity (in terms of the ability of interpretivist accounts to enlarge personal constructions), educative authenticity (resulting in enhanced understanding of how observed subjects' constructions are construed).

Interpretivists, in general, disavow much of the empiricist epistemology and methodology that is intimately associated with a neo-behaviorist psychology and philosophical anthropology. For example, they reject the notions of a

theory-neutral data language, operationism, and the covering law model of explanation. (Schwandt 1998: 225)

By comparing and contrasting interpretivism with structuralism, and particularly Geertz's interpretative anthropological approach with a generically conceived form of structuralism (as an extrapolation from Levi-Straussian structuralist anthropology), Schwandt (1998: 230) contends that "the structuralist program is firmly rooted in the logical empiricists' bid to find the "real" meaning of myth, ceremony, and other cultural artifacts...Structural-functional research frameworks are reductionist in that they claim to discover the one true interpretation lying behind or beneath the complexity of appearances". Even more polemical, albeit misleadingly so, is Manning's (in Vannini 2007; also see Manning and Cullum-Swan 1998) contention that "if ethnography is informal, inductive, empirical, descriptive, moral, sympathetic, and perhaps even subjective (or at least reflexive) structural semiotics is but formal, abductive, idealist, speculative, amoral and/or functional, detached, and objective (at least in pretension; see Manning, 1987, p. 10)" (Vannini 2007: 114).

Certainly the quest for underlying structures behind phenomena has been a main preoccupation of the structuralist movement. However, there are subtle nuances that differentiate approaches within the general structuralist paradigm. For example, Greimas's structuralist approach, as already noted in Section 1.5, adds dynamism to achronic structures, by temporalizing *semes qua* actants at the semio-narrative level (also see Lagopoulos 2004).

For Greimas, a structuralist reading is inextricably linked with interpretivism, whence stems the possibility for constructing pluri-isotopies or multiple, equally valid, readings of a text. This point has been further argued for by Rastier, for whom interpretation lies at the heart of his interpretative semantics. But the same principle holds at the very fundamental level of how salient features of ad films are selected and transcribed in the first place, a procedure that, as amply noted in the literature, is far from 'objective' and bereft of latent judgments and selection criteria: "Principles of selecting, highlighting and framing are applied throughout the research process, and the transcript fixes a particular theoretical and rhetorical moment in that process" (Bezemer and Mayers 2011: 196).

Hence, it may be argued that Schwandt's argument is correct in the sense that it highlights the centrality of the quest for underlying structures in a structuralist enterprise, however this quest does not concern the ontological level, but constitutes an attempt to reduce phenomena to salient structural facets from a metalinguistic point of view, thus enhancing the deductive validity of a descriptive approach to

phenomena that partake of common corpuses or of homogeneously classifiable texts. Is this process devoid of interpretivism and corresponding (as a naively realist paradigm might put it) one-to-one with an extra-textual state-of-affairs? Certainly not. As Bezemer and Mayer (2011: 202) point out “as video footage consists of a number of frames per second, this correspondence is an approximation. Within this ambiguity, the synchrony – or a-synchrony – of different modes in the transitoriness of interaction is subject to the interpretation of the transcript ‘reader’”. “The central claim that transcription is a selective process reflecting theoretical goals and definitions still stands as unrefuted (Duranti, 2007)” (Davidson 2009: 36). “Interpretivist perspectives take transcripts to be “theoretical constructions” (Lapadat, 2000, p. 208) and transcription to be a representational and interpretative process (Green et al., 1997; Mischler, 1991) whereby researchers make choices about what to record, and how, in transcripts” (Davidson 2009: 39). The properties of constructions can be further elaborated as follows:

1. Constructions are attempts to make sense of or to interpret experience, and most are self-sustaining and self-renewing.
  2. The nature or quality of a construction that can be held depends upon the range or scope of information available to a constructor, and the constructor's sophistication in dealing with that information.
  3. Constructions are extensively shared, and some of those shared are "disciplined constructions," that is, collective and systematic attempts to come to common agreements about a state of affairs, for example, science.
  4. Although all constructions must be considered meaningful, some are rightly labeled "malconstruction" because they are incomplete, simplistic, uninformed, internally inconsistent, or derived by an inadequate methodology.
  5. The judgment of whether a given construction is malformed can be made only with reference to the paradigm out of which the constructor operates; in other words, criteria or standards are framework specific, so for instance a religious construction can only be judged adequate or inadequate by utilizing the particular theological paradigm from which it is derived.
  6. One's constructions are challenged when one becomes aware that new information conflicts with the held construction or when one senses a lack of intellectual sophistication needed to make sense of new information.
- (Schwandt 1998: 243).

Constructionism posits that an account of observed phenomena is interwoven with rigorous theoretical reflexion about the tenets of the employed paradigm. "Rigorous and effective theory building in marketing must be founded on a *reflexive understanding* of how meaning is constructed in the social world in order to be meaningful in and to the social world of marketing" (Hackley 1998: 130; my italics).

In Section 0.2 the constructionist underpinnings of structuralism were highlighted. The above discussion affords to inaugurate a potentially fruitful dialogue between structuralist semiotics and qualitative marketing research, a debate that has not surfaced thus far in academic discussions and that is intent on placing the discipline of structuralist semiotics on an equal footing with more popular sociological and anthropological paradigms in interpretivist consumer research, such as ethnography and symbolic interactionism.

In the context of a semiotic study, content analysis does not seek to establish causal relationships between antecedents and outcomes in the observed phenomenon as extra-constructual entity. As Miles and Huberman (1998: 192) contend, "it is worth pointing out here that we confront one of the most likely threats to conventional causality: that, looked at closely, or "deconstructed," much causal analysis is generated rhetorically, as a series of textual devices, genres, tropes, figures of speech". In this exploratory predicament, content analysis functions as a supplementary tool for systematizing patterns among the textual data that constitute the analytical corpus. Therefore, validity in this analytical context is not concerned with the establishment of causal relationships, but with the fortification of the posited semiotic constraints in textual interpretation. As already explicated, the employment of content analysis in the context of a semiotic study is concerned with establishing in a more rigorous fashion than a non computer-based, human analysis, contiguous relations among surface discourse elements and with discerning distinctive modes of connectivity with a brand's depth grammar. "QDA [qualitative data analysis] programs provide a considerable potential to give unprecedented levels of transparency within qualitative research" (Johnston 2006: 385).

The preceding dialogue affords to highlight how the propounded structuralist semiotic brand equity methodology may be evaluated in terms of internal and external validity in the face of the bespoke treatment of these criteria in interpretivist consumer research, that is as trustworthiness (internal validity) and transferability (external validity). As already noted, the case study approach adopted in this book is intended as an illustration of the propounded conceptual and methodological framework. In this sense, external validity, in the positivistic sense of generalization of findings to the general population from which the sample has been drawn, not only

is not a requirement, but is by definition untenable, as, for example, the isotopies that will be generated in the course of the application of the methodology, which pertain to a corpus, by default may not be assumed as being pertinent to the entire ad filmic universe of a brand.

The generalizability of case-study findings to 'general populations' has also been widely contested by a number of researchers (see Verschuren 2003: 127-128). This per definitionem non-generalizability is attributable both to potential shifts in a brand's positioning strategy that may have taken place before or after the examined historical period, but also in terms of the competitive landscape wherein a positioning strategy is deployed, which confirms the fundamental principle adopted in this book that there are no immutable branding laws in a constantly evolving market reality.

However, from an interpretivist point of view, the methodological framework is transferable to other periods and certainly to other product categories than the ones examined in this book, but also to other vehicles in an integrated marketing communications mix. The criterion of internal validity, from a positivistic point of view (which is customarily tested in quantitative marketing studies by calculating correlations among the scores of the key conceptual constructs that make up the conceptual edifice of a study) which posits 'isomorphism' as a necessary criterion, is by default, that is based on core epistemological premises of structuralist semiotics, untenable insofar as the morphologically distinctive terms that make up the different levels of a brand trajectory, as noted repeatedly by Greimas, are equivalent, but non-isomorphic (not to mention issues of isomorphism between the object terms that make up an elementary structure and an 'extra-semiotic' reality). However, while taking into account the interpretivist rendition of internal validity *qua* trustworthiness (also see Johnston 2006: 384) which implies a justification of how the posited methodological aspects 'reflect' a conceptual framework, the detailed exposition of how the conceptual constructs that make up the propounded conceptual framework have been operationalized in methodological terms, as undertaken in Section 2.3, are aimed at enhancing the internal validity of the research (which will be further corroborated by an explicit stress on the empirical applications).

## 2.5.2 Reliability issues

Neuendorf (2002: 12; also see Riffe et al. 2005: 124) defines reliability as the extent to which a measuring procedure yields the same results on repeated trials. Reliability concerns in quantitative marketing research have given rise to increasing demands for replication studies that seek to confirm the production of research analytical outputs.

In the context of content analysis, reliability is measured as inter-coder agreement, that is level of agreement on the coded content. "The problem of assessing reliability comes down ultimately to testing coder agreement to verify the assumption that content coding is determined by the concept definitions" (Riffe et al. 2005: 124). Reliability reflects replicability, that is, the extent to which the application of the same coding scheme to the same data set by another group of coders will yield the same results.

The criterion of reliability in individual doctoral theses that involve content analysis, as has been noted in the extant literature, is often unaddressed and is bound to be noted in the limitations of a study. "Limitations occur for all studies, and because of the nature of a doctoral study, the data were coded and themes identified in the data by one person". (Fereday and Muir-Cochrane, 2006: 91; also see, for example, Pritchard's PhD thesis 'A semiotic content analysis and exegesis of world-wide web advertising', 2000, which included content analysis conducted individually by the author, but also a plethora of articles in journals that standardly feature content analytic studies, such as the *Journal of Applied Communication Research* and *Journalism Quarterly*, where, in a considerable portion of published studies no inter-coder reliability scores have been reported; see Query et al. 2009: 81-105).

But even in cases where studies that featured semiotically related readings low inter-coder reliability scores were reported, as already noted (cf. *supra*- Section 2.3.5- Van Mulken 2003), the criticism is not unilaterally attributable to inherent flaws in the conceptual framework under scrutiny (in particular Groupe  $\mu$ 's visual rhetoric), but to the fact that the scrutinized phenomenon was not framed adequately (in the concerned case, not addressing the multiple rhetorical operations that are more likely than not to be operative in a single ad text, which was attributed by the coders to lack of typological clarity).

As noted in Section 2.5.1, the intention of 'enhancing' the reliability of an interpretivist endeavor by 'adapting' a positivistic criterion in an attempt to invest a

qualitative study with the 'aura' of scientific objectivity<sup>163</sup> is, in principle, if not a self-defeating task, at best a move that is oblivious to the inherent heterogeneities between the two research paradigms. Hence, while respecting the inherent heterogeneity between the two research paradigms, the interpretivist criterion for reliability is dependability (Lincoln and Guba 1998), which does not pose the challenge of sheer and unadulterated replicability, but of whether a qualitative methodological framework may be relied upon in the face of the interpretative task it is summoned to accomplish.

In the case of a structuralist semiotic approach, the dependability of the espoused framework is enhanced by laying an explicit stress on potential sources of ambiguity, but also on how the posited semiotic constraints (in the form of general and local degrees zero) function in framing the by default interpretative openness of figurative texts. Moreover, given that the propounded conceptual framework and methodology are intended as an applicable planning platform with view to projecting and managing brand associations in the light of the ad filmic text as a key source of brand equity, the objective of reliability may not be measured by replicating the suggested 'encoding' route by one or more coders (which in practice entails agreement between members of different functions, such as brand management, account planning, marketing research), but by the extent to which the model attains to predict qualitatively the resulting brand associations in consumers' minds.

To this end, the application of the model presupposes an iterative and ongoing approach through multiple time-series, which constitutes an area for further research and not one that may be tackled in this study, which is of foundational nature as regards the research field of brand equity semiotics. In the light of the project at hand, which is intent on furnishing an encoding methodology for brand texts with view to maintaining brand equity in the face of ad filmic texts as its key source, content analysis is employed as a supportive method, capable of providing a quantitatively accessible data pool that facilitates semiotic interpretation, while being

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<sup>163</sup> "In a case-study the researcher has more freedom and, other things being equal, is less controllable than in a quantitative research, and methods that are used may be easily linked to the personality of the researcher. However, this argument draws the attention away from the fact that controllability and researcher-independence are also a major concern in a reductionistic approach" (Verschuren 2003: 133). "In fact, there is a lot of risk or even hypocrisy in qualifying the case study as subjective or researcher dependent" (Verschuren 2003: 134). The latter vitriolic remark is further substantiated by recourse to an obvious tendency by positivistic researchers to over-emphasize a research project's technical design at the expense of the conceptual part. "However, the conceptual design of a research project is much more fundamental and compelling for what the researcher is going to do than the technical design" (Verschuren 2003: 134).

envisioned as an iterative planning process in the light of emergent consumer data from tracking surveys.

The iterative rationale (see Verschuren 2003: 128) of the proposed semiotic brand equity planning model resonates in IMC planning which was envisioned (at least in principle) as an ongoing feedback-looping mechanism that allows a brand to co-evolve against stated objectives in a competitive framework, in the light of emergent patterns among salient and interacting metrics.

In this sense, reliability does not concern replicability, but the extent to which the codes that have been used in a coding scheme may adequately capture the modes of configuration of consumer-based brand associations. This task mandates the adoption of a research perspective of constant trial-and-error in the application of a semiotic planning blueprint that allows for managing a brand's depth grammar throughout various surface discursive manifestations. In this sense, content analysis is a supplementary, supportive method of semiotic interpretative analysis, and by no means the flagship in a methodological toolbox, capable of substituting an interpretative procedure (at least during the initial coding phase of a brand text) with an automatic stimuli selection method (in which case the process is expected to become progressively automated as the planning matrix is populated with actual consumer data that are amenable to comparison with the projected associations).

Riffe et al. (2005: 126) further contend that "if the concepts are simple and easy to apply, reliability is more easily achieved, and a content analysis can be more extensive. However, a large number of complex concepts increases the chances that coders will make mistakes, diminishing the reliability of the study" which undoubtedly implies that the reliability of a content analytic research output is largely a function of the number and complexity of concepts that have been operationalized with view to making sense of the scrutinized phenomenon. This point also entails that if a large number of complex concepts is recruited in a conceptual framework, then the study will result in a lower inter-coder reliability score than otherwise "The simpler it is to recognize when the concept exists in the content, the easier it is for the coders to agree and thus the better the chance of achieving reliability in the study" (Riffe et al. 2005: 126). If this point resonates a fundamental facet of the task a reliability score is intended to accomplish, then the metric does not reflect by definition a key positivistic tenet (i.e., the isomorphism between a conceptual construct and 'empirical reality'), but the internal consistency of a reductionist endeavor. If the latter is indeed the case, then reliability is in line with a fundamental structuralist premise, albeit one that recognizes explicitly the constructionist nature of a conceptual construct that may account proximally, but not isomorphically, for the scrutinized phenomenon.

Nevertheless, the enhancement of reliability as dependability in semiotic studies which do constitute largely individual interpretative undertakings, is an area that merits greater disciplinary focus which hopefully will be addressed through concerted efforts between researchers who are versed in both semiotics and marketing research disciplines.

Pursuant to the exposition of dependability as the interpretivist analogon of the reliability criterion, this Section concludes with a summary of the major differences in key methodological criteria between different research paradigms, as portrayed in Table 2.22, which is succeeded by ways whereby these criteria may be met in this study that adopts a case-study approach:

**Table 2.22.** Predominant criteria for evaluating design / corresponding design tests in various theoretical paradigms<sup>164</sup> (Riege 2003: 80).

Paradigms	Authority		
	e.g. Yin (1994)	e.g. Denzin and Lincoln (1994), Lincoln and Guba (1985)	e.g. Hirschman <sup>a</sup> (1986), Miles and Huberman (1994), Robson (1993)
<b>Positivism</b>	Construct validity Internal validity External validity Reliability	Construct validity Internal validity External validity Reliability	Construct validity Internal validity External validity Reliability Objectivity, neutrality
<b>Realism</b>	Yin (1994, p. 32) also referred to corresponding tests such as: credibility trustworthiness confirmability dependability	As for positivism Denzin and Lincoln (1994) and Lincoln and Guba (1985) used the term post-positivism instead of realism	Credibility <sup>b</sup> Transferability <sup>c</sup> Dependability <sup>d</sup> Confirmability <sup>e</sup>
<b>Critical theory and constructivism</b>		Credibility Transferability Dependability Confirmability	

**Notes:** <sup>a</sup> Hirschman (1986) used the term humanism and appeared to apply it to the paradigms of realism, critical theory and constructivism; <sup>b</sup> Analogous to the function of internal validity in positivism; <sup>c</sup> Analogous to the function of external validity in positivism; <sup>d</sup> Analogous to the function

Let us elaborate further on the criteria that apply in the case of constructivism<sup>165</sup>. “Several authors suggest four corresponding tests for establishing quality in qualitative research design in general (e.g., Hirschman 1986; Robson 1993). The four corresponding design tests of confirmability, credibility, transferability and

<sup>164</sup> Paradigm has been defined in consumer research terms by Lincoln and Guba (1998: 195) as “the basic belief system or worldview that guides the investigator, not only in choices of method but in ontologically and epistemologically fundamental ways.”

<sup>165</sup> Also see Lincoln and Guba (1998) on the rationale behind grouping seemingly heterogeneous disciplines, such as critical theory and constructivism, under the same paradigmatic rubric.

dependability [...] seem analogous to the concepts of validity and reliability in quantitative research” (Riege 2003: 81). “Confirmability is analogous to the notion of neutrality and objectivity in positivism, corresponding closely to construct validity” (Riege 2003: 81). Indicative areas that must be addressed in response to the criterion of confirmability concern the extent to which a study’s methods and procedures have been sufficiently described and whether the study data are available for analysis by other researchers. Credibility, the interpretivist analogon to the positivistic criterion of internal validity, seeks to demonstrate that the research was conducted in a credible manner. “Credibility may be gauged by attending to criteria, such as whether findings are internally coherent and whether concepts are systematically related” (Riege 2003: 81). Furthermore, a key question that must be addressed is whether findings are “congruent with, connected to, or confirmatory of prior theory” (Riege 2003: 81).

Relevant areas that must be addressed for attaining dependability consist of whether research questions are clear and the features of the study design congruent with them (Riege 2003: 82). The construct validity in a case study research, according to Riege’s (2003: 82-85) summary of key points in the relevant literature, may be enhanced by the establishment of a chain of evidence in the data collection phase, by systematically recording assumptions during a coding procedure or by providing sufficient citations as evidence of assumptions made during a data interpretation process. This criterion reflects a key methodological aspect underlying the objective of this book, viz., the need for recording meticulously the assumptions made by stakeholders involved in a brand equity planning process, during the encoding phase of a brand text, but also while being engaged in the iterative reconsideration of these assumptions in the face of emerging consumer data from tracking surveys.

## **2.6 Conclusion: Brand equity planning with structuralist rhetorical semiotics and content analysis**

This Chapter aimed at describing the step-wise semiotic methodology for brand equity planning, as the operational facet of the conceptual framework that was laid out in Section 1.7. The proposed methodology for ad textual encoding as key source of brand equity and means for managing in an ongoing fashion the interactions between a brand's elementary structure of signification, core and peripheral brand associations and the figurative renditions of a brand's expressive inventory, is intended as a planning platform that may be used by brand management, account planning and marketing research with view to attaining a brand's differential figurative advantages in a salient competitive context and, more importantly, by adopting a diachronic perspective to the formation of brand associations.

By combining methodological principles and criteria from marketing research and particularly from case-study based research and content analysis with textual reading strategies that have been propounded from key scholars in the wider structuralist semiotic discipline, an attempt was made at adding methodological rigor, while highlighting limitations that ideally should be addressed through interdisciplinary dialogues between marketing and semiotics.

The usefulness of following a content analytic route as facilitating mechanism for the inherently interpretative semiotic methodology was highlighted in terms of data analysis capabilities, data synthesis and graphical portrayal of the research output. In Chapter 3 it will be illustrated how the proposed methodology may be applied by recourse to a specific case-study.

## Chapter 3. Case-study: Brand equity planning in the UK cereals category

### 3.1 Introduction

The purpose of this Chapter is to exemplify the semiotic brand equity planning methodology that was put forward in Chapter 2. The analysis and interpretation of the featured ad films (see Appendices A and B) draw on the UK cold cereals market and 13 of the most popular brands (and sub-brands) that make up this market which are manufactured and marketed by the three dominant players (Kellogg's, Nestle, Weetabix). These three companies are responsible for 98% of the category's total advertising expenditure (Mintel 2012).

As per Sections 2.3.8.5 and 2.3.8.6, the main purpose of the propounded methodology is to produce the relevant brand equity metrics and the semiotic equity maps which portray the interactions among the featured brands' elements of the planes of expression and content as well as their distinctive modes of rhetorical connectivity. The production of the salient metrics is coupled with an interpretation of how nuclear semes and classemes (that make up a brand's semantic nucleus and periphery respectively) emerge figuratively through the employment of ad surface expressive units. This reading aims both at addressing how thematic isotopies are formed (which are of primary importance for the calculation of the proposed equity metrics) as well as at showing how distinctive expressive units function as indispensable aspects of the featured brands' idiolectal expressive inventories and canonical narrative schemas that are also amenable to purely stylistic isotopies from a diachronic point of view.

As regards the coding procedure, each filmic segment was coded with the identified semes and rhetorical figures. Coding with figures took place by allocating one or more codes from the a priori coding list of rhetorical figures (cf. Table 2.8 and Appendix D). Each coded figure appears on the right-hand pane of each screenshot at the end of each ad filmic analysis, as well as at the main findings section for each brand (designated by a yellow symbol, as per atlas.ti output and by an acronym, as per Table 2.8). The identification of and coding with ad filmic segments with nuclear semes and classemes took place in a ground-theoretical fashion, that is working bottom-up with the data at hand by following an open coding procedure (Strauss 1987: 59), also informed by pre-existing information about each brand's intended positioning that was gathered from publicly available sources. Insofar as such information, as noted in Section 3.6, reflects largely brands' primary, rather than

secondary associations, the determination of which secondary brand associations pertain to each film took place through an interpretative procedure.

As regards the procedure for determining which nuclear semes and classemes pertain to each ad filmic segment (as per Section 1.5.3), a nuclear seme is determined as such to the extent that it is either an inter-filmic invariant semantic component or an intra-filmic dominant one. A classeme is a semantic component that is more likely to be a peripheral one with regard to the semantic nucleus of an ad film, yet essential for a brand's associative enrichment (while bearing in mind the perils embedded in overdetermining a brand's semantic nucleus with peripheral brand associations; cf. Section 1.1.1.8). Let it be repeated that the determination of which semes count as nuclear and which as classematic rests with the intended equity structure on behalf of a brand owner who projects an associative structure through an ad text, which determines to what extent the actual brand associations that will emerge in consumers' minds during the decoding (destruction) process constitute correct or dissonant ones.

The analysis of individual filmic texts follows progressive levels of synthesis, starting with synchronic, intra-brand, intra-filmic, moving on to diachronic, intra-brand, inter-filmic, and culminating in diachronic, inter-brand, inter-filmic (as per Section 1.7.3). Each brand main findings section culminates in summary tables of thematic isotopies, featuring the semes that make up each brand's diachronic semantic universe, the filmic segments where they recur isotopically, and the key equity metrics which will feed into the final diachronic, inter-brand equity indices and the final semiotic equity maps. Additionally, each main findings section features a semes-cum-rhetorical figures map (atlas.ti output; cf. Section 2.4.7) that portrays in a snapshot which rhetorical figures relate to which semes and which films (in line with the conceptual model that was posited in Section 1.7.3; cf. Section 2.3.9) for each ad film that is included in each brand sub-corpus.

Rhetorical figures are figurative modes of connectivity, not only of surface discursive pro-filmic elements, but, even more importantly relate that cater for semantic coherence across the strata of a brand's generative trajectory, as noted repeatedly throughout this book. Therefore, they are as important as semes in accounting for the generation of differential brand meaning and value. This is why each ad filmic analysis contains an interpretation of which figures are operative on a segment-by-segment level. This interpretation draws on the layers of local and general degrees zero, as stipulated in Chapter 2, while the justification of the incidence of each figure is laid out as explicitly as possible with view to enhancing the study's trustworthiness criterion. Certainly this does not imply that interpretative

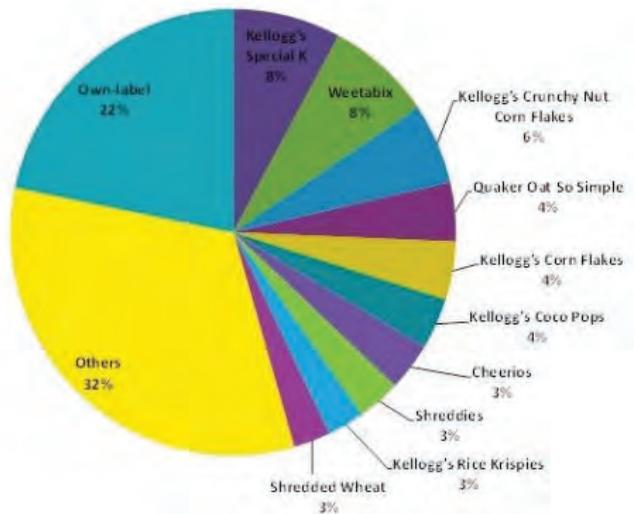
ambiguities (cf. Section 2.3.3), especially as regards the identification of rhetorical figures and the textual levels on which they operate, have been totally dispensed with. However, the application of uniform criteria (as per Table 2.8) for their discernment across variable ad filmic texts is suggestive of an attempt at demarcating rhetorical relata as clearly as possible.

The reconstruction of the ad films' surface discourse in semio-narrative terms has taken place indicatively in a limited number of films, as (i) the actantial objects of desire on the mid-level of the trajectory are equivalent to nuclear semes and classemes at a depth grammar level, while (ii) in the majority of cases an entire film is reducible to only two narrative utterances (NUs). Reconstruction of manifest discourse in semio-narrative terms was found to be particularly useful from an intra-brand, inter-filmic point of view, as a method for reducing parasynonymically (cf. Section 1.5.9, footnote 89) occurring semes in variable manifest discursive verbo-visual units. A full-fledged transcription of the featured surface discursive texts in semio-narrative terms is useful for effecting reduction and redundancy to the plethora of expressive units that make up the manifest narrative (as per Section 1.5.9) as well as for gauging which filmic segments constitute kernels and which satellites (which constitutes an area for further research). The same holds for production techniques, on which the interpretative lens focuses occasionally for further elucidating how the structuration of ad texts is enacted. Such endeavors are undertaken in a peripheral manner throughout the ensuing analyses as our core task consists in demonstrating how the relevant equity metrics as well as the resulting equity maps are produced.

Since this analysis focuses on how semes are produced on a filmic segment by segment level, it is important to refer back and forth to Appendix B which includes the featured ad films' verbo-visual (and partially sonic, where deemed necessary) transcripts. The final Section wraps up interpretatively how brands' semantic universes emerge figuratively, and, most importantly, how differential brand associations in the light of the emergent equity hierarchy may be built and sustained in the light of ad filmic texts' rhetorical configurations as relata among expressive units. The Section also explores differential modes of ad textual configuration, in terms of semes and rhetorical relata, with the employment of multivariate statistical techniques.

### 3.2 UK Cereals market overview

The breakfast cereals market is one of the biggest in the UK, with a household penetration of 90%. The market increased by 20% (in value) between 2007 and 2012 to reach an estimated £1,582 million<sup>166</sup>. Cold cereals which is the focus of this case-study, constitutes the largest segment of the market at £1,378 million or 87% of the total market. The market is dominated by 10 major brands (and sub-brands) which account in total for 47% of the entire category's value-share. However, the market is also considerably fragmented, with a vast number of brands (sub-brands and variants) with average market share below 1% making up 32% of the market, while private labels (which have been on the rise) account for 22% of the total market (in value).



**Figure 3.1.** UK Cereals brands' market shares (value) (Mintel 2012).

<sup>166</sup> All information, data and figures about the UK cereals market stem from the 2012 UK Breakfast Cereals Market report by Mintel, unless otherwise noted.

### 3.3 Consumer dynamics in the UK cereals market

Cereals that are suitable for the entire family seem to be the preferred choice for the majority of the category's purchasers. "As families are core users of breakfast cereals, almost half of shoppers look for cereals that everyone in their household will enjoy to avoid buying multiple varieties" (Mintel 2012). Families are most likely to be habitual users of cereals. Heavy usage increases in line with the age of children in the household, peaking among parents with children aged 5-9 (78%). Consumption is highest among women, 35-44-year-olds, parents with children aged 5-9 and those from large households, underscoring the strong family appeal of cereals. The majority of the category's consumers are heavy-users (consuming the category at least once per day).

Specific trends, such as the progressive ageing of the population, the increasing awareness of health and wellness related issues (such as fat and sugar contents), but also the upsurge of micro-segments, such as those concerned with slimness issues and consumption on the go, have contributed to the proliferation of sub-brands and variants that are intended to cater for specialized consumer demands. "Nutrition-based factors, including – in order of importance – the levels of fiber, sugar, wholegrain and fat, feature highly in what consumers take into consideration when choosing a cereal, highlighting that health is a key consideration for many shoppers" (Mintel 2012). The health benefits of fiber are well established; eating fiber is known to lower cholesterol, protect against cardiovascular disease, control blood glucose levels and aid digestion.

Cereals are popular in all age and socio-economic groups, though usage peaks among women, those aged between 25-34 and parents with young children. Single-grain cereals such as Kellogg's Corn Flakes and Rice Krispies are eaten by the majority of consumers (56%), positioning them as British consumers' favorite breakfast cereals. These cereals are equally popular among men and women, and their consumption peaks at over six in ten among 25-44s, in line with the overall usage of cereals. Under-35s are the primary users of multigrain cereals such as Cheerios, while usage falls sharply among over-55s (13%).

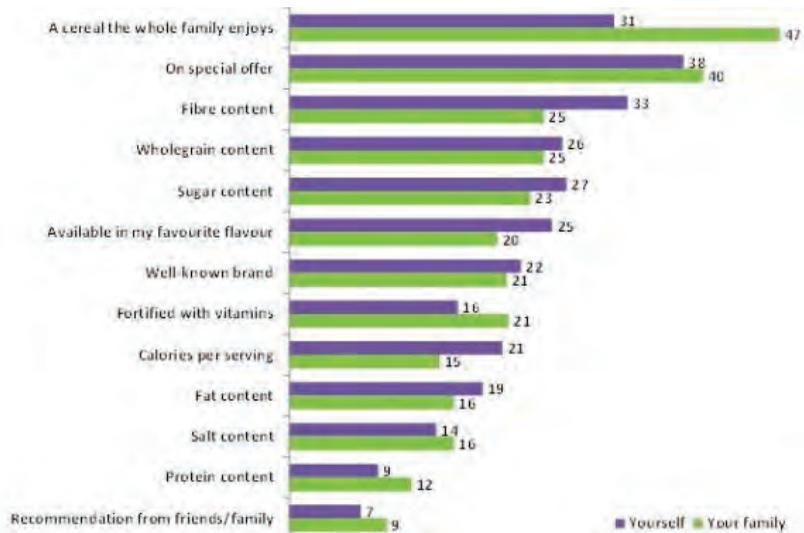
Although over-55s are more likely to eat high-bran or high-fiber cereals such as All-Bran (24%), usage is lowest among this age group, despite their health benefits, suggesting that they face intense competition from porridge.

The usage of children's cereals such as Coco Pops and Frosties is higher among 16-24s than any other age group. This trend is reflective of this age group

which appears to be most inclined to prioritize taste over health credentials in their choice of breakfast cereals. Unsurprisingly, families with children under the age of 16 are the primary users of children's cereals, while usage also peaks among large households comprising five people or more (47%).

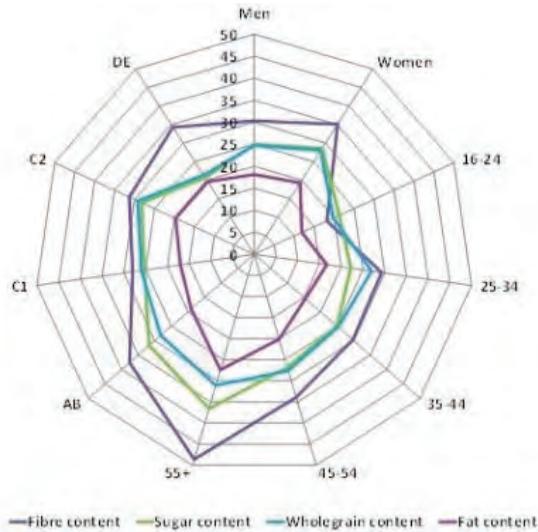
Women are generally more health-conscious than men when it comes to food, and much more likely to watch their weight and use 'light' products, and this is reflected in their considerably higher usage of diet cereals such as Special K (27% of women compared to 18% of men). Females and over-55s emerge as the most ingredient-savvy and health-aware, being most interested in most content factors including (in order of importance) fiber, wholegrain, sugar, fat and salt. Under-25s show the greatest apathy towards the health credentials of cereals, and are most likely to be enticed to cereals of their favorite flavor.

In terms of key choice criteria for brand selection and purchase, suitability for the whole family and rich in fiber/wholegrain content, low in sugar, but also brand familiarity rank prominently among the category's key value drivers, as indicated in Figure 3.2.



**Figure 3.2.** Key choice criteria for cereals brand selection (Mintel 2012).

The relative saliency among age-groups, socioeconomic classes and genders of the key four functional benefits that derive from product attributes and which constitute key choice criteria are portrayed in Figure 3.3.



**Figure 3.3.** Key functional benefits from cereals brands' purchase and usage among socioeconomic classes, age groups and genders (Mintel 2012).

### 3.4 Key brand players in the UK cold cereals segment

The key company players and their brands that compete in the total cereals market (including cold cereals, porridge, bars and muesli) are cited in Table 3.1.

**Table 3.1.** Leading companies in the breakfast cereals market in the UK and their brands (Mintel 2012).

Company	Brands
Kellogg's	All-Bran, Coco Pops, Corn Flakes, Crunchy Nut, Frosties, Fruit 'n' Fiber, Krave, Mini Max, Optivita, Rice Krispies, Special K and Wheats, in addition to smaller brands, including Country Store, Honey Loops, Honey Pops, Just Right, Luxury Muesli, Ricles and Start

Cereal Partners (Nestle)	Cheerios, Chocapic, Chocolate Clusters, Clusters, Cookie Crisp, Crunch, Curiously Cinnamon, Golden Grahams, Golden Nuggets, Lion, Nesquik, Oats and More, Shredded Wheat and Shreddies
Weetabix	Weetabix, Chocolate Weetabix, Weetabix Minis, Oatibix, Oatibix Bites, Oatibix Flakes, Alpen, Crunchy Bran, Ready Brek and Weetos
PepsiCo	Quaker Oatswhich carries the sub-brands Oat So Simple, Harvest Crunch, Oat Granola and Oat Crisp
Jordans	Super Granola, Crunchy Oat Granola, Muesli, Country Crisp, Porridge, and Wheatgerm and Wheat Bran
Dorset Cereals	Muesli, Granola, Porridge, Pots, Flakes and Bars are available in an array of favours
Doves Farm	Cereal Flakes, Chocolate Stars, Corn Flakes, Cocoa Rice and Fiber Flakes, all of which are gluten-free and organic
Honey Monster Foods	Monster Puffs, Sugar Puffs, Honey Waffles, Choco Puffs, Choco Waffles
Kallo Foods	Kallo and Whole Earth
Mornflake	Mornflake brand through Oats, Oats 2 Go Sachets, Oats 2 Go Pots, Oatbran, Oatbran Flakes, Muesli, Oat Granola, Oatmeal and Chocolatey Squares
Rude Health	Muesli, Organic Porridge, The Granola, Cereals, and Gluten-Free Cereals

Kellogg's dominance within the market is attested by its strong presence among the most popular breakfast cereals, accounting for half of the top ten brands in terms of retail value. Kellogg's Special K retains its leadership of the market. Weetabix follows suite with a market share of 8% in the breakfast cereals market in 2011. These are the only brands with sales of more than £100 million in what remains, at brand level, a highly fragmented market. While the top ten brands account for approximately 46% of total category sales, they are followed by a plethora of smaller players with market shares of no more than 2%. However, at a manufacturer level, the market continues to be dominated by a handful of players, led by Kellogg's and Nestlé.

**Table 3.2.** Market share and sales value of breakfast cereals by brand 2009-11 (Mintel 2012).

	2009		2010		2011		2010-11
	£m	%	£m	%	£m	%	% change
Kellogg's Special K	110	7.4	120	8.2	117	7.8	-2.5
Weetabix	113	7.6	110	7.5	115	7.7	+4.5
Kellogg's Crunchy Nut	74	5.0	93	6.4	87	5.8	-6.5
Quaker Oat So Simple (PepsiCo)	41	2.8	55	3.8	64	4.3	+16.4
Kellogg's Corn Flakes	67	4.5	62	4.3	63	4.2	+1.6
Kellogg's Coco Pops	57	3.9	59	4.0	55	3.7	-6.8
Cheerios (Nestlé)	52	3.5	54	3.7	52	3.5	-3.7
Shreddies (Nestlé)	44	3.0	45	3.1	47	3.2	+4.4
Kellogg's Rice Krispies	46	3.1	41	2.8	40	2.7	-2.4
Shredded Wheat (Nestlé)	40	2.7	41	2.8	40	2.7	-2.4
Kellogg's Frosties	34	2.3	32	2.2	31	2.1	-3.1
Alpen (Weetabix)	27	1.8	28	1.9	30	2.0	+7.1
Kellogg's All-Bran Flakes	34	2.3	30	2.1	29	1.9	-3.3
Dorset Cereals	25	1.7	25	1.7	26	1.7	+4.0
Sugar Puffs (Honey Monster Foods)	25	1.7	23	1.6	22	1.5	-4.3
Other brands	354	24.0	340	23.9	367	24.3	+4.5
Own-label	335	22.7	305	20.9	325	21.8	+6.6
Total	1,478	100	1,463	100	1,51	100	+2.4

The market has a high adspend to sales ratio of 5%, as major brands battle to stand out in a fiercely competitive arena. Reflecting their dominance within the category, cold cereals accounted for almost all of the adspend in 2011 (98%). TV still accounts for the lion's share of adspend in the market. Kellogg's remains the advertising heavyweight, accounting for 73% of total adspend in 2011. Although remaining the second-biggest investor in advertising, Nestlé has slashed its adspend by 40% year on year.

**Table 3.3.** Share of advertising expenditure in the UK cereals market, by top ten companies, 2008-11 (Nielsen Media Research; cited in Mintel 2012).

	2008	2009	2010	2011	2008-11
	%	%	%	%	% point change
Kellogg's	65.8	67.1	68.2	72.8	+7.0
Nestlé	17.0	15.9	15.4	11.2	-5.8
Weetabix	11.6	11.8	9.3	10.4	-1.2
Jordans	1.7	2.4	4.0	1.3	-0.4
Quaker Oats	1.2	1.5	1.2	1.9	+0.7
Sainsbury's	0.9	0.5	0.1	0.1	-0.8
Honey Monster Foods	0.6	-	0.7	-	-0.6
Morrison	0.5	0.1	0.2	0.7	+0.2
Tesco	0.1	0.1	0.4	0.8	+0.7
Asda	-	0.4	0.2	0.2	+0.2
Others	0.7	0.1	0.4	0.5	-0.2
Total	100	100	100	100	

As per Table 3.4 TV remains the dominant medium in terms of media spending.

**Table 3.4.** Share of advertising expenditure in the UK cereals market, by media type, 2008-11 (Nielsen Media Research; cited in Mintel 2012).

	2008	2009	2010	2011
	%	%	%	%
TV	79.9	76.3	71.9	66.6
Outdoor	1.5	3.8	8.7	14.2
Cinema	8.2	4.1	7.8	7.0
Press	10.0	13.3	8.9	6.7
Radio	0	1.9	2.1	3.8
Internet	0.3	0.7	0.6	1.7
Door Drops	0.1	0	0.1	0
Grand total	100.00	100.00	100.00	100.00

### 3.5 The ad films that make up the corpus of the study (name, year, duration)

This book focuses on the three leading brands which account for the largest portion of the category's TV advertising expenditure (Nestle, Kellogg's, Weetabix) and market thirteen of the most popular brands/sub-brands in the cold cereals segment. The brands that make up the corpus of this research and their primary target groups are cited in Table 3.5.

**Table 3.5.** The brands that make up the corpus of this research and their primary target groups. Note that the determination of primary target groups stems from secondary published sources, such as Mintel 2012 report and trade press articles, in combination with an interpretative extrapolation from the involved ads. Cereals is a highly fragmented market where certain brands that are targeted primarily to a specific demographic group (e.g., Cheerios and Weetos for children) are in fact purchased and consumed as whole family cereals. As noted in the Mintel 2012 report, 50% of cereals shoppers in the UK market are looking for brands that are suitable for the entire family.

	Brand	Manufacturer	Primary target group
1	Kellogg's Corn Flakes	Kellogg's	Entire family
2	Kellogg's Special K	Kellogg's	ABC Socio-economic class, shape-conscious women 20-

			44 yrs. old
3	Kellogg's Rice Krispies	Kellogg's	Children 8-15 yrs. old
4	Kellogg's Coco Pops	Kellogg's	Children 8-15 yrs. old
5	Kellogg's All-Bran	Kellogg's	Women 35+, Men, Women 55+ (according to Mintel 2012 cereals high in fiber are primarily sought by this demographic, even though this attitudinal statement is not reflected in actual consumption figures by this demographic which is compounded by the inclusion of porridge eaters in the sample)
6	Kellogg's Crunchy Nut	Kellogg's	Men 25-44
7	Kellogg's Frosties	Kellogg's	Children 8-15 yrs. old, men 18-34 yrs. old
8	Weetabix	Weetabix	Entire family
9	Weetabix Minis	Weetabix	Men/Women 18-24 yrs. old
10	Weetos	Weetabix	Children 8-15 yrs. old, entire family
11	Cheerios	Nestle	Entire family
12	Shreddies	Nestle	Entire family
13	Shredded Wheat	Nestle	55+

### 3.6 The semic universe of the brands that make up the corpus of the study

As stressed in Section 1.7.3 the key brand image attributes that make up a brand's semic universe constitute the elements of the plane of content. The objective is to show how they emerge figuratively through a brand's discourse that is formed diachronically through multiple ad films. The sources whereby such semes may be gauged consist of positioning statements of brands, as uploaded on brands' websites and of customized image and equity tracking surveys which constitute companies' internal property and are hardly ever available as publicly accessible sources. In order to determine the semic universe of the cereals product category a survey of the involved brand players' websites was carried out. As expected, the information included therein did not reflect secondary brand associations, that is intangible brand values, but mostly primary brand associations, that is functional attributes and

benefits, such as ‘wholegrain goodness’, ‘slow release of energy’, ‘fuelling you with energy throughout the day’, ‘good for the heart’, etc. Indicatively, brand positioning related information that has been extracted from companies’ websites and is reflective of the more tangible facets of brand associations is cited in Table 3.6.

**Table 3.6.** The cereal brands’ semic universe.

	<b>Brand</b>	<b>Manufacturer</b>	<b>Positioning text from companies’ websites</b>	<b>Source</b>	<b>Key semes extrapolated from brands’ positioning statements</b>
1	Kellogg’s Corn Flakes	Kellogg’s	Kellogg’s® Corn Flakes® cereal is the Original and Best® cereal. Every bite of these crispy, golden flakes is just as delicious as the first. You’ll be on your way to a great day when you pour a bowl of Kellogg’s® Corn Flakes® cereal into your breakfast bowl.	<a href="http://www.Kellogg’s.com/en_US/product-search.pt-Cereal*.html">http://www.Kellogg’s.com/en_US/product-search.pt-Cereal*.html</a>	/crispiness/, /delicious taste/, /body fuelling/
2	Kellogg’s Special K	Kellogg’s	whether you are sitting down to a quiet breakfast or running here and there and everywhere...Kellogg has a variety of delicious Special K products to help you reach your weight management goals.	<a href="http://www.Kellogg’s.com/en_US/SpecialK.html">http://www.Kellogg’s.com/en_US/SpecialK.html</a>	/delicious taste/, /weight management/
3	Kellogg’s Rice Krispies	Kellogg’s	The original crisped rice cereal has become one of life’s simple pleasures. Enjoy some with your littleones. Or whip up a tasty batch of memories by making The Original Treats™ recipe together.	<a href="http://www.Kellogg’s.com/en_US/RiceKrispies.html">http://www.Kellogg’s.com/en_US/RiceKrispies.html</a>	/crispiness/, /pleasure/
4	Kellogg’s Coco Pops	Kellogg’s	Crunchy chocolate flavor wholewheat, wholeoat and rice cereal.	<a href="http://www.Kellogg’s.co.uk/en_GB/coco-pops-pt-null.pc-desc-null.html#prepoint">http://www.Kellogg’s.co.uk/en_GB/coco-pops-pt-null.pc-desc-null.html#prepoint</a>	/crunchiness/, /wholewheat/
5	Kellogg’s All-Bran	Kellogg’s	One serving of your favorite Kellogg’s® All-Bran® cereal can provide up to 51% of your daily fiber.	<a href="http://www.Kellogg’s.com/en_US/product-search.pt-Cereal*.html">http://www.Kellogg’s.com/en_US/product-search.pt-Cereal*.html</a>	/rich in fiber/
6	Kellogg’s Crunchy	Kellogg’s	Go ahead. It’s morning somewhere™. Find out why people can’t wait to dig into	<a href="http://www.Kellogg’s.com/en_US/product">http://www.Kellogg’s.com/en_US/product</a>	/crunchiness/, /nuttinness/,

	Nut		this cereal that's crunchy, nutty, and perfectly sweet.	<a href="#">ct-search.pt-Cereal*.html</a>	/sweetness/
7	Kellogg's Frosties	Kellogg's	Sugar frosted flakes of corn.	<a href="http://www.Kellogg's.co.uk/en_GB/frosties-pt-null.pc-desc-null.html">http://www.Kellogg's.co.uk/en_GB/frosties-pt-null.pc-desc-null.html</a>	/sugary/
8	Weetabix	Weetabix	The old adage, "If it's not broken, don't fix it", could have been created especially for our beloved Weetabix. The UK's favorite breakfast cereal recipe has remained essentially the same since day one. And why shouldn't it? It's popular with everyone, young and old alike, and because Weetabix is made from nutritious wholegrains, it's a great way to start the day if you're looking for a breakfast that's full of goodness and will help keep you going until lunch*. There are 134 calories in your average two biscuit serving as well as many of the good things your body needs to stay fit and healthy, including fiber and one third of your recommended daily intake of Thiamin (B1), Riboflavin (B2), Niacin, Folic Acid and Iron. Everyone's familiar with the classic way to enjoy Weetabix – with ice-cold milk - but have you thought to try it with hot milk instead? Or how about adding chopped fresh or dried fruit for a hint of natural sweetness? Open your mouth to a whole new world of possibilities over in our Customise your Cereal section.	<a href="http://www.weetabix.co.uk/products/cereals/weetabix">http://www.weetabix.co.uk/products/cereals/weetabix</a>	/suitable for the whole family/, /wholegrain goodness/, /body fuelling/, /fitness/, /mixable/

9	Weetabix Minis	Weetabix	<p>The wholesome goodness of Weetabix with a little added something - delicious nuggets of melt-in-the-mouth chocolate. It's a combination that's extremely difficult to resist and, because they're fortified with vitamins and iron, you can be sure that your kids are getting a nutritious breakfast that's as bursting with flavor as it is with fun. Small they may be, but Weetabix Minis Chocolate Chip are still packed with wholegrain carbohydrates for energy to help keep your kids going till lunch as part of a healthy diet and lifestyle. For something a little different, why not try adding a chopped banana or pouring over a fresh smoothie instead of milk? Take a look at our Customise your Cereal section for more mini tips.</p>	<a href="http://www.weetabix.co.uk/products/cereals/weetabix-minis-chocolate-crisp">http://www.weetabix.co.uk/products/cereals/weetabix-minis-chocolate-crisp</a>	/wholegrain goodness/, /pleasure/, /fun/, /chocolatey/, /fortified with vitamins and iron/, /body fuelling/
10	Weetos	Weetabix	<p>Weetos are for members of the family who want their breakfast to pack a delicious, crunchy, chocolatey punch. But despair not, mums; they're made from nutritious wholegrain wheat and have added vitamins and iron. But let's keep that to ourselves, shall we?</p>	<a href="http://www.weetabix.co.uk/products/cereals/weetos">http://www.weetabix.co.uk/products/cereals/weetos</a>	/wholegrain goodness/, /chocolatey/, /fortified with vitamins and iron/
11	Cheerios	Nestle	<p>Breakfast time can be chaotic with everyone reaching for a different box of cereal? so why not make things easier and tastier by introducing the whole family to the surprisingly delicious mix of wholesome corn, oats, rice and wheat that you find in a bowl of Cheerios? These irresistibly crunchy O's could finally be something everybody agrees on for breakfast. Cheerios, plenty of taste to go round. Say Yes to those delicious O's.</p>	<a href="http://www.britshop.ch/product/69/22/Breakfast-Cereals-/Nestle-Cheerios">http://www.britshop.ch/product/69/22/Breakfast-Cereals-/Nestle-Cheerios</a>	/suitable for the whole family/, /crunchiness/, /tastiness/
12	Shreddies	Nestle	<p>You know breakfast is a great way for your family to start their day, so before they set off give them deliciously satisfying Shreddies.</p>	<a href="http://www.cerealpartners.co.uk/content/Brands/BranId.aspx?BrandId=2">http://www.cerealpartners.co.uk/content/Brands/BranId.aspx?BrandId=2</a>	/suitable for the whole family/, /delicious/, /suitable for starting off the day/

13	Shredded Wheat	Nestle	Why not start your day with delicious 100% wholegrain Shredded Wheat® by adding little extras? Try fresh fruits like strawberries, raspberries and blueberries, add juicy mango and yogurt, or even drizzle delicious honey for a new and tasty way to enjoy Shredded Wheat®. Discover how good it can be.	<a href="http://www.cealpartners.co.uk/content/Bands/Brand.aspx?BrandId=1">http://www.cealpartners.co.uk/content/Bands/Brand.aspx?BrandId=1</a>	/wholegrain goodness, /mixable, /delicious/
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What is left unaccounted for in the above semic extrapolation is (i) a distinction between nuclear semes and classemes (ii) how brand image is formed through advertising communications which either appropriate or invent cultural values within their discursive province (cf. Section 1.7.2) and hence lead to secondary, intangible brand associations that constitute key territories for differential brand positioning, competitive advantages and superior brand equity (cf. Section 1.1.2.2).

Let us recall that one of the basic tasks of truly standout advertising is the formation of favorable attitudes towards brands. Attitudinal formation which is part and parcel of superior brand equity from a consumer-based perspective, as adopted in this book, calls for attending not only to product attributes and benefits, but also, as noted by Keller (cf. Section 1.1.1) to attitudes towards the brands. Insofar as the advertising text is a key source of attitudinal formation and given that the receiver is summoned to recognize the values put forward in advertising discourse in a participatory fashion (cf. Section 1.4.7), as the enunciatee in a brand's logico-semantic simulacrum, we have to account for the ad textual sources of attitudinal formation at the very encoding stage of ad films.

Hence, in order to fully account for brands' semic universes (nuclear semes and classemes) we must attend to how semes emerge figuratively through distinctive ad texts which constitute a key source for the formation of brand equity. The ensuing analyses of the ad filmic texts included in our analytical corpus, in line with the stipulated methodological steps in Chapter 2, aim at filling this gap. Let it be reminded that this analysis is intended for exemplification purposes and hence follows a top-down reconstruction of brands' semic universes, that is, starting with already finished and aired ad films and attempting to show how the proposed semiotic brand equity conceptual model and methodology work in practice. In reality, this process, as already argued in Section 2.3.1, should follow a bottom-up rationale, that is, starting with semes and pro-filmic elements and leading progressively to the

final version of ad films, while the projected equity structure should be managed in an ongoing fashion through tracking surveys.

### 3.7 Exemplification of the semiotic brand equity planning methodology

The following sections aim at exemplifying the methodological steps in the semiotic brand equity planning methodology put forward in this book, by pursuing progressively higher levels of synthesis, starting with individual films' synchronic analysis, then consolidating findings on an intra-brand level from a diachronic point of view and finally proceeding with the production of category-wide brand associative strength and uniqueness indices and the calculation of brand equity (linguistic value) scores for each of the brand players involved in this study, as laid out in Section 2.3.8.5. The order of the analyzed films is the same as the order of the films included in Appendices A and B.

#### 3.7.1 Kellogg's cornflakes Kelly Holmes

The main manifest discursive actors consist of a male student, a female office employee, a family eating breakfast on the kitchen table and the female brand endorser and double Olympics champion Kelly Holmes. Starting off our analysis with the pro-filmic elements that make up this ad film, we notice four main expressive units as regards settings, viz., (i) bus-stop (ii) office environment (iii) classroom environment (iv) kitchen breakfast table environment (filmic segments 1\_6 and 1\_9). In terms of the film's semic structure and as per the analytical categories put forward in Section 2.3.1, the semantic nucleus of the surface discourse is displayed in Table 3.7.

**Table 3.7.** The semic structure of ad film 1.

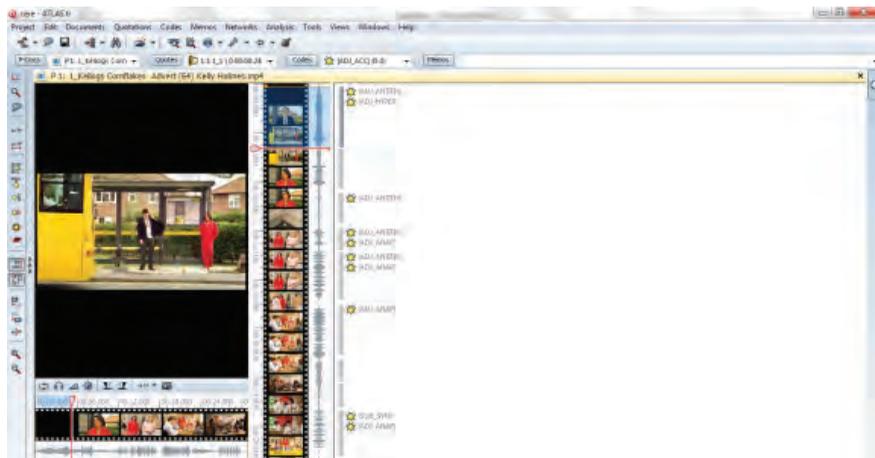
	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/for the entire family/	
<b>Benefits</b>	/superior performance/	
<b>Attitudes</b>		/authority/

The lexical marker *breakfast* recurs anaphorically in four segments (that is five incidences minus 1, as the initial occurrence in verbal mode constitutes the local degree zero whereby the function of anaphora may be subsequently gauged), thus rendering emphatically explicit that the key thematic isotopy that cuts across the filmic segments is the posited need for not skipping breakfast which allows for performing better throughout the day. This thematic isotopy is underpinned by the nuclear seme that relates to the benefit of /superior performance/ which is rendered credible by investing the brand discourse with the classeme /authority/ that stems from the employment of the Olympics Champion brand endorser (cf. Section 1.1.1.5) Kelly Holmes. Kelly Holmes employs the adverb *obviously* as a semantic marker of common ground (cf. Fetzer and Fischer 2007) in her authoritative discourse in segment 1\_2, viz., *he obviously skipped breakfast this morning* by instituting in her very utterance the self-giveness of the cause behind the student's inadequate performance (i.e., skipped breakfast). Kelly Holmes also forms part of the brand's idiolectal expressive inventory or its expressive lexicon, albeit in an ad hoc manner and not as part of the invariable stylistic features of the brand that partake of its canonical narrative schema, as against the employment of the visual syntagm of a breakfast scene, the brand's rooster logo and the brand's package, that recur invariably throughout various ad films. The classeme /authority/ is repeated in segment 1\_8 that portrays a school teacher approving of the schoolboy's class performance.



**Figure 3.4.** Repetition of the classeme /authority/ in syntagm 1\_8.

In terms of the impact of rhetorical figures in the context of modes of ad textual configuration and their function across the strata of the generative trajectory insofar as they allow for the emergence of key semes, we note, complementary to the aforementioned anaphora, the incidence of visual antithesis and visual synecdoche. Antithesis emerges in segments 1\_1, 1\_3, 1\_4, 1\_5 by the juxtaposition of the Olympics champion and a non-energized office employee. The visual of the rooster in segment 1\_9 functions as a synecdoche, insofar as it stands for an entire waking-up predicament (which involves a rooster, a dawning scene and a person waking up). But there is also an incidence of visual hyperbole, as a particularly de-energized version of the ad's enunciatee is evoked with the employment of the untidily dressed and careless student in the opening sequence (1\_1). The coded filmic segments with the concerned rhetorical figures are portrayed in Figure 3.5.



**Figure 3.5.** The rhetorical structure of film 1 (codes, i.e., rhetorical figures, but also semes, designated as yellow symbols on the right-hand pane in atlas.ti output).

The nuclear seme /superior performance/ which is of primary importance for the reconstruction of the manifest narrative in semio-narrative terms, constitutes the actantial object of desire (O) which the enunciator (i.e., brand Kellogg's through the voice of the endorser Kelly Holmes) (S1) seeks to conjoin with the enunciatee (S2) or evoked consumer audience in the brand's narrative (manifested through the employment of the visual expressive units of three actorial figures, viz., student,

office employee and family). The reconstruction of the manifest plot in semi-narrative terms, hence, may take place through two NUs, as follows:

NU1= S1→S2 ∧ (/superior performance/) which presupposes (see Table 2.5) NU2= S2 ∨ (/superior performance/).

By virtue of the authoritative character of the employed endorser S2 is invested with the brand's epistemic modality in the process of being conjoined with the object of desire *qua* nuclear seme /superior performance/. This depth level transition from NU2 to NU1 is manifested clearly in the manifest discursive text through the transition from segments 1\_1-1\_5 to segments 1\_6-1\_9. Further to the above we may construct the thematic isotopies pertaining to the identified nuclear semes and classemes.

**Table 3.8.** Thematic isotopies of film 1.

Segment	1_1	1_2	1_3	1_4	1_5	1_6	1_7	1_8	1_9
Seme									
Nuclear seme (1) /superior performance/							X	X	
Nuclear seme (2)/for the entire family/	X	X	X	X	X	X	X	X	
Classeme (1)/authority/					X	X			X

As regards nuclear seme (1) and classeme (1), their isotopic emergence is determined by reference to a general degree zero, insofar as Kelly Holmes is known as part of a common cultural lifeworld to be an authority in performance by virtue of her being a double Olympics champion, while a school teacher is known to be authoritative as part of an established institutional system of which the enunciatees are part. These are instances of appropriated brand values. What is not known, yet, is the extent to which enunciatees will regard Kellogg's as credible in making these claims which is part of the decoding process with which we are not concerned in this book and which depend on a plethora of moderating factors, spanning, but not being exhausted by, weight and quality of media spending, general attitude of the enunciatees towards advertising, level of brand familiarity and involvement, etc. As regards nuclear seme (1), it emerges isotopically by recourse to the local structure of

the utterance, that is by reference to a local degree zero, and is part of an invented brand value that is put forth in the context of the brand's discourse.

The final part of this analysis concerns the quantification of weight and density and adjustment for the incidence of rhetorical figures which will be undertaken in the wrap-up Section (3.7.6) that considers thematic isotopies from a diachronic intra-brand perspective.

### **3.7.2 Kellogg's cornflakes Big breakfast**

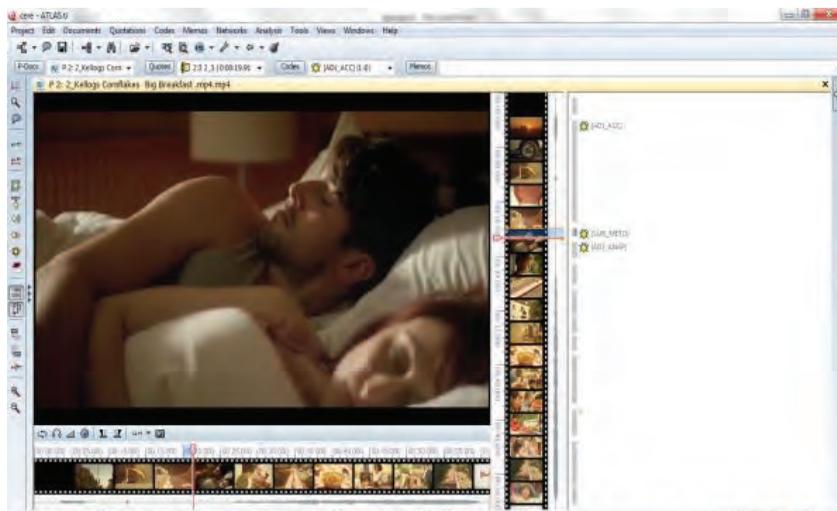
This ad film is predicated on a classical dialectic between 'darkness' and 'light' and all (para)synonyms stemming from this dialectic. Being exceptionally (for the product category at hand and the selected corpus) rooted in only two modalities, that is musical and visual (with the exception of the closing card which features the written pay-off line *Good Morning*), it advances the key semes /for the entire family/, but slightly modified to encompass /for the entire neighbourhood/. It also features the classemes /community bonding/, as the brand attains through its narrative to foster and cement closer bonds among members from all walks of life in a geographically demarcated community, such as that of a neighbourhood, but also, as strongly suggested by the music lyrics, /uncertainty avoidance/, as a more functional and mundane synonym of 'darkness' which is dispelled by the brand narrative by inviting the enunciatee to partake of a 'shining life' as the outcome of starting off the day with Kellogg's cereals. In this sense, and retrospectively in the light of the pay-off line *Good morning*, goodness is to be perceived in a bifurcated manner, as being member of a communal life and as being capable of reducing the vagaries of daily living by being energized with Kellogg's cereals breakfast, both semes investing the brand's discourse with secondary brand associations. The transition from darkness to light is literally inscribed in the narrative in the opening (establishing) shot that portrays a break of dawn. The establishment of how the enunciatee participates in the action by gazing at the giant breakfast scene is enacted through two POV shots, viz., in segments 2\_5 and 2\_7, featuring a granny and a young daughter looking at the giant breakfast scene in dismay. Further to the above, the semic structure of film 2 may be summarized as per Table 3.9.

**Table 3.9.** The semic structure of ad film 2.

	<b>Nuclear semes</b>	<b>Classesemes</b>
<b>Attributes</b>	/for the entire family/	
<b>Benefits</b>	/uncertainty avoidance/	
<b>Attitudes</b>		/communal bonding /

In this case the classeme /communal bonding/ also functions as a facilitator for /uncertainty avoidance/, as community members are mirrored against each other in the brand's logicosemantic simulacrum. But also uncertainty is inscribed in the manifest plot and particularly in segments 2\_4 and 2\_5 that feature a man and a young boy who are trying to make sense of the whole situation.

From a rhetorical point of view we notice the incidence of accolorance in segment 2\_2, as the table-cloth comes in white and red colors which are in line with the brand's visual identity (i.e., rooster on white background), but also, from a local degree zero point of view and in the context of the ad film's wider stylistic structure, in accordance with the colors of the final segment (pay-off line). Within filmic syntagm 2\_4 the same movement is portrayed twice, i.e., a child's looking outside the window is immediately repeated by the adult man's replicating the same action, through a different camera angle, thus giving rise to a visual anaphora. The rhetorical structure of film 2 is portrayed in the respective atlas.ti codes, as per figure 3.6.



**Figure 3.6.** The rhetorical structure of film 2.

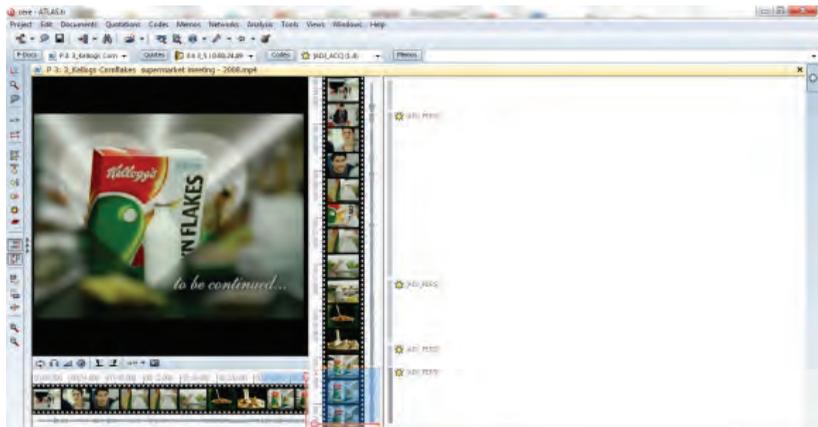
The key nuclear seme of uncertainty avoidance as object of desire is a catalyst for reconstructing this film's manifest plot in semio-narrative terms. In this case  $NU1 = S1(\text{Kellogg's}) \rightarrow S2 \wedge (/uncertainty\ avoidance/)$  which presupposes  $NU2 = S2 \vee (/uncertainty\ avoidance/)$ , where  $NU1$  is reflected in segments 2\_9-2\_11, where neighbourhood community members are portrayed as participants in the big breakfast and hence as being insulated from the vagaries of daily living, while  $NU2$  is reflected in segments 2\_3-2\_4, where uncertainty on behalf of the enunciatees is at its highest in the face of the noise that is produced from the featured car's engine. The noise of the car engine stands metonymically for 'getting started' at the beginning of the day. But, at the same time, the white colored car that stands for Kellogg's issues a signal *qua* car engine noise for waking up to the day. This sonic marker functions against a local degree zero in the context of the stylistic features of the text (i.e., white being an integral part of the brand's visual identity) inasmuch as by recourse to a lifeworld-related general degree zero, that is waking up at the noise of a car-engine. The enunciatee is summoned by the sonic marker to wake up to the call of the brand and participate in its uncertainty avoidance discourse in a communal setting, whose members are mutually reflected in a common consumption experience. Further to the above we may construct the thematic isotopies pertaining to the identified nuclear semes and classemes.

**Table 3.10.** Thematic isotopies of film 2.

Segment \ Seme	2_1	2_2	2_3	2_4	2_5	2_6	2_7	2_8	2_9	2_10	2_11	2_12
Nuclear seme (1) /uncertainty avoidance/									X	X	X	
Nuclear seme (2)/for the entire family/						X			X	X	X	
Classeme (1)/communal bonding/									X	X	X	

### 3.7.3 Kellogg's cornflakes Supermarket meeting

The key pro-filmic elements of this ad film consist of a supermarket setting, and four actors (male, female shopper, Kellogg's pack and milk bottle). By virtue of the employment of the personification figure the Kellogg's brand in this ad film is invested with the nuclear seme /love/.



**Figure 3.7.** The rhetorical structure of ad film 3.

The transposition of the initial dialogue between male and female shopper to Kellogg's cornflakes pack and milk bottle, and hence transfer of animate characteristics to inanimate objects (including the ability to form loving relationships) attains to transform a simple habitually contiguous relationship as regards product usage (i.e., cornflakes with milk) into a loving one. The apogee of this loving relationship is evinced in the transition within segment 3\_3 through a dissolve from the eye of the rooster to a shot that features milk pouring lusciously over a cereals bowl which invites the enunciatee into the Rooster's fantasizing about copulation with milk.

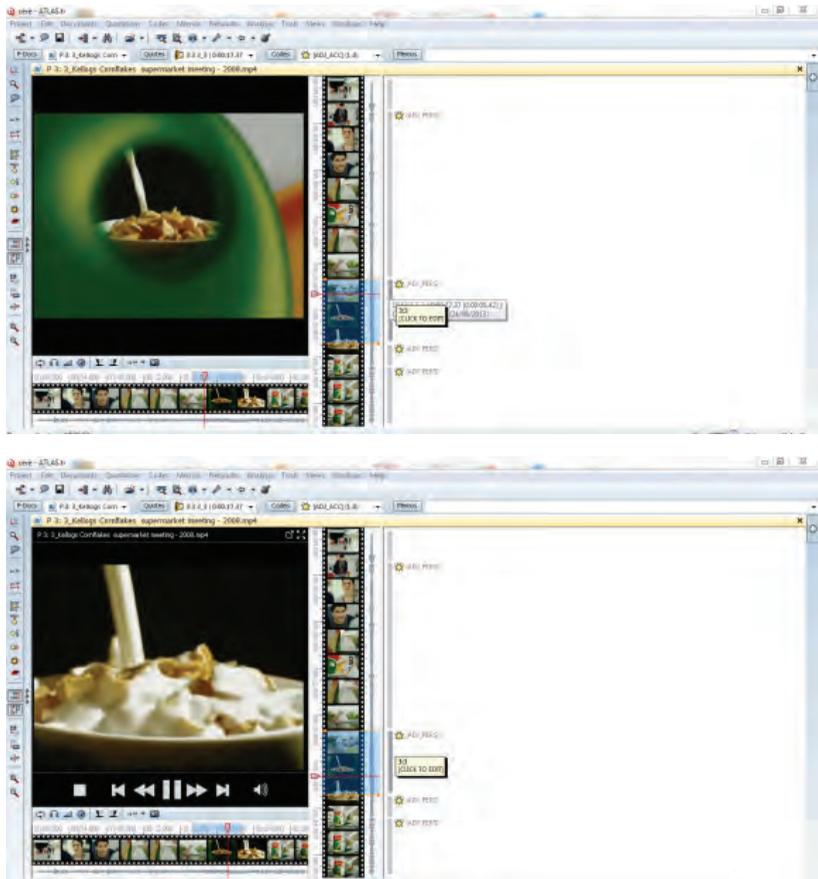


Figure 3.8. Rooster fantasizing about copulation with milk.

The manifest plot is enhanced by the soundtrack from the famous movie *Love Story*. By implication, the ad film summons the enunciatee not only to continue purchasing Kellogg's cornflakes and milk, but also to love the brand, thus nurturing an attitudinal state that exceeds simple product attributes and modes of product usage. The semic structure of ad film 3 is displayed in Table 3.11.

**Table 3.11.** Semic structure of ad film 3.

	<b>Nuclear semes</b>	<b>Classesemes</b>
<b>Attributes</b>		
<b>Benefits</b>		
<b>Attitudes</b>	/love/	

In this manner, a pretty customary mode of eating cereals (i.e., with milk) is transformed through the brand narrative into a *higher* state of affairs, that is into a loving relationship that exceeds the biological dimension of fuelling an organism with the essential ingredients for getting through the demanding tasks of a working day. The ensuing thematic isotopy which constitutes an invented brand value within the brand narrative by recourse to a local degree zero is displayed in Table 3.12.

**Table 3.12.** Thematic isotopy of film 3.

Segment	3_1	3_2	3_3	3_4	3_5
Seme					
Nuclear seme /love/		X	X	X	X

### 3.7.4 Kellogg's cornflakes Honey

The key nuclear seme with which the brand is invested in this ad film is /straight from nature/, most notably evinced in segments 4\_4 and 4\_5 (see Appendix B), where the bee-actors open the Kellogg's factory doors, clock into the factory and finally deliver 'in person' the Kellogg's Honey pack to the breakfast table. The employment of a personification/anthropomorphism figure attains to disintermediate and absolve the manufacturing process of Kellogg's Honey from any human intervention, and hence

from any hint of ‘artificial processing’, while communicating the message that Kellogg’s Honey is as natural as it can be, brought to the breakfast table straight from the bee-hive (without any technological mediation).

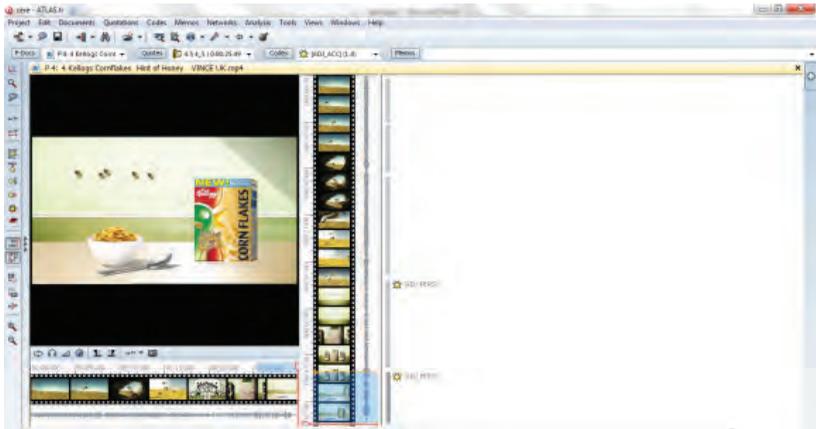


Figure 3.9. The rhetorical structure of ad film 4.

Table 3.13. Semic structure of ad film 4.

	Nuclear semes	Classemes
<b>Attributes</b>	/straight from nature/	
<b>Benefits</b>		
<b>Attitudes</b>		

The established thematic isotopy is summarized in Table 3.14.

Table 3.14. Thematic isotopy of ad film 4.

Segment	4_1	4_2	4_3	4_4	4_5
Seme					
Nuclear seme /straight from nature/				X	X

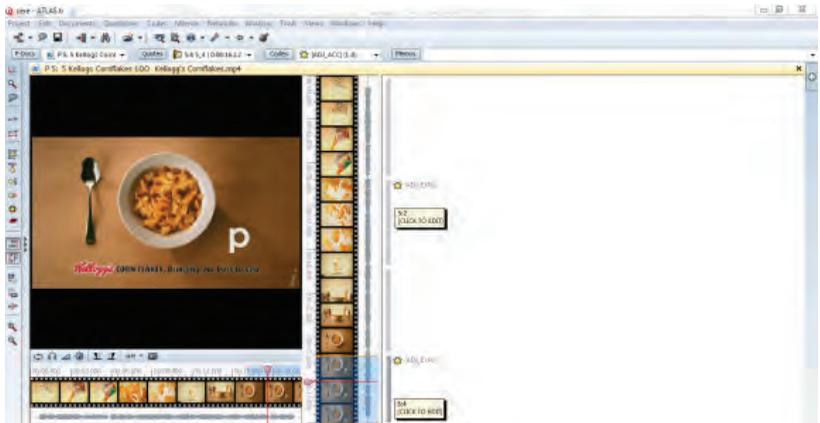
### 3.7.5 Kellogg's cornflakes 100 years

This ad film puts forward two nuclear semes, viz., /best ingredients/ and /value-for-money/ and one classeme, viz., /heritage/.

**Table 3.15.** Semic structure of ad film 5.

	Nuclear semes	Classesmes
<b>Attributes</b>	/best ingredients/	
<b>Benefits</b>	/value-for-money/	
<b>Attitudes</b>		/heritage/

Heritage is evoked in the opening syntagm (5\_1; see Appendix B) that lays claim to the fact that Kellogg's has been producing cereals for over 100 years and functions as a reason-to-believe why Kellogg's is credible when stressing that it is using the best ingredients and why it is value-for-money.



**Figure 3.10.** The rhetorical structure of ad film 5.

The expletion rhetorical figure in segments 5\_2 and 5\_4 affords to emphasize the superior quality dimension of Kellogg's cornflakes which, once combined with the claim *for just 10p* (5\_3, 5\_4), generates the primary brand association 'value-for-money'. Let it be noted that in terms of Groupe  $\mu$ 's second treatise, the visual of the

bowl, made up of the paratactic arrangement of a spoon, a bowl and the verbal descriptor 10p would amount to an operation of IPC (in praesentia conjoint), insofar as the letter 'p' is added to a habitual breakfast arrangement.

**Table 3.16.** Thematic isotopy of ad film 5.

Segment	5_1	5_2	5_3	5_4
Seme				
Nuclear seme /best ingredients/		X		X
Nuclear seme /value-for-money/			X	X
Classeme /heritage/	X			

### 3.7.6 Kellogg's cornflakes main findings

In this Section the scores for the key metrics involved in the semiotic brand equity planning methodology are provided, on an intra-brand, diachronic level. The respective indices which require category average scores, will be provided cumulatively for all brands in Section 3.7.8.

**Table 3.17.** Thematic isotopies for all Kellogg's ad films.

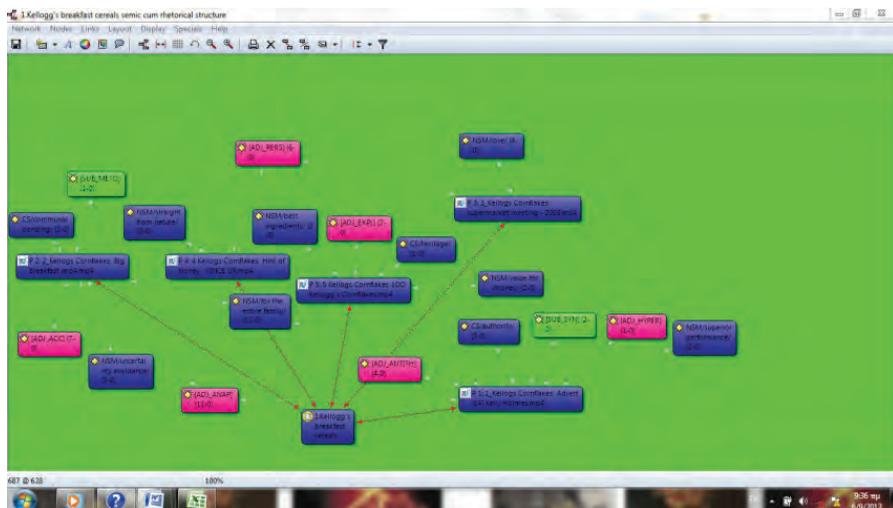
Segment	1_1	1_2	1_3	1_4	1_5	1_6	1_7	1_8	1_9			
Seme												
Nuclear seme /superior performance/							X	X				
Nuclear seme /for the entire family/	X	X	X	X	X	X	X	X				

Classeme /authority/					X	X			X			
	2_1	2_2	2_3	2_4	2_5	2_6	2_7	2_8	2_9	2_10	2_11	2_12
Nuclear seme /uncertainty avoidance/									X	X	X	
Nuclear seme/for the entire family/						X			X	X	X	
Classeme /communal bonding/									X	X	X	
	3_1	3_2	3_3	3_4	3_5							
Nuclear seme /love/		X	X	X	X							
	4_1	4_2	4_3	4_4	4_5							
Nuclear seme /straight from nature/				X	X							
	5_1	5_2	5_3	5_4								
Nuclear seme /best ingredients/		X		X								
Nuclear seme /value-for-money/			X	X								
Classeme /heritage/	X											

**Table 3.18.** Key brand equity metrics for Kellogg's cornflakes (brand associative strength and brand uniqueness).

<b>Nuclear semes for Kellogg's cornflakes</b>	<b>Diachronic weight of isotopy for each nuclear seme across a brand's ad filmic sub-corpus</b>	<b>Diachronic density for each nuclear seme across a brand's ad filmic sub-corpus</b>
/superior performance/	2	0,057
/for the entire family/	12	0,343
/uncertainty avoidance/	3	0,086
/love/	4	0,114
/straight from nature/	2	0,057
/best ingredients/	2	0,057
/value-for-money/	2	0,057
<b>total no of filmic segments</b>	35	
<b>total incidence of rhetorical figures</b>	21	
<b>nuclear semic weight</b>	27	
<b>nuclear semic density</b>	0,771	
<b>Kellogg's brand associative strength (see 2.3.8.5 calculus i)</b>	20,83	
<b>Kellogg's brand associative strength adjusted for density of rhetorical configurations (see 2.3.8.5 calculus iii)</b>	34,71	
<b>Kellogg's brand associative uniqueness (see 2.3.8.5 calculus v)</b>	0,110	

The diachronic semic-cum-rhetorical structure of Kellogg's cornflakes is displayed in Figure 3.11.



**Figure 3.11.** Semic-cum-rhetorical structure of Kellogg's cornflakes.

Not only the ad films of Kellogg's cereals are thematically dispersed, as may be discerned from the divergent nuclear semes that make up isotopically the brand's thematic edifice, but also it is difficult to raise claims about specific expressive units, with the exception of the breakfast table, as forming part of the brand's diachronic, idiolectal stylistic expressive inventory.

### 3.7.7 Kellogg's Special K Jeans 1

The key settings of this ad film consist of bedroom, kitchen, clubbing venue and reflect the interdependence between feeling good inside one's own home with one's own and feeling good in public occasions, such as a night-out with friends. The key actorial figure in the first two settings is a female actress, in her late 20s-mid-30s, who is a bit overweight, while the actorial figures in the public venue setting consist of her female group of friends, who are of equal age. The expressive unit of a pair of jeans functions as a visual marker of semantic coherence throughout the ad film. The semic universe of this Special K ad film comprises the nuclear semes /for women/, /makes you slim/ and the classeme /social acceptance/.

**Table 3.19.** Semic structure of ad film 6.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>		
<b>Benefits</b>	/makes you slim/	
<b>Attitudes</b>	/for women/	/social acceptance/

Slimness constitutes the actantial object of desire, with which the enunciatee is summoned to conjoin herself in two separate NUs, where the first NU1= S2 (Kellogg's)→ S1 (non-slim females 25-34 yrs. old) ∧ (slimness), that underpins semionarratively the manifest discursive filmic segments 6\_4-6\_7, presupposes the initial state of disjunction with slimness (segments 6\_1-6\_3; see Appendix B) NU2= S2 V (slimness). S1 is portrayed as being endowed with the 'being willing to' modality in segment 6\_2 which is complemented by the modalities of being capable of and knowing how to (segments 6\_3, 6\_4) which are succeeded by the sanction of her successful inscription of the brand's narrative in the context of her social acceptance by her peer group (segments 6\_6, 6\_7). The above-noted semes recur isotopically in the following filmic segments as per Table 3.20.

**Table 3.20.** Thematic isotopies of film 6.

Segment	6_1	6_2	6_3	6_4	6_5	6_6	6_7
Seme							
Nuclear seme /makes you slim/				X	X	X	X
Nuclear seme /for women/	X	X	X	X	X	X	X
Classeme /social acceptance/						X	X

From a rhetorical point of view, an ellipsis is noted in segment 6\_3 (*see if you can again*) which omits verbally the verb 'slim' that would complete the syntactic arrangement, yet which is implied by the respective interpolated visual unit that

portrays the key female actress intending in front of her mirror to become slimmer. At the same time, the memorability of the brand's imperative *slim again* is enhanced by the employment of rhyme in the phrase *can again*. A visual pun is noted in segment 6\_6 through a visual play between being fit and fitting in a group of friends (on a general degree zero level that functions against a cultural isotopy), facilitated, from a production techniques point of view, by alternating shots between the main female actress's walking down the stairs at a club in anticipation of meeting her friends and peer-group members awaiting to accept their friend as being fit, thus befitting of being group member. Accolorance is evinced from segment 6\_3 onwards through the portrayal of the actress's wearing a red t-shirt which coheres with the visual identity of Special K. The pro-filmic element of jeans also functions anaphorically as a recurrent visual expressive unit throughout the film's segments, while, against the background of the film's wider thematic context that is established after having undergone a valorization of the object of desire *qua* slimmness from satisfying an individual aspiration to a goal of social acceptance, the imperative put forward by the narrator's voice-over *love your jeans again* may be read as a synecdochic function of jeans for one's entire self.

### **3.7.8 Kellogg's Special K Lisa Snowdon**

This ad film does not abide by the thematic context of slimmness that is definitive of later Special K advertising, as it dates back to 2006, when the brand's strategic orientation was geared towards consolidating in its target's memory that Special K is primarily a cereals brand that is suitable for Women 25-34 yrs. old. The employment of the endorsing persona, that is actress Lisa Snowdon, is not intended to transfer the classeme authority, as was the case with the employment of endorser Kelly Holmes in Ad film 1, but to enhance the appeal of the brand to the intended target-audience, that is women 25-34 years old.

The ad film is predicated on an antithetical rhetorical structure that is brought forth by the employment of a male voice-over. The antithesis, apart from the employment of a male voice-over for bringing about the argument about the suitability of Special K for women, is also evinced in the content of the voice-over which draws explicit contradictions between what can be borrowed and what cannot, and Special K is posited in the context of the ad film's discourse as something that cannot be borrowed by men, as it constitutes an exclusively female product. This antithesis is augmented at the closing segment (7\_6), where the male voice-over

utters *Her breakfast*. The product benefit of shape is also argumentatively augmented by the employment of the punchline (7\_6) *The taste of the shape for breakfast* by the female speaker in the final segment's voice-over. In this case, the actual product-attribute of the flakes' shape (already alluded to in the previous segment as *man-size*) is employed metonymically for the brand benefit of *makes you slim* (Table 3.21). The semic universe of ad film 7 is displayed in Table 3.21.

**Table 3.21.** Semic structure of ad film 7.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>		
<b>Benefits</b>	/makes you slim/	
<b>Attitudes</b>	/for women/	

The nuclear semes /makes you slim/ and /for women/ recur isotopically as shown in Table 3.22.

**Table 3.22.** Thematic isotopies of film 7.

Segment	7_1	7_2	7_3	7_4	7_5	7_6
Seme						
Nuclear seme /makes you slim/						X
Nuclear seme /for women/	X	X	X	X	X	X

### 3.7.9 Kellogg's Special K Jeans 2

The semio-narrative and surface discursive structures of ad film 8 follow exactly the same pattern as ad film 6. Even though the surface discursive main message of the ad film is intent on increasing traffic to the Special K Jeans Challenge customized

web-site that aims at educating visiting female consumers about the benefits of Special K, while informing them of diet-plans in a customized manner, the underlying nuclear semic universe that underpins the ad film is the same as ad film 6. The difference lies in that instead of leveraging the seme /social acceptance/ from a peer-group of already slim friends, the female actress acts as a role model for friends who are not already slim, but chubby. Hence, the likely response on behalf of the female actress's peer-Groupe members is not 'Congratulations, now that you are slim you can be a member of our group', but 'look how slim you are, and how chubby we are' (certainly as tacit premises). The difference in setting also facilitates the contrast between the two films. Whereas in film 6 the reception of the female actress took place in a club, that is in a venue where the actress is *ex positio* ready for engaging in courtship and flirting, in film 8 the setting consists of a cafeteria where it is more likely to engage in more informal chit-chat.

**Table 3.23.** Semic structure of ad film 8.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>		
<b>Benefits</b>	/makes you slim/	
<b>Attitudes</b>	/for women/	/sexiness/

The nuclear semes /makes you slim/ and /for women/ recur isotopically as shown in Table 3.24.

**Table 3.24.** Thematic isotopies of film 8.

Segment	8_1	8_2	8_3	8_4	8_5	8_6	8_7
Seme							
Nuclear seme /makes you slim/						X	
Nuclear seme /for women/	X	X	X	X	X	X	X
Classem /sexiness/						X	

From a rhetorical point of view accolorance performs a strategic function in getting the argument across, insofar as the main female actress is only seen being dressed in Special K colors as of segment 8\_4, that is once having decided to follow the Special K eating plan. The Special K slimness effect is most strikingly evinced in a close-up on the key female actress's behind in segment 8\_6 which introduces the classeme /sexiness/ to Special K's discourse (cf. Reichert and Lambiase 2008).

### 3.7.10 Kellogg's Special K Summer shape

In this ad film as well as in the following (10) the seme /sexiness/ that emerged classematically in ad film 8 is transformed into a nuclear one, as thematic substratum of the concerned ad films. At the same time, as the brand discourse progresses diachronically, jeans as an integral aspect of the brand's expressive inventory and key visual marker for brand textual coherence is abandoned, while the key nuclear seme of slimness as its correlate at the plane of content (in a strictly coded relationship, cf. Table 1.7, that is as a strongly formalized element of the plane of expression that is correlated with a strongly formalized element of the plane of content), recedes in favor of the overarching nuclear seme /sexiness/ (also stressed explicitly in the manifest discourse, as in the speaker's utterance *and you want to show more and wear less* in segment 9\_2 which is further instantiated in segment 9\_4 that portrays the key actress walking in slow motion with an air of confidence), as the outcome of the previous brand communicative phase's key nuclear seme, i.e. /slimness/. At the same time, the classeme /social acceptance/ on behalf of a peer-group recurs, with the main female actress being seen joyously received by her group of female friends at the end of the ad film. In this sense, the actantial object of desire with which the enunciatee seeks to be conjoined is /sexiness/, while /slimness/ acts as a helper, also receding to classematic status. In the light of the above, this ad film's semic universe is displayed in Table 3.25.

**Table 3.25.** Semic structure of ad film 9.

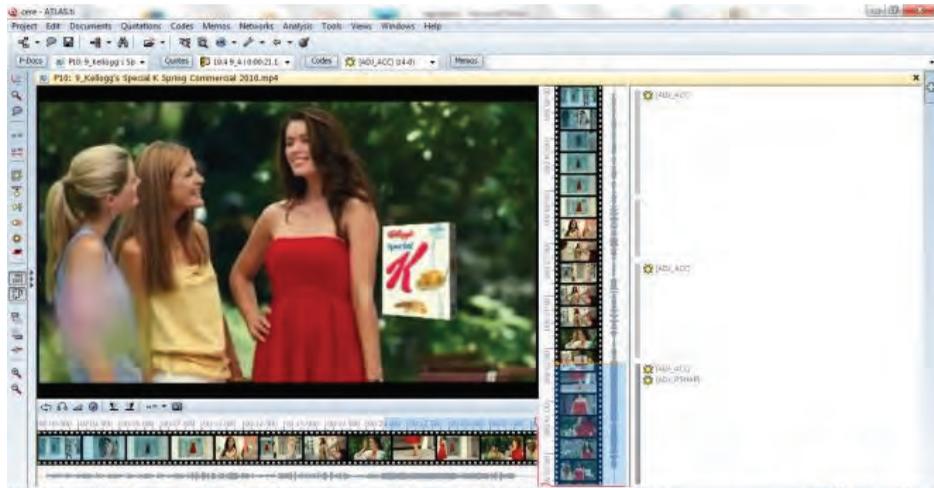
	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>		
<b>Benefits</b>		/makes you slim/
<b>Attitudes</b>	/for women/ , /sexiness/	/social acceptance/

The identified semes recur isotopically as shown in Table 3.26.

**Table 3.26.** Thematic isotopies of film 9.

Segment \ Seme	9_1	9_2	9_3	9_4
Nuclear seme /for women/	X	X	X	X
Nuclear seme /sexiness/		X		X
Classeme /makes you slim/		X		
Classeme /social acceptance /				X

As regards the ad film's rhetorical structure, it is replete with accolorance in the light of the brand's visual identity, while reshaption occurs markedly in the closing segment, where the shape of K is replicated in the shape formed by the key female actress's right hand and the curvilinear shape of her body.



**Figure 3.12.** Special K reshaption.

### 3.7.11 Kellogg's Special K Original morning deliciousness

The preponderance of the nuclear seme /sexiness/ is also noted in this ad film, in continuation of the strategy that was inaugurated in film 9. However, the balance shifts from the employment of the seme /slimness/ to an emphasis towards taste, albeit balanced in terms of calories intake (114 per bowl). Copy strategy has evidently shifted towards taste plus sexiness which appear to be the dominant nuclear semes of this ad film's semantic universe.

**Table 3.27.** Semic structure of ad film 10.

	<b>Nuclear semes</b>	<b>Classesemes</b>
<b>Attributes</b>	/taste/	
<b>Benefits</b>		
<b>Attitudes</b>	/for women/, /sexiness/	

In terms of rhetorical structure, we encounter an antanaclasis between segments 10\_2 and 10\_4 as regards the employment of the adjective 'delicious' which in the first instance is used to ascribe a property to the bowl of Special K, whereas in the second instance it ascribes synonymically a property to the female actress, i.e., sexiness. The ad film is replete with accolorance as visual marker of brand textual coherence. The inter-filmic incidence of the sequence of the actress gazing at herself in her mirror (9\_3) constitutes an integral expressive unit of the brand's idiolectal inventory. The identified semes recur isotopically as per Table 3.28.

**Table 3.28.** Thematic isotopies of film 10.

Segment	10_1	10_2	10_3	10_4
Seme				
Nuclear seme /for women/	X	X	X	X
Nuclear seme /sexiness/			X	X

Nuclear seme /taste/		X		
----------------------	--	---	--	--

### 3.7.12 Kellogg's Special K main findings

In this Section the scores for the key metrics involved in the semiotic brand equity planning methodology will be provided, on an intra-brand, diachronic level. The respective indices which require category average scores, will be provided cumulatively for all brands in Section 3.8.

**Table 3.29.** Thematic isotopies for all Kellogg's Special K ad films.

Segment \ Seme	6_1	6_2	6_3	6_4	6_5	6_6	6_7
Nuclear seme /makes you slim/				X	X	X	X
Nuclear seme /for women/	X	X	X	X	X	X	X
Classeme /social acceptance/						X	X
	7_1	7_2	7_3	7_4	7_5	7_6	
Nuclear seme /makes you slim/						X	
Nuclear seme /for women/	X	X	X	X	X	X	
	8_1	8_2	8_3	8_4	8_5	8_6	8_7
Nuclear seme /makes you						X	

slim/							
Nuclear seme /for women/	X	X	X	X	X	X	X
Classeme /sexiness/						X	
	9_1	9_2	9_3	9_4			
Nuclear seme /for women/	X	X	X	X			
Nuclear seme /sexiness/		X		X			
Classeme /makes you slim/		X					
Classeme /social acceptance/				X			
	10_1	10_2	10_3	10_4			
Nuclear seme /for women/	X	X	X	X			
Nuclear seme /sexiness/			X	X			
Nuclear seme /taste/		X					

**Table 3.30.** Key brand equity metrics for Kellogg's Special K (brand associative strength and brand uniqueness).

<b>Nuclear semes for Kellogg's Special K</b>	<b>Diachronic weight of isotopy for each nuclear seme across a brand's ad filmic sub-corpus</b>	<b>Diachronic density for each nuclear seme across a brand's ad filmic sub-corpus</b>
/makes you slim/	7	0,250
/for women/	28	1,000
/sexiness/	4	0,143
/taste/	1	0,036
<b>total no of filmic segments</b>	28	
<b>total incidence of rhetorical figures</b>	37	
<b>nuclear semic weight</b>	40	
<b>nuclear semic density</b>	1,43	
<b>Kellogg's Special K brand associative strength (see 2.3.8.5 calculus i)</b>	57,14	
<b>Kellogg's Special K brand associative strength adjusted for density of rhetorical configurations (see 2.3.8.5 calculus iii)</b>	43,24	
<b>Kellogg's Special K brand associative uniqueness (see 2.3.8.5 calculus v)</b>	0,357	

The diachronic semic-cum-rhetorical structure of Kellogg's Special K is displayed in Figure 3.13.

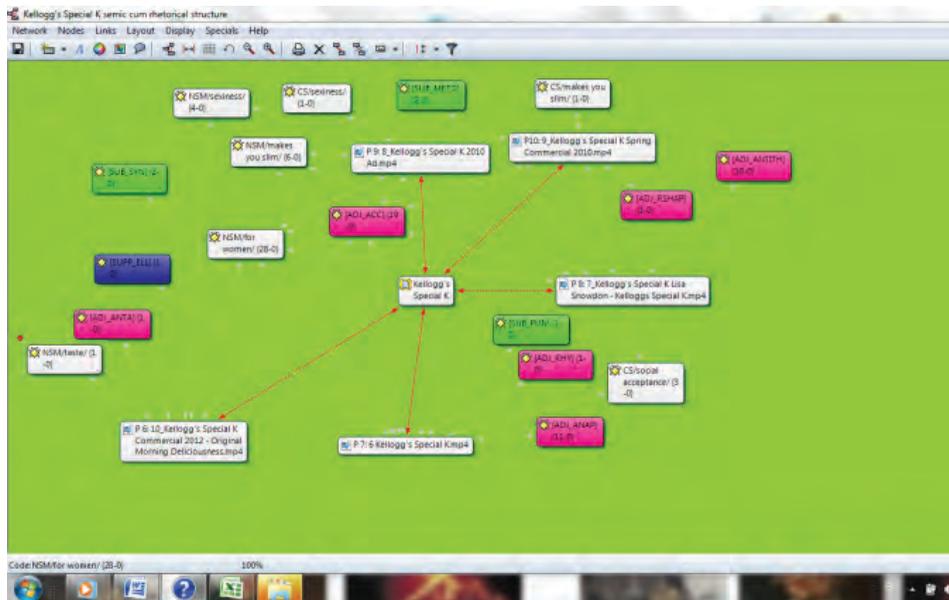


Figure 3.13. Semic-cum-rhetorical structure of Kellogg's Special K.

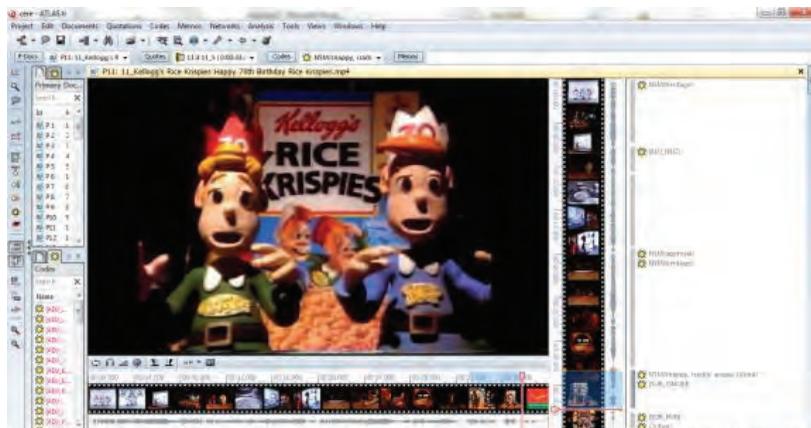
### 3.7.13 Kellogg's Rice Krispies Happy 70th Birthday

As is the case with the vast majority of Rice Krispies ad films, the manifest plot revolves around the feats of the brand's three time-hallowed heroes, Snap, Crackle and Pop who constitute indispensable pro-filmic elements of the brand's idiolectal expressive inventory. This ad film celebrates the brand's 70<sup>th</sup> birthday (segments 11\_1 and 11\_4) and, as expected, /heritage/ is a key nuclear seme that underpins semantically this ad film. Heritage emerges figuratively in the establishing sequence of the film that portrays two of the three brand heroes going over Rice Krispies' past ad films. The manifest plot abides by the cartoon-cum-fantasy filmic genre, and is replete with story complications that are definitive of this genre. The second nuclear seme that emerges in the heroes' manifest discourse concerns the fact that this brand is approved by moms (segment 11\_4) and hence it is a historically safe choice for children. But the classeme /fun/ also emerges through a visual pun at the closing sequence (11\_6) that plays with the Kellogg's logo, while shaping up a smile (accompanied by a child's laughter). The nuclear semes of this ad film are summarized in Table 3.31.

**Table 3.31.** Semic structure of ad film 11.

	Nuclear semes	Classemes
<b>Attributes</b>	/snappy, crackly, poppy sound/	
<b>Benefits</b>		
<b>Attitudes</b>	/heritage/ /approval/	/fun/

Complementary to the employment of a visual pun, we notice the portmanteau- neologism *whawsome* in segment 11\_2, made up of *wholesome* and *awesome*. On a semio-narrative level the enunciatee is summoned to be conjoined with the nuclear semes that are posited in the course of the ad film which go beyond the brand's attributes *qua* ingredients (niacin, vitamin, riboflavin; also evoked in segment 11\_3 in the three heroes' utterances; cf. Section 1.1.1.8 on the ingredient branding strategy), and the brand's ubiquitous sonic marker that is produced when milk is added to the Rice Krispies cereals bowl ('snap, crackle and pop', in line with the three heroes' names; cf. Section 1.1.1.6 on the sonic branding strategy) as explicitly stated in segment 11\_5: *much more than snap, crackle...* In this manner, the onomatopoeic nature of the three heroes' names that emulate the sound produced by Rice Krispies, while soaked in milk also emerges forcefully as key product attribute.



**Figure 3.14.** Rhetorical and semic structure of ad film 11.

The identified semes recur isotopically as shown in Table 3.32.

**Table 3.32.** Thematic isotopies of film 11.

Segment	11_1	11_2	11_3	11_4	11_5	11_6
Seme						
Nuclear seme /heritage/	X			X		
Nuclear seme /approval/				X		
Nuclear seme /snappy, crackly, poppy sound/					X	
Classeme /fun/						X

### 3.7.14 Kellogg's Rice Krispies Stop motion

This ad film announces a Rice Krispies line-extension, viz., Snap, Crackle and Pop dust, an added flavored sachet inside Rice Krispies packs. The ad film stresses the added flavor (strawberry) aspect of the sachet in segment 12\_2, however the crux of the consumer benefit put forward rests with the added crackly sound produced by the dust once inserted into the milk bowl. Viewed from the angle of the brand's core attributes, this add-on essentially enhances the relevance of the nuclear seme and unique product sonic marker /snappy, crackly, poppy sound/ that constitutes a key primary association of Rice Krispies.

**Table 3.33.** Semic structure of ad film 12.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/snappy, crackly, poppy sound/	/added taste/
<b>Benefits</b>		
<b>Attitudes</b>		

The nuclear seme and classeme put forward in the ad film's discourse emerge figuratively as shown in Table 3.34.

**Table 3.34.** Thematic isotopies of film 12.

Segment \	12_1	12_2	12_3
Seme			
Nuclear seme /snappy, crackly, poppy sound/		X	X
Classeme /added taste/	X		

As regards the rhetorical structure of the ad film, over and above the recurring onomatopoeic interplay between heroes' names and the equivalent sound produced by Rice Krispies once soaked in milk, we encounter a visual metaphor in segment 12\_2 that portrays Pop being squashed by a giant Krispie that flies from the crackling bowl. This visual expressive unit stands metaphorically for the added noise produced by the extra dust that has been added to the product.

### 3.7.15 Kellogg's Rice Krispies Pop rocks

Ad film 13 attests to the centrality of the nuclear seme /snappy, crackly, poppy sound/ in Rice Krispies' discourse. The manifest plot essentially puts across the message that the brand's onomatopoeic sonic marker is so definitive of the brand's identity and so appealing as to be capable of filling an entire concert venue. In continuation of the augmented product strategy introduced in ad film 12, ad film 13 announces another add-on to the standard product, that is in-pack sachets with pop-rock candies. The USP of the pop-rock candy is, again, an enhancer of the sound produced by Rice Krispies and corroborative of the centrality of the nuclear seme /snappy, crackly, poppy sound/.

**Table 3.35.** Semic structure of ad film 13.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/snappy, crackly, poppy sound/	
<b>Benefits</b>		
<b>Attitudes</b>	/stardom/	

Over and above the ubiquitous recurrence of the brand's onomatopoeic rhetorical strategy, this ad film is particularly resourceful in terms of how the brand's semic universe is rhetorically structured. More specifically, and against the background of the closing pay-off line *The sound's a star* (segment 13\_4; see Appendix B) that confers semantic closure to the figurative deployment of the ad film and disambiguates its global thematic context, we notice the employment of the following figures:

- a) *The sound's a star* (segment 13\_4): personification insofar as a human attribute (stardom) is conferred to an inanimate object (the crackling sound of Rice Krispies)
- b) *Just another way Rice Krispies is making you sound a star* (13\_2): metonymic transfer of stardom from product to user/enunciatee. The enunciatee becomes a star by reproducing the augmented crackling sound found in pop-rocks candy sachets inside the product (transfer from product to user imagery; cf. Section 1.1.1).

**Table 3.36.** Thematic isotopies of film 13.

Segment	13_1	13_2	13_3	13_4
Seme				
Nuclear seme /snappy, crackly, poppy sound/	X	X	X	X
Nuclear seme /stardom/	X	X	X	X

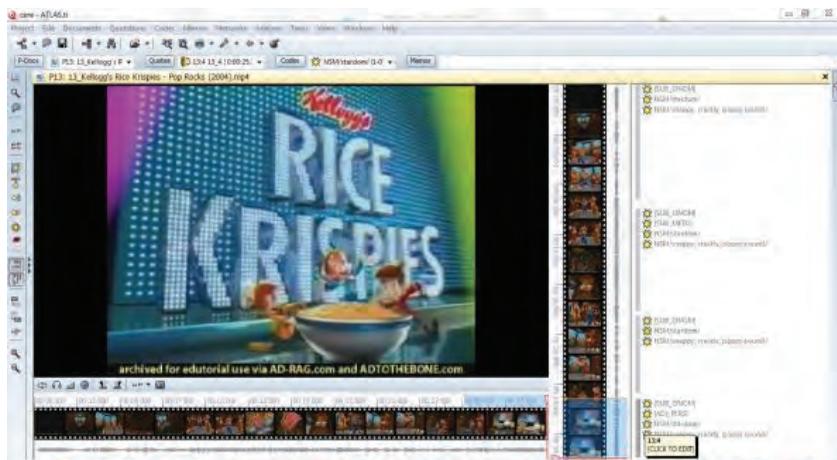


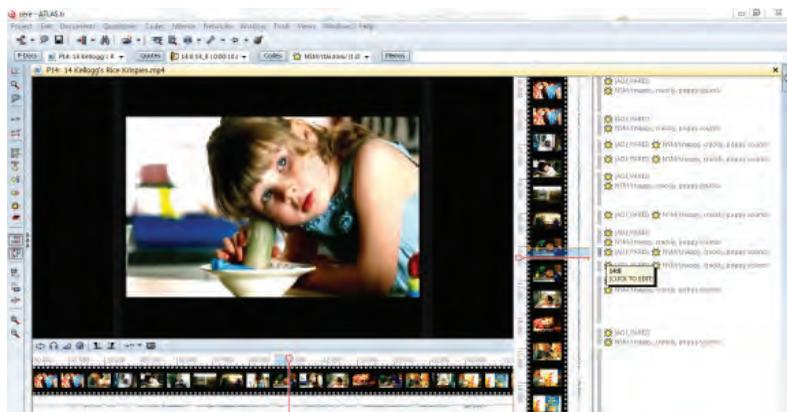
Figure 3.15. Rhetorical and semic structure of ad film 13.

### 3.7.16 Kellogg's Rice Krispies Crackling sound

The structure of ad film 14 is quite simple. It puts forward in visual mode invariably across all segments the nuclear seme /snappy, crackly, poppy sound/ by leveraging the rhetorical figure of pareikonopoeia.

Table 3.37. Semic structure of ad film 14.

	Nuclear semes	Classesemes
<b>Attributes</b>	/snappy, crackly, poppy sound/	
<b>Benefits</b>		
<b>Attitudes</b>		



**Figure 3.16.** Rhetorical and semic structure of ad film 14.

**Table 3.38.** Thematic isotopy of film 14.

Segment \ Seme	14_1	14_2	14_3	14_4	14_5	14_6	14_7	14_8	14_9	14_10	14_11	14_12
Nuclear seme nappy, crackly, poppy sound/	X	X	X	X	X	X	X	X	X	X	X	

### 3.17.17 Kellogg's Rice Krispies Breakfast fuelling

Ad film 15 is the first in the Rice Krispies subcorpus that leverages explicitly the nuclear seme /energy/, alongside the invariably recurring /snappy, crackly, poppy sound/ on an intra-brand, inter-filmic level.

**Table 3.39.** Semic structure of ad film 15.

	Nuclear semes	Classesemes
<b>Attributes</b>	/snappy, crackly, poppy sound/	
<b>Benefits</b>	/energy/	
<b>Attitudes</b>		

The rhetorical structure of ad film 15 revolves around accolorance (heroes' car and cereals bowl carrying the white and light blue colors of the brand's visual identity), metonymy, established through cross-cutting and alternating segments between Rice Krispies bowl/pouring milk and speeding car (thus transferring the seme /energy/ from car to cereals) and personification, as suggested by the soundtrack lyrics *sound's a star* (in line with ad film 13). The identified semes recur isotopically as per Table 3.40.

**Table 3.40.** Thematic isotopies of film 15.

Segment \ Seme	15_1	15_2	15_3	15_4	15_5	15_6	15_7
Nuclear seme /snappy, crackly, poppy sound/						X	X
Nuclear seme /energy/		X		X			



**Figure 3.17.** Rhetorical and semic structure of ad film 15.

**3.7.18 Kellogg’s Rice Krispies main findings**

In this Section the scores for the key metrics involved in the semiotic brand equity planning methodology will be provided, on an intra-brand, diachronic level. The respective indices which require category average scores will be provided cumulatively for all brands in Section 3.8.

**Table 3.41.** Thematic isotopies across Rice Krispies K ad films.

Segment \ Seme	11_1	11_2	11_3	11_4	11_5	11_6								
Nuclear seme /heritage/		X		X										
Nuclear seme /approval/				X										
Nuclear seme /snappy, crackly, poppy sound/					X									
Classeme /fun/						X								
	12_1	12_2	12_3											
Nuclear seme /snappy, crackly, poppy sound/		X	X											
Classeme /added taste/	X													
	13_1	13_2	13_3	13_4										
Nuclear seme /snappy, crackly,	X	X	X	X										

poppy sound/												
Nuclear seme /stardom/	X	X	X	X								
	14_1	14_2	14_3	14_4	14_5	14_6	14_7	14_8	14_9	14_10	14_11	14_12
Nuclear seme /snappy, crackly, poppy sound/	X	X	X	X	X	X	X	X	X	X	X	
	15_1	15_2	15_3	15_4	15_5	15_6	15_7					
Nuclear seme /snappy, crackly, poppy sound/						X	X					
Nuclear seme /energy/		X		X								

**Table 3.42.** Key brand equity metrics for Kellogg’s Rice Krispies (brand associative strength and brand uniqueness).

<b>Nuclear semes for Kellogg’s Rice Krispies</b>	<b>Diachronic weight of isotopy for each nuclear seme across a brand’s ad filmic sub-corpus</b>	<b>Diachronic density for each nuclear seme across a brand’s ad filmic sub-corpus</b>
/snappy, crackly, poppy sound/	20	0,625
/heritage/	2	0,063
/approval/	1	0,031
/energy/	2	0,063
<b>total no of filmic segments</b>	32	
<b>total incidence of rhetorical figures</b>	30	
<b>nuclear semic weight</b>	25	

nuclear semic density	0,78	
Kellogg's Rice Krispies brand associative strength (see 2.3.8.5 calculus i)	19,53	
Kellogg's Rice Krispies brand associative strength adjusted for density of rhetorical configurations (see 2.3.8.5 calculus iii)	20,83	
Kellogg's Rice Krispies brand associative uniqueness (see 2.3.8.5 calculus v)	0,195	

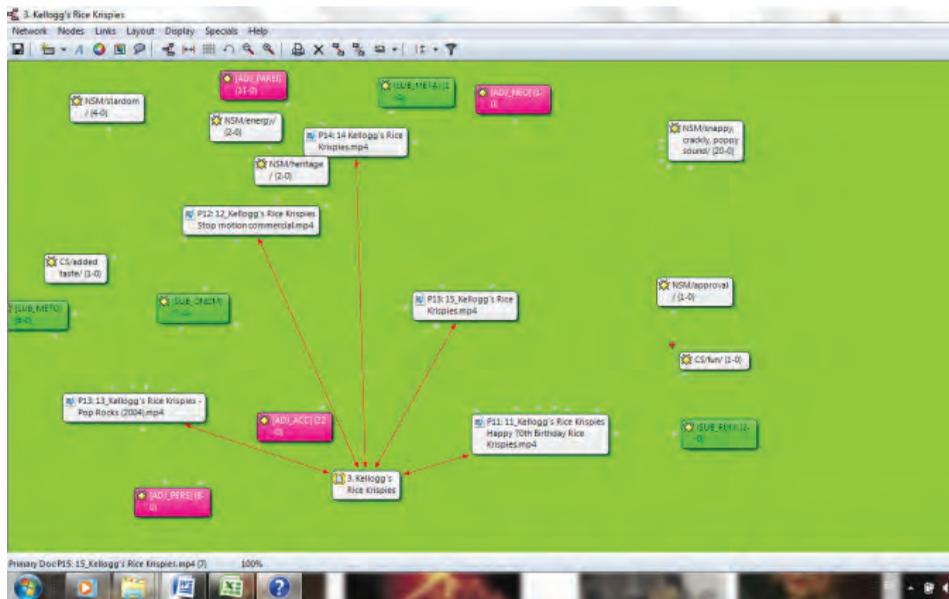


Figure 3.18. Semic-cum-rhetorical structure of Kellogg's Rice Krispies.

### 3.7.19 Kellogg's Coco Pops Moons and stars

Monkey and friends constitute the key actorial figures of Coco-Pops idiolectal expressive inventory, recurring invariably across ad filmic texts. Monkey, in semi-narrative terms, is the main hero, whereas Crocodile is the key anti-hero. Monkey's animal friends constitute Monkey's helpers in bringing across the brand proposition to the enunciatees, that is the product's unique chocolatey taste. Coco-pops ad films, just like Kellogg's Rice Krispies, are rooted in a cartoon-cum-fantasy genre. The overarching difference, from a semiotic rhetorical structuration point of view, between Rice Krispies and Coco Pops, consists in that whereas in the former the key nuclear seme of /snappy, crackly, poppy sound/ is brought forth through an onomatopoeic relationship between the key heroes' names and the sound produced by Krispies once suffused with milk, in the case of the latter the relationship between manifest discourse heroic actorial figure and nuclear seme /chocolatey/ is effected through the function of the accolorance figure in the light of cereals and monkey sharing the brown color.

Ad film 16's key nuclear seme is /high in fibre/ which is complemented by the classeme /modernity/ that is conferred to the brand in the light of the high-tech, futuristic manufacturing plant that is portrayed in the filmic text.

**Table 3.43.** Semic structure of ad film 16.

	<b>Nuclear semes</b>	<b>Classesemes</b>
<b>Attributes</b>	/high in fibre/	
<b>Benefits</b>		
<b>Attitudes</b>		/modernity/

The identified semes occur isotopically as per Table 3.44.

**Table 3.44.** Thematic isotopies of film 16.

Segment \ Seme	16_1	16_2	16_3	16_4	16_5	16_6
nuclear seme /high in fibre/	X				X	X
classeme /modernity/	X				X	X

From a rhetorical structure point of view, an incidence of visual tmesis occurs in segment 16\_4 that portrays a far from brilliant ostrich trying to solve the malfunction problem at the Moons and Stars manufacturing plant. The ostrich disrupts the correlated segments 16\_3 and 16\_5 that feature Monkey's monologue about how the problem got identified and resolved by introducing a funny twist to the manifest plot, with view to enhancing the ad's likeability. This disruptive segment, from a semio-narrative point of view, functions as a satellite, rather than a kernel (cf. Section 2.3.6) and hence is rendered redundant in the process of reducing the brand's semantic content to the level of the semio-narrative grammar. Finally, there is an anaphoric incidence of the brand's core promise *high in fiber*, established by the employment of 'that' between segments 16\_5 and 16\_6.



Figure 3.19. Rhetorical and semic structure of ad film 16.

### 3.7.20 Kellogg's Coco Pops Megamunchers

Ad film 17 introduces a new Coco Pops variant, that is Megamunchers. The ad film's manifest plot describes the evolution of Coco Pops through successive product launches, from the standard product (Coco Pops) to Coco Rocks and now to Mega

Munchers. The key nuclear semes of this ad film are /chocolatey/ and the unique /crunchy sound/ produced when biting on Coco Pops. It might be stressed that the unique sound of Megamunch occurs through a visual hyperbole in segment 17\_4, where Monkey and friends are seen producing an ultra crunchy sound at the bite of Megamunchers which forces coconuts to fall off a nearby tree and onto the villainous Croc's head. However, since these shots are embedded in a cartoon-fantasy genre whose general degree zero is coupled with audience expectations about such scenes, no such coding was made. The semic structure of ad film 17 is displayed in Table 3.45.

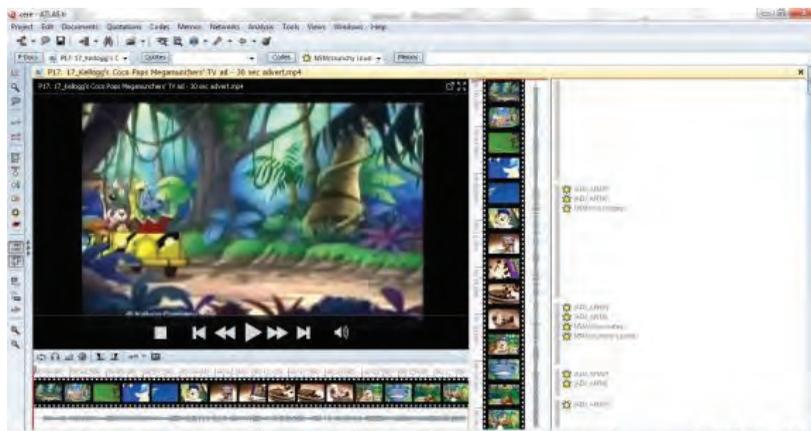
**Table 3.45.** Semic structure of ad film 17.

	<b>Nuclear semes</b>	<b>Classesemes</b>
<b>Attributes</b>	/chocolatey/, /crunchy sound/	
<b>Benefits</b>		
<b>Attitudes</b>		

Megamunch(ers) recurs anaphorically across the filmic segments in the hero's utterances. However, this anaphorical use occurs antanaclastically, insofar as each time it is used it refers to a different and interlocking aspect amongst product name (*Megamunchers*, segments 17\_2, 17\_4, 17\_5), product user (i.e., *Megamunchees*, segment 17\_2) and product usage (*the big chocolatey Megamunch*, i.e., occasions of severe hunger, segment 17\_3). Hence, the rhetorical figure of antanaclasis affords to create an internal mirroring within the brand's logico-semantic simulacrum amongst user, usage occasion and product proposition. The identified semes occur isotopically as per Table 3.46.

**Table 3.46.** Thematic isotopies of film 17.

Segment \ Seme	17_1	17_2	17_3	17_4	17_5
nuclear seme /chocolatey/		X	X		
nuclear seme /crunchy sound/			X		



**Figure 3.20.** Rhetorical and semic structure of ad film 17.

### 3.7.21 Kellogg's Coco Pops Hippo

The key nuclear seme that underpins ad film 18's semantic structure is /chocolatey/. This actantial object of desire which is dramatized on a manifest discursive level by the allure it exerts on a diving hippo, is complemented by the classeme /magic recipe/ that is evoked by the brand's hero. The semic structure of this ad film is shown in Table 3.47.

**Table 3.47.** Semic structure of ad film 18.

	<b>Nuclear semes</b>	<b>Classesemes</b>
<b>Attributes</b>	/chocolatey/	/magic recipe/
<b>Benefits</b>		
<b>Attitudes</b>		

The rhetorical structuration of this ad film comprises the alliteration *hefty hippo* (18\_1), the rhyme *trying, dive, mind* (18\_1) (see Appendix B) and an epenthesis, that is the addition of the extra consonant 's' to milk (18\_2). The identified semes occur isotopically as per Table 3.48.

**Table 3.48.** Thematic isotopies of film 18.

Segment \ Seme	18_1	18_2	18_3	18_4
nuclear seme /chocolatey/		X	X	
classeme /magic recipe/			X	

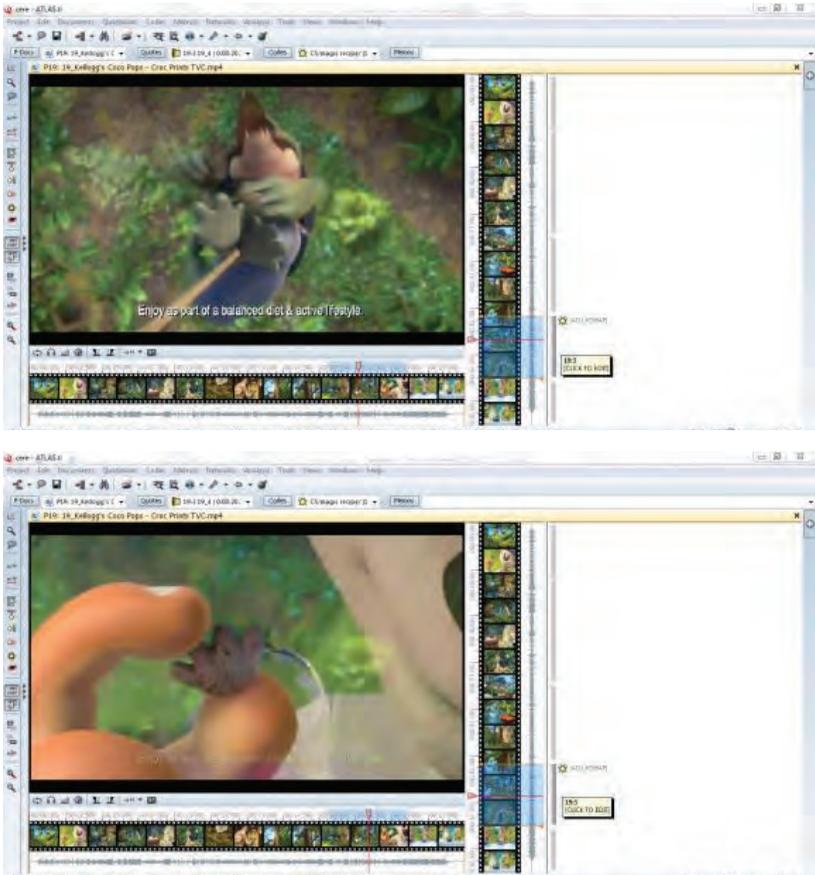
### 3.7.22 Kellogg's Coco Pops Croc prints

The manifest plot of ad film 19 attempts to generate excitement about Coco pops innovation in product-shape terms and particularly in the context of the launch of crocodile footprint shaped Coco pops. The nuclear seme /wholegrain/ that emerges in the Monkey's narrative in segment 19\_4 (along with the adjective *delicious*) underpins this flanker (i.e., seasonal) launch that is edified on product shape differentiation and hence is of classematic nature.

**Table 3.49.** Semic structure of ad film 19.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/wholegrain/	/product shape innovation/
<b>Benefits</b>		
<b>Attitudes</b>		

In terms of rhetorical structure, we encounter a reshaping on an intra-segment (19\_4) level, where the close-up on the croc's foot is matched by a close-up on a Coco-pop croc print product unit, held by Monkey. This visual matching also constitutes an antanaclasis, insofar as the first incidence of the footprint visual refers literally to croc's foot, whereas in the second incidence to the Coco-pop product unit.

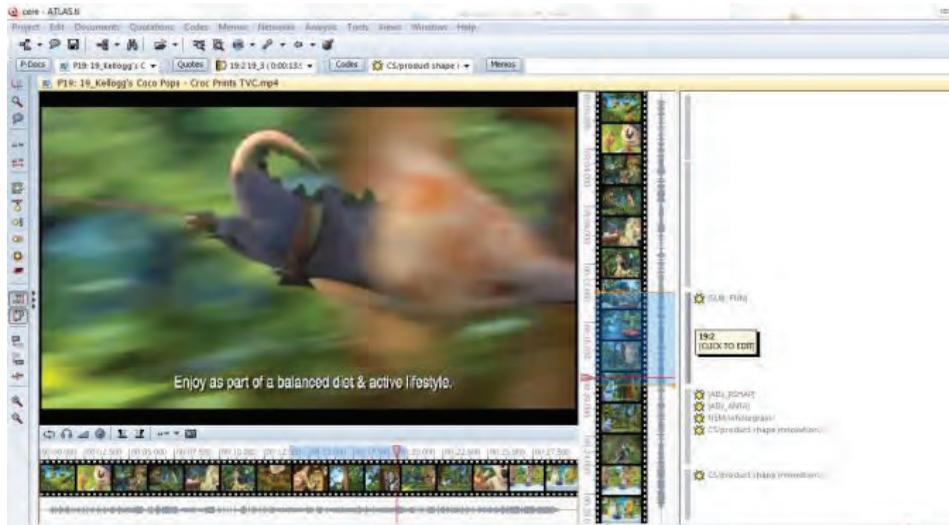


**Figure 3.21.** Segment 19\_4 reshaption/antanaclasis.

Furthermore, the employment by Monkey in 19\_3 of the proverbial phrase *we had to think on our feet* (which originally means to think swiftly) constitutes a verbal pun, as, in the global thematic context of the ad film, it refers literally to thinking on one's feet, as the outcome of this thinking consists of the croc footprint-shaped product. The identified semes occur isotopically as per Table 3.50.

**Table 3.50.** Thematic isotopies of film 19.

Segment Seme	19_1	19_2	19_3	19_4	19_5
nuclear seme /wholegrain/				X	
classeme /product shape innovation/				X	X



**Figure 3.22.** Rhetorical and semic structure of ad film 19.

### 3.7.23 Kellogg's Coco Pops Cupboard

Ad film 20 leverages personification for bringing about the nuclear seme /energy/ as the result of an organism's being fuelled by Coco pops, while emphasizing the fun character of the brand on a nuclear semic level, as attested by the child's voice-over *Coco-pops and milk make a bowl full of fun* (20\_7) that is fleshed out by a visual pun, where we see a laughing face forming within the Coco pops bowl (in the same vein as segment 11\_6). The animation of coco-pops product units and the kitchen utensils that act as helpers in the product's unleashing its energy from within a cupboard (that

is opened by the willful act of a Coco Pops pack) abides by the transformative grammar of the fantasy filmic grammar, where anything may become anything (or any element of the plane of expression can be correlated with any element of the plane of content), as is the case with Coco-pops idiolectal journey through distinctive kitchen spaces.

**Table 3.51.** Semic structure of ad film 20.

	<b>Nuclear semes</b>	<b>Classesemes</b>
<b>Attributes</b>		
<b>Benefits</b>	/energy/ /fun/	
<b>Attitudes</b>		

The identified semes occur isotopically as per Table 3.52.

**Table 3.52.** Thematic isotopies of film 20.

Segment \ Seme	20_1	20_2	20_3	20_4	20_5	20_6	20_7
nuclear seme /energy/	X	X	X	X	X	X	X
nuclear seme /fun/							X

### 3.7.24 Kellogg's Coco Pops main findings

In this Section, the scores for the key metrics involved in the semiotic brand equity planning methodology will be provided, on an intra-brand, diachronic level. The respective indices which require category average scores, will be provided cumulatively for all brands in Section 3.8.

**Table 3.53.** Thematic isotopies across Kellogg's Coco Pops ad films.

Segment Seme	16_1	16_2	16_3	16_4	16_5	16_6	
nuclear seme /high in fibre/	X				X	X	
claseme /modernity/	X				X	X	
	17_1	17_2	17_3	17_4	17_5		
nuclear seme /chocolatey/		X	X				
nuclear seme /crispy sound/			X				
	18_1	18_2	18_3	18_4			
nuclear seme /chocolatey/		X	X				
claseme /magic recipe/			X				
	19_1	19_2	19_3	19_4	19_5		
nuclear seme /wholegrain/				X			
claseme /product shape innovation/				X	X		
	20_1	20_2	20_3	20_4	20_5	20_6	20_7
nuclear seme /energy/	X	X	X	X	X	X	X
nuclear seme /fun/							X

**Table 3.54.** Key brand equity metrics for Kellogg's Coco Pops (brand associative strength and brand uniqueness).

<b>Nuclear semes for Kellogg's Coco Pops</b>	<b>Diachronic weight of isotopy for each nuclear seme across a brand's ad filmic sub-corpus</b>	<b>Diachronic density for each nuclear seme across a brand's ad filmic sub-corpus</b>
/high in fibre/	3	0,111
/chocolatey/	4	0,148
/crunchy sound/	1	0,037
/wholegrain/	1	0,037
/energy/	7	0,259
/fun/	1	0,037
<b>total no of filmic segments</b>	<b>27</b>	
<b>total incidence of rhetorical figures</b>	<b>33</b>	
<b>nuclear semic weight</b>	<b>17</b>	
<b>nuclear semic density</b>	<b>0,63</b>	
<b>Kellogg's Coco Pops brand associative strength (see 2.3.8.5 calculus i)</b>	<b>10,70</b>	
<b>Kellogg's Coco Pops brand associative strength adjusted for density of rhetorical configurations (see 2.3.8.5 calculus iii)</b>	<b>8,76</b>	
<b>Kellogg's Coco Pops brand associative uniqueness (see 2.3.8.5 calculus v)</b>	<b>0,105</b>	



filmic segment 21\_5, thus transferring the semic attributes and benefits of 'bran' *qua* high in fiber and combating bloatedness to the brand All-Bran which helps women feel 'brand new'. This is also an incidence of apocope, as the consonant 'd' is omitted from *brand*. Finally, *new* is employed antanaclastically in segments 21\_5 and 21\_6, in the first instance denoting relief from bloated feeling (*Try it every day and see if you feel all bran new*), while in the second instance referring to the product itself (*Tasty new All Bran Golden Crunch*).

**Table 3.56.** Thematic isotopies of film 21.

Segment \ Seme	21_1	21_2	21_3	21_4	21_5	21_6
nuclear seme /high in fibre/				X		
nuclear seme /crunchy taste/				X		
nuclear seme /combatting bloatedness/	X	X	X		X	
nuclear seme /for women/	X	X	X	X	X	X



**Figure 3.24.** Rhetorical and semic structure of ad film 21.

### 3.7.26 Kellogg's All Bran Bloatedness

Ad film 22 displays the same semic and surface discursive structures as 21, albeit with the employment of different visual metaphors and with a narrower focus on benefits (combating bloatedness), rather than attributes (high in fiber, crunchy taste). On a surface discursive level it reproduces the brand's nuclear semes directly in the female friends' discussion, instead of the narrator's voice-over which was the case with 21.

**Table 3.57.** Semic structure of ad film 22.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/high in fiber/	
<b>Benefits</b>	/combating bloatedness/	
<b>Attitudes</b>	/for women/	

The ad film's rhetorical structure is edified on pareikonopoeia and on visual metaphors, such as elephant (22\_1, coupled with the utterance *sluggish/slow*), bubbles (22\_2, coupled with the utterance *feeling blah*), clouds (22\_3, stomach feeling uncomfortable), blossoming flower (22\_4, coupled with the utterance *I just had a bowl of All-Bran each day for seven days, I really felt the difference*). The same paronomastic structure in the employment of *Bran(d)* recurs in the final segment (22\_5), however, instead of playing antanaclastically with *new*, antanaclasis occurs in this ad film with the employment of *Bran*, where the first incidence refers to the product and the second to the benefit of feeling all bran(d) new (where *all bran new* is a parasynonym of combating bloatedness).

**Table 3.58.** Thematic isotopies of film 22.

Seme \ Segment	22_1	22_2	22_3	22_4	22_5
nuclear seme /high in fibre/				X	
nuclear seme /combating bloatedness/				X	X
nuclear seme /for women/	X	X	X	X	X



**Figure 3.25.** Rhetorical and semic structure of ad film 22.

### 3.7.27 Kellogg's All Bran Tall Jeanne is malicious

The semic structure of ad film 23 is much simpler than 21 and 22, insofar as it focuses narrowly on delicious taste. The nuclear semic structure of this ad film, though, is enriched by the addition of the classeme pertaining to the brand's potential usage occasions, that is /suitable for office consumption/ that emerges figuratively by the portrayal of the segments of the film's manifest plot in an office environment.

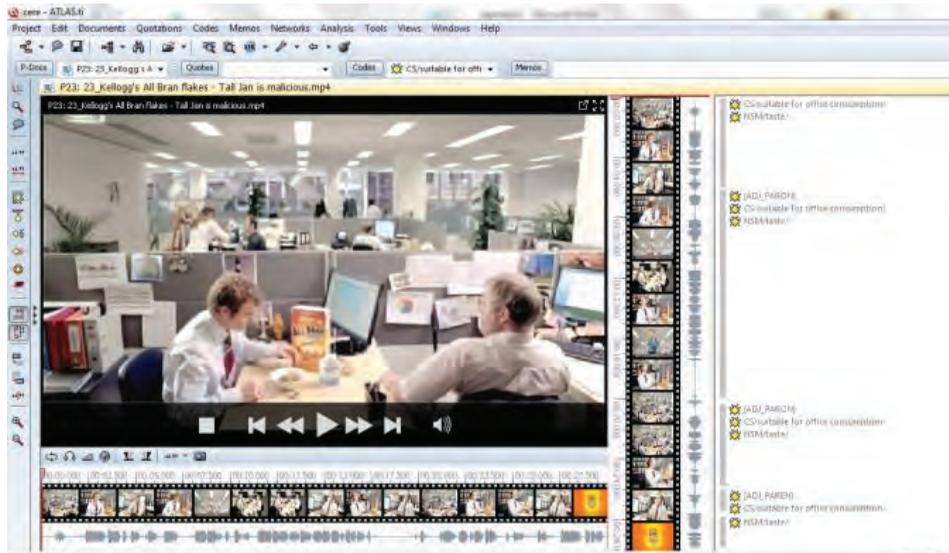
**Table 3.59.** Semic structure of ad film 23.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/delicious taste/	
<b>Benefits</b>		
<b>Attitudes</b>		/suitable for office consumption/

The ad film plays constantly with the paronomasia between the adjectives malicious and delicious. We also notice the incidence of a visual parenthesis in syntagm 23\_4.

**Table 3.60.** Thematic isotopies of film 23.

Segment \ Seme	23_1	23_2	23_3	23_4	23_5
nuclear seme / taste/	X	X	X		X
classeme /suitable for office consumption/	X	X	X	X	



**Figure 3.26.** Rhetorical and semic structure of ad film 23.

### 3.7.28 Kellogg's All Bran William Shatner 1

Ad films 24 and 25 feature the actorial figure of William Shatner as key pro-filmic element. This endorsing persona functions as emotional appeal-enhancer. The nuclear seme /for women/ that was posited as the semantic nucleus of ad films 21 and 22 is abandoned in favor of older couples, by including both men and women who want to keep regular. The manifest discourse is deployed in the same fashion as Special K, that is in the form of a challenge open to the enunciatees, however instead of jeans in this instance the challenge consists in consuming consistently All Bran and checking to what extent one manages to relieve oneself from non-regular

symptoms. The nuclear seme /combating bloatedness/ is evoked anew, however in a more expansive manner as a general feelgood factor emanating from feeling good from within. The employment of the endorser seeks to legitimate this feelgood factor in two principal ways, first in the explicit assertion that Shatner himself is a user of All Bran and second in the fact that Shatner personifies the feelgood factor by his constant positive attitude. In this sense, the nuclear seme /combating bloatedness/ that was part of the benefit-driven brand's semantic nucleus in ad films 21 and 22 is sustained, but expanded to encompass an attitudinal state of feeling good. At the same time, the brand is invested with the classeme /popular/ in the light of the employment of a popular persona who is also avid user of All Bran and of the classeme /flavor/ in the light of the employment of the Yoghurt variant as flagship for this ad film.

**Table 3.61.** Semic structure of ad film 24.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>		/flavor/
<b>Benefits</b>	/combating bloatedness/	
<b>Attitudes</b>	/feeling good/	/popular/

The ad film features a visual irony (24\_3) in the form of a truck of All Bran Yoghurt that delivers Shatner's 'small gift' to actor hosts' front door. The very number of All Bran packs included in the truck undercuts ironically Shatner's utterance that pertains to leaving a *littlesomething* to his hosts (albeit in a well-intended manner). The employment of apocope and antanaclassis that was noted in 22 recurs in this film (24\_3).

**Table 3.62.** Thematic isotopies of film 24.

Segment \ Seme	24_1	24_2	24_3	24_4
nuclear seme /combatting bloatedness/	X	X		
nuclear seme /feeling good/	X	X		X

classeme /popular/	x	X	x	
classeme /flavor/			x	X



Figure 3.27. Rhetorical and semic structure of ad film 24.

### 3.7.29 Kellogg's All Bran William Shatner 2

Ad film 25 constitutes the first in the Shatner series where Shatner's hosts (actors Ed and Ann) prepare for taking the All Bran 2-week challenge.

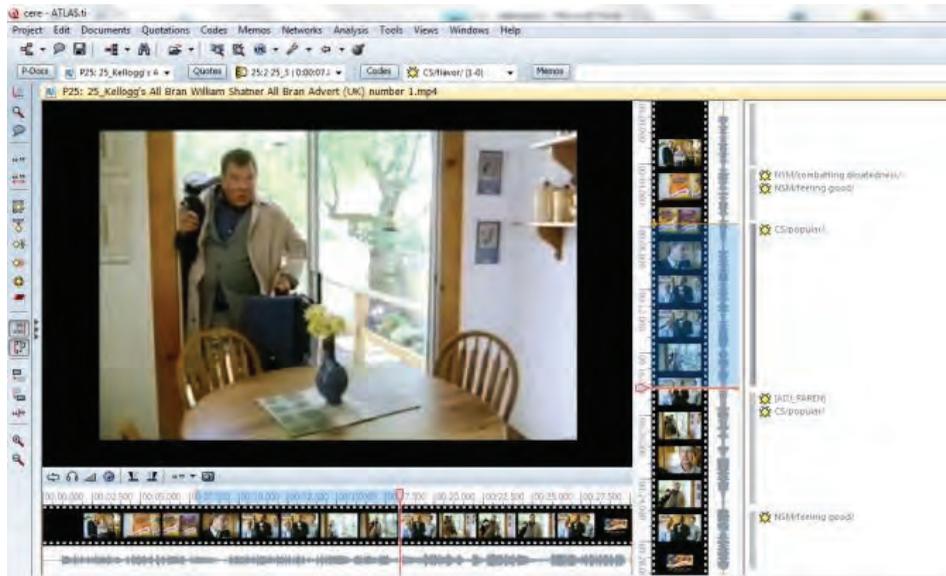
Table 3.63. Semic structure of ad film 25.

	Nuclear semes	Classemes
Attributes		
Benefits	/combating bloatedness/	
Attitudes	/feeling good/	/popular/

From a rhetorical point of view, a visual parenthesis occurs in segment 25\_4.

**Table 3.64.** Thematic isotopies of film 25.

Segment \ Seme	25_1	25_2	25_3	25_4	25_5
nuclear seme /combatting bloatedness/		X			
nuclear seme /feeling good/		X			X
classeme /popular/			X	X	



**Figure 3.28.** Rhetorical and semic structure of ad film 25.

### 3.7.30 Kellogg's All Bran main findings

**Table 3.65.** Thematic isotopies across Kellogg's All Bran ad films.

Segment \ Seme	21_1	21_2	21_3	21_4	21_5	21_6
nuclear seme /high in fibre/				X		
nuclear seme /crunchy taste/				X		
nuclear seme /combatting bloatedness/	X	X	X		X	
nuclear seme /for women/	X	X	X	X	X	X
	22_1	22_2	22_3	22_4	22_5	
nuclear seme /high in fibre/				X		
nuclear seme /combatting bloatedness/				X	X	
nuclear seme /for women/	X	X	X	X	X	
	23_1	23_2	23_3	23_4	23_5	
nuclear seme /delicious taste/	X	X	X		X	
claseme /suitable for office consumption/	X	X	X	X		
	24_1	24_2	24_3	24_4		
nuclear seme /combatting bloatedness/	X	x				
nuclear seme /feeling good/	X	X		X		
claseme /popular/	x	x	x			
claseme /flavor/			x	X		
	25_1	25_2	25_3	25_4	25_5	

nuclear seme /combatting bloatedness/		x				
nuclear seme /feeling good/		x			x	
claseme /popular/			x	x		

**Table 3.66.** Key brand equity metrics for Kellogg's All Bran (brand associative strength and brand uniqueness).

<b>Nuclear semes for Kellogg's All Bran</b>	<b>Diachronic weight of isotopy for each nuclear seme across a brand's ad filmic sub-corpus</b>	<b>Diachronic density for each nuclear seme across a brand's ad filmic sub-corpus</b>
/high in fibre/	2	0,080
/crunchy sound/	1	0,040
/combatting bloatedness/	9	0,360
/for women/	11	0,440
/delicious taste/	4	0,160
/feeling good/	5	0,200
<b>total no of filmic segments</b>	25	
<b>total incidence of rhetorical figures</b>	25	
<b>nuclear semic weight</b>	32	
<b>nuclear semic density</b>	1,28	
<b>Kellogg's All Bran brand associative strength (see 2.3.8.5 calculus i)</b>	40,96	
<b>Kellogg's All Bran brand associative strength adjusted for density of rhetorical configurations (see 2.3.8.5 calculus iii)</b>	40,96	
<b>Kellogg's All Bran brand associative uniqueness (see 2.3.8.5 calculus v)</b>	0,213	

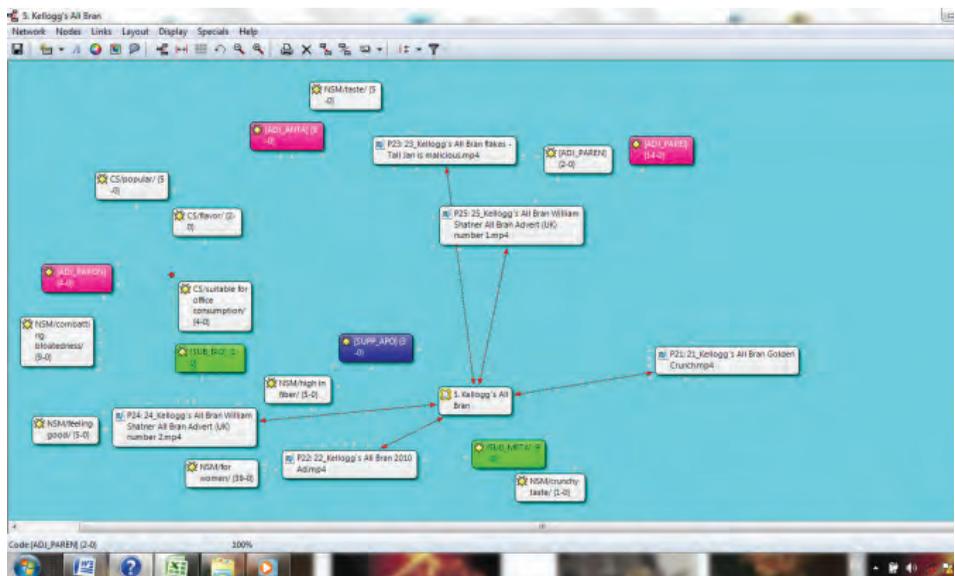


Figure 3.29. Semic-cum-rhetorical structure of Kellogg's All Bran.

### 3.7.31 Kellogg's Crunchy Nut Clusters snack boards

Ad film 26 is edited on a series of inversions with reference to expectations that are part and parcel of ordinary cultural practices, and hence with reference to a general degree zero. In all of the four filmic segments where inversion is operative (26\_1-26\_4) we notice the replacement of a syntactic component that would be required for completing the order of the portrayed everyday rituals with Crunchy Nut, such as the replacement of sausages with Crunchy Nut (26\_1), of pop-corn with Crunchy Nut (26\_2), of luxury chocolate with Crunchy Nut (26\_3) and of meatballs (or anything else that can be coated with dip sauce) with Crunchy Nut (26\_4). This is an ad film that leverages what Floch called ludic values (cf. Section 1.2.2.1) at its most representative, by positing in its discourse the nuclear seme of ludic (playful) consumption as the overarching consumer attitude that stems from using the brand. The product, that is particularly high in sugar content, is part of a ludicrously tasty experience (as attested by the ludicrous nature of oxymoronically baking sticks of cereals instead of sausages, 26\_1 and dipping cereals into sauce, 26\_4), an experience that is transferred metonymically to the brand by the customary products

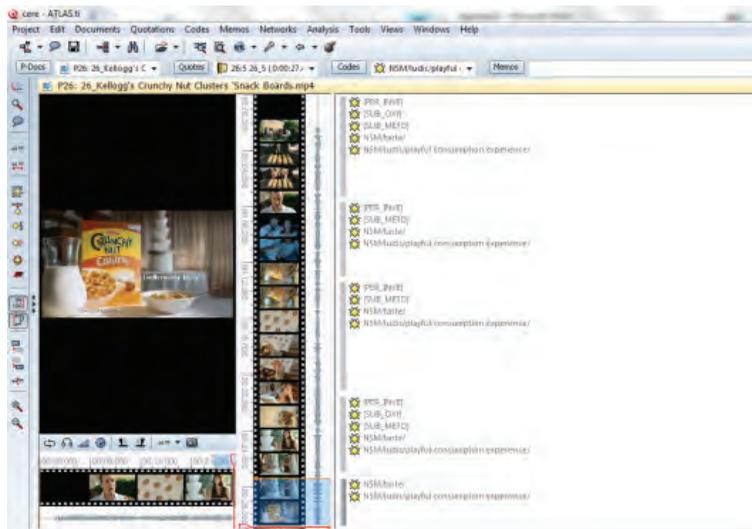
that normally (that is prior to their rhetorical substitution) accompany each of the portrayed consumptive experiences.

**Table 3.67.** Semic structure of ad film 26.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/taste/	
<b>Benefits</b>		
<b>Attitudes</b>	/ludic/playful consumption experience/	

**Table 3.68.** Thematic isotopies of film 26.

Segment \ Seme	26_1	26_2	26_3	26_4	26_5
nuclear seme /tasty/	X	X	X	X	X
nuclear seme /ludic/playful consumption experience/	X	X	X	X	



**Figure 3.30.** Rhetorical and semic structure of ad film 26.

### 3.7.32 Kellogg's Crunchy Nut Advert Special lane

Ad film 27 attains to invest Crunchy Nut with secondary brand associations, by playing with the bifurcated meaning of 'nut' (i.e., grain, but also mad). The manifest narrative associates the consumption of the product Crunchy Nut with the ideal user personality of the Crunchy Nut consumer, viz, someone who is irreverent, bold and daring, in line with the brand's ludic values. The consumption of the actual product (segment 27\_5) constitutes the permit to use the special, fast-track lane. In this manner, the consumption space demarcated by the product blends with the public space of shared representations, but at the same time deviates therefrom by carving a unique territory which is accessible by Crunchy nutters only. The underlying narrative grammar of the ad film may be reconstructed as follows in semio-narrative terms:

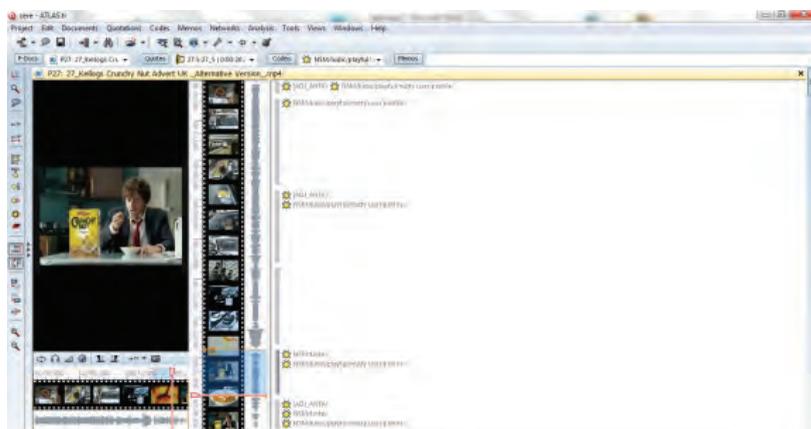
NU1= S2→S1∧ (/nuttiness/), excludes NU2= S1V(/nuttiness/), in which case NU1 is manifested in segment 27\_5 that portrays the film's main actor eating Crunchy Nut on his breakfast table, once having returned urgently from the trafficky public space, in order to equip himself with the nuttiness that initially deprived (excluded) him from taking the special Crunchy Nut lane. In this manner, the voice-over plays antanaclastically, against the global thematic context of the ad film, with the sub-brand name (Crunchy Nut), first by denoting the ideal user personality of the enunciatee (consumer) who eats Crunchy Nut and second by referring to the brand itself.

**Table 3.69.** Semic structure of ad film 27.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/taste/	
<b>Benefits</b>		
<b>Attitudes</b>	/ludic/playful/nutty user profile/	

**Table 3.70.** Thematic isotopies of film 27.

Segment \ Seme	27_1	27_2	27_3	27_4	27_5	27_6
nuclear seme /tasty/					X	X
nuclear seme /ludic/playful/nutty user profile/	X	X	X		X	X



**Figure 3.31.** Rhetorical and semic structure of ad film 27.

### 3.7.33 Kellogg's Crunchy Nut Nation gone nuts

Ad film 28 is particularly resourceful, both in terms of pro-filmic elements as well as rhetorical relata. In line with ad film 26, it is predicated largely on rhetorical inversions that are instituted within the brand's discourse against the background of a general degree zero qua cultural isotopies. A richness of familiar settings are inverted with a bowl of Crunchy Nut cereals as recurring allotopic visual marker that caters for this rhetorically reconstituted textual coherence.

More specifically, on a filmic segment level, 28\_1 features an army of Crunchy Nut trucks exiting the Kellogg's factory which is verbally identified with an isle. Against the background of the ad film's global thematic context isle stands synecdochically for Great Britain as a whole. This synecdochically transferred property is rendered most emphatically in the last two segments of the concerned film, viz., 28\_6 and 28\_7, the former featuring visual expressive units, such as Beefeaters, who are dressed in Crunchy Nut colors (yellow and black, an instance of accolorance), rather than the customary red, blue and black and who are holding giant spoons, while parading amidst a cheering crowd in the context of a national celebration on the occasion of the launch of Crunchy Nut cereals. This inverted sequence is corroborated in the final segment's pay-off line *The whole nation's gone crunchy nuts*, in which case the manifest narrative is once more (that is in continuation of film 26) playing antanaclastically on the bifurcated meaning of *nuts*.

Inversions are also noted in segments 28\_3 that portrays pints of beer filled with cereals and milk, 28\_4 that portrays a bowl of cereals instead of a ball, 28\_5 that portrays canoe-race competitors rowing, while eating cereals from a bowl. All segments also feature rhyme in the accompanying voice-over. Furthermore, we encounter an incidence of polysyndeton (28\_5: *...with endless munch and bite and chew*), anaphora (28\_6: *you can...you can*) and accolorance (28\_6: *girl's yellow hat*). The aim of this rhetorical semiotic maelstrom is to institute in the brand's discourse the seme /Britishness/, albeit an inverted mode of Britishness, one that leverages deeply embedded cultural practices (e.g., pub drinking, rugby), yet resemanticizes them according to the nuclear semic structure of the brand (i.e., irreverence, boldness qua the brand's definition of nuttiness) and its idiolectal expressive inventory (i.e., black and yellow colors, improbable or least probable, or else crazy, cereals eating occasions). Further to the above, the semic structure of ad film 28 is displayed in Table 3.71.

**Table 3.71.** Semic structure of ad film 28.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/taste/ (segment 28_3 voice-over: <i>this honey and nut paradise</i> , 28_4: <i>blows of milk and crunch</i> , 28_5: <i>endless munch and bite and chew</i> )	
<b>Benefits</b>		
<b>Attitudes</b>	/ludic/playful/nutty user profile/, /inverted Britishness/	

**Table 3.72.** Thematic isotopies of film 28.

Segment \ Seme	28_1	28_2	28_3	28_4	28_5	28_6	28_7
nuclear seme /tasty/			X	X	X	X	
nuclear seme /ludic/playful consumption experience/			X	X	X	X	X
nuclear seme /inverted Britishness/			X	X	X	X	X



(ludicrously) with the probabilities of encapsulating the improbable and within this play it evades the 'capture' and at the same moment affirms its ungraspably tasty nature.

The transference of the play with the improbable to the feature of taste attains to inscribe the seme /tasty/ in excess of the probable (*they taste TOO good*, segment 29\_4), at the very center of the brand's semantic nucleus, while evoking nuttiness as an experiential condition for legitimating its claims about taste (also enabled by the incidence of reshaption between the snake's colorful stripes and Crunchy Nut bowl's colorful stripes).

The pay-off line *the trouble is they taste too good* is oxymoronic, as one would expect a lack of taste in a cereal as being troublesome. Lacan said that the Real (or what is improbable of emerging as such in manifest discourse) 'gives you a kick in the ass my friend'. Antonomastically (albeit in visual mode), this 'kick' surfaces in this ad film as a 'snake bite' (29\_2), while the visual expressive unit of 'snake bite' functions parasyonymically with the ascription of the adjective *nutty* to cereals by the eating actor in segment 29\_3 (in the sense of 'crazily, i.e., tasty in excess of expectations which occurs antanaclastically in the ensuing segment in the voice-over, that is in a changed meaning, where nutty refers to the product's contents- 29\_4: *delicious nutty flakes*, and not to the consumptive experience- 29:3: *they're nutty*).

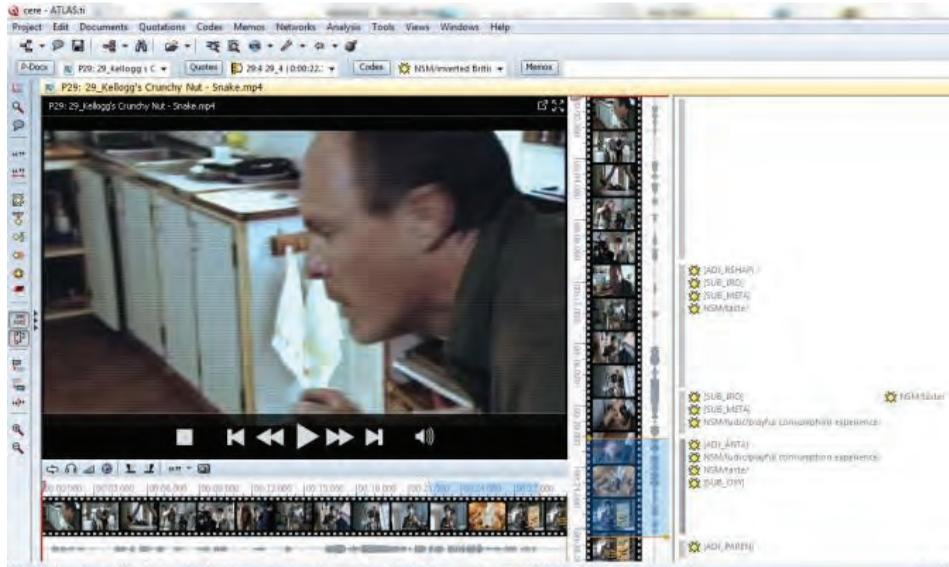
The after-packshot that features the white dog functions as a parenthesis, as an attention enhancing gimmick (and not tmesis, as it does not occur in between syntagms). Further to the above, the nuclear semes of film 29 are displayed in Table 3.73.

**Table 3.73.** Semic structure of ad film 29.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/taste in excess/	
<b>Benefits</b>		
<b>Attitudes</b>	/ludic/playful/nutty user profile/	

**Table 3.74.** Thematic isotopies of film 29.

Seme \ Segment	29_1	29_2	29_3	29_4	29_5
nuclear seme /taste in excess/		X	X	X	
nuclear seme /ludic/playful consumption experience/			X	X	



**Figure 3.33.** Rhetorical and semic structure of ad film 29.

### 3.7.35 Kellogg's Crunchy Nut Aliens

Ad film 30 which introduces a variant of Crunchy Nut with granola and fruits, also plays with the structure of the improbable and taste in excess as instantiation of the improbable at the semio-narrative level as object of desire, the difference being that instead of employing a snake as key actorial figure on a manifest discursive level, the film employs aliens. In this fashion, aliens and snake constitute a homological chain with the seme improbable (and its more concrete manifestation as /taste in excess/).

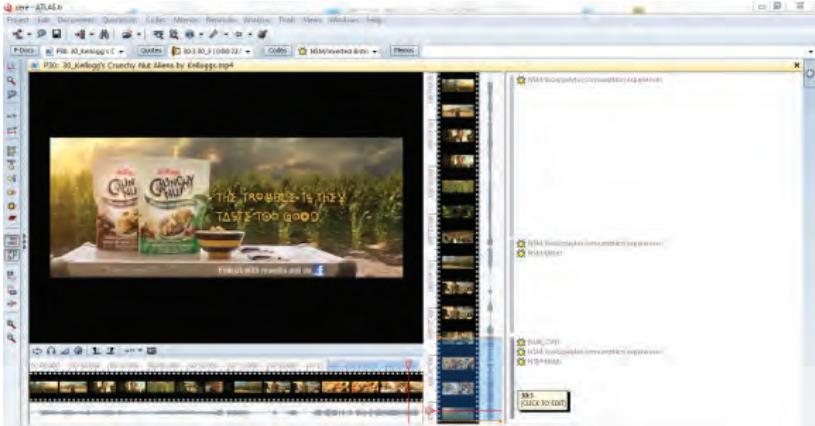
We witness the same disruptive moment of an actor's interrupting the scene by biting on a spoonful of Crunchy Nut (30\_2) which results in the aliens' disappearance from the shooting scene, also confirming for once more the evanescent character of the improbable or the improbability of its being framed in a filmic frame (yet ironically, as the improbability of the improbability of this frame is in fact framed in the ad film). The excessive element surfaces invariably in the voice-over ...*they taste TOO good* (also facilitated by a changed intonation pattern in the utterance of *too good*) which constitutes an oxymoron (in line with ad film 29). The introduction of a new variant also invests the brand discourse with the classeme /flavor/.

**Table 3.75.** Semic structure of ad film 30.

	<b>Nuclear semes</b>	<b>Classesemes</b>
<b>Attributes</b>	/taste in excess/	/flavor/
<b>Benefits</b>		
<b>Attitudes</b>	/ludic/playful/nutty user profile/	

**Table 3.76.** Thematic isotopies of film 30.

Segment	30_1	30_2	30_3
Seme			
nuclear seme /taste in excess/		X	X
nuclear seme /ludic/playful consumption experience/	X	X	X



**Figure 3.34.** Rhetorical and semic structure of ad film 30.

### 3.7.36 Kellogg's Crunchy Nut main findings

**Table 3.77.** Thematic isotopies across Kellogg's Crunchy Nut ad films.

Segment	26_1	26_2	26_3	26_4	26_5		
Seme							
nuclear seme /tasty/	X	X	X	X	X		
nuclear seme /ludic/playful consumption experience/	X	X	X	X			
	27_1	27_2	27_3	27_4	27_5	27_6	
nuclear seme /tasty/					X	X	
nuclear seme /ludic/playful/nutty user profile/	X	X	X		X	X	
	28_1	28_2	28_3	28_4	28_5	28_6	28_7
nuclear seme /tasty/			X	X	X	X	
nuclear seme /ludic/playful consumption experience/			X	X	X	X	X

nuclear seme /inverted Britishness/			X	X	X	X	X
	29_1	29_2	29_3	29_4	29_5		
nuclear seme /taste in excess/		X	X	X			
nuclear seme /ludic/playful consumption experience/			X	X			
	30_1	30_2	30_3				
nuclear seme /taste in excess/		X	X				
nuclear seme /ludic/playful consumption experience/	X	X	X				

**Table 3.78.** Key brand equity metrics for Kellogg's Crunchy Nut (brand associative strength and brand uniqueness).

<b>Nuclear semes for Kellogg's Crunchy Nut</b>	<b>Diachronic weight of isotopy for each nuclear seme across a brand's ad filmic sub-corpus</b>	<b>Diachronic density for each nuclear seme across a brand's ad filmic sub-corpus</b>
nuclear seme /tasty/	16	0,516
nuclear seme /ludic/playful consumption experience/user profile/	19	0,613
nuclear seme /inverted Britishness/	5	0,161
<b>total no of filmic segments</b>	31	
<b>total incidence of rhetorical figures</b>	33	
<b>nuclear semic weight</b>	40	
<b>nuclear semic density</b>	1,29	
<b>Kellogg's Crunchy Nut brand associative strength (see 2.3.8.5 calculus i)</b>	51,61	



the tiger visual metaphor has been amply used throughout different brands' ad films, as in the case of Esso's famous punchline 'Put a tiger in your tank'.

Complementary to the occurrence of epenthesis one notes the incidence of a paradox, that of a cat-like creature enjoying water (as against 'common-sensical knowledge' in the form of a general degree zero that suggests otherwise) which is further augmented by Tony's utterance in segment 31\_3 *like a cat out of water*. However, given the ubiquitous function of personification and the fact that Frosties are rooted in a fantasy genre that is replete with paradoxes and oxymorons (as part of a general degree zero pertaining to genre), the concerned segments are not coded as such (and the same holds for the non-coded segments with personification/anthropomorphism in this brand's ad films as well as in Coco-Pops and Rice Krispies).

**Table 3.79.** Semic structure of ad film 31.

	<b>Nuclear semes</b>	<b>Classesemes</b>
<b>Attributes</b>	/taste/	
<b>Benefits</b>	/energy/	
<b>Attitudes</b>		

**Table 3.80.** Thematic isotopies of film 31.

Segment \ Seme	31_1	31_2	31_3
/taste/			X
/energy/	X	X	X

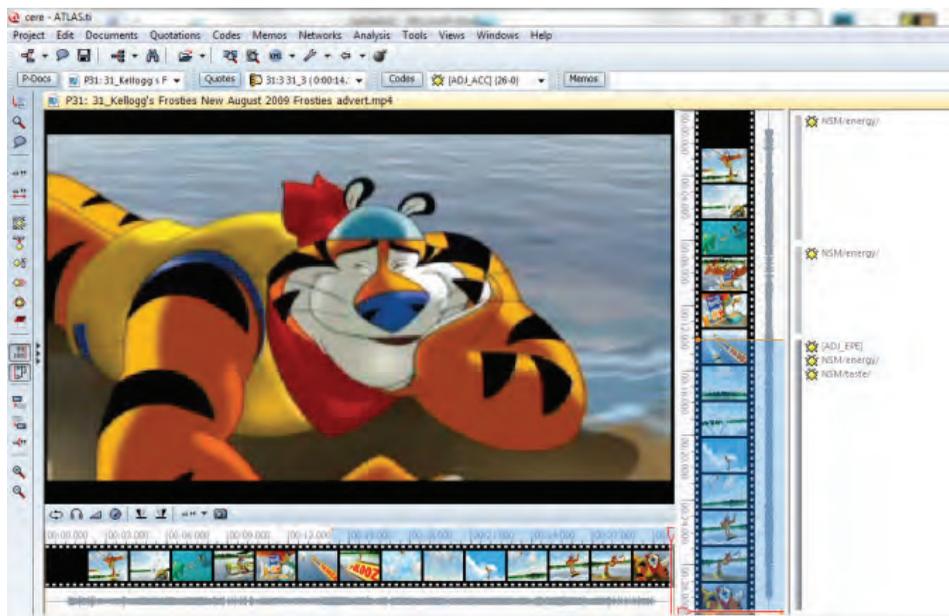


Figure 3.36. Rhetorical and semic structure of ad film 31.

### 3.7.38 Kellogg's Frosties Thibet

Ad film 32 puts forward the nuclear seme /taste/ through the manifest narrative of Tony's visit to Thibet with view to mastering his desire for Frosties which, as expected, is uncontrollable.

Table 3.81. Semic structure of ad film 32.

	Nuclear semes	Classemes
Attributes	/taste/	
Benefits		
Attitudes		

**Table 3.82.** Thematic isotopy of film 32.

Segment	32_1	32_2	32_3
Seme			
/taste/		X	X

### 3.7.39 Kellogg's Frosties Musical

Ad film 33 displays an equally simple surface discursive and semio-narrative structure as 31 and 32, with the nuclear seme /taste/ constituting its semantic nucleus. As with the previous two ad films epenthesis is the dominant rhetorical figure operative in verbal mode in the ad film's pay-off line.

**Table 3.83.** Semic structure of ad film 33.

	Nuclear semes	Classemes
<b>Attributes</b>	/taste/	
<b>Benefits</b>		
<b>Attitudes</b>		

**Table 3.84.** Thematic isotopy of film 33.

Segment	3_1	3_2	3_3
Seme			
/taste/		X	X

### 3.7.40 Kellogg's Frosties High dive

Ad film 34 posits anew /energy/ and /taste/ as its nuclear semic components. It should be noticed that this is the only ad film (in this sub-corpus) that does not feature epenthesis in the utterance of the pay-off line. In fact, this is an interesting case of inversion, from a local degree zero point of view, as one expects Tony to use epenthesis when uttering *They're great*. A metaphor is noted in 34\_2 in the voice-over *can bring out the tiger in you*.

**Table 3.85.** Semic structure of ad film 34.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/taste/	
<b>Benefits</b>	/energy/	
<b>Attitudes</b>		

**Table 3.86.** Thematic isotopies of film 34.

Segment \ Seme	34_1	34_2	34_3
/taste/			X
/energy/		X	X

### 3.7.41 Kellogg's Frosties Secret recipe

The classeme /unique recipe/ that was encountered in ad film 18 (Coco-pops), cloaked in a mystifying (magical) discourse, enriches semantically ad film 35's recurring semic structure that revolves around /taste/.

**Table 3.87.** Semic structure of ad film 35.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/taste/	/unique recipe/
<b>Benefits</b>		
<b>Attitudes</b>		

**Table 3.88.** Thematic isotopies of film 35.

Segment \ Seme	35_1	35_2	353
nuclear seme /taste/		X	
classeme /magic recipe/	X	X	X

### 3.7.42 Kellogg's Frosties main findings

**Table 3.89.** Thematic isotopies across Kellogg's Frosties ad films.

Segment \ Seme	31_1	31_2	31_3
/taste/			X
/energy/	X	X	X
	32_1	32_2	32_3
/taste/		X	X
	33_1	33_2	33_3
/taste/		X	X
	34_1	34_2	34_3
/taste/			X
/energy/		X	X
	35_1	35_2	35_3
nuclear seme /taste/		X	
classeme /magic recipe/	X	X	X

**Table 3.90.** Key brand equity metrics for Kellogg's Frosties (brand associative strength and brand uniqueness).

<b>Nuclear semes for Kellogg's Frosties</b>	<b>Diachronic weight of isotopy for each nuclear seme across a brand's ad filmic sub-corpus</b>	<b>Diachronic density for each nuclear seme across a brand's ad filmic sub-corpus</b>
<b>nuclear seme /tasty/</b>	7	0,467
<b>nuclear seme /energy/</b>	5	0,333
<b>total no of filmic segments</b>	15	
<b>total incidence of rhetorical figures</b>	6	
<b>nuclear semic weight</b>	12	

nuclear semic density	0,80	
Kellogg's Frosties brand associative strength (see 2.3.8.5 calculus i)	9,60	
Kellogg's Frosties brand associative strength adjusted for density of rhetorical configurations (see 2.3.8.5 calculus iii)	24,00	
Kellogg's Frosties brand associative uniqueness (see 2.3.8.5 calculus v)	0,400	

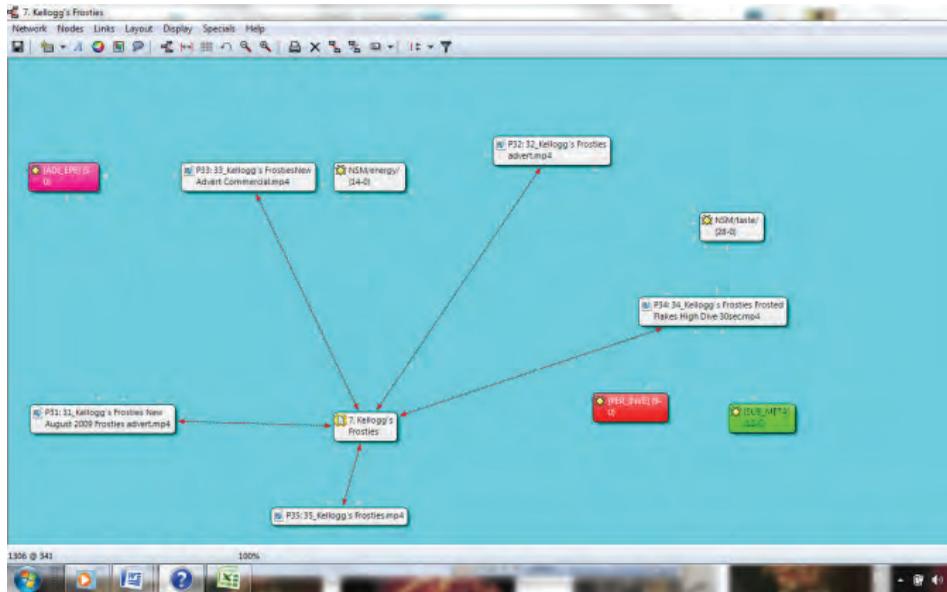


Figure 3.37. Semic-cum-rhetorical structure of Kellogg's Frosties.

### 3.7.43 Weetabix Marathon

Slow release of energy and fuelling for the entire working day constitute key nuclear semes of Weetabix. The brand is characterized by a quite varied ad filmic expressive repertoire, while it tends to shift among genres and ad expressive elements quite often, throughout the deployment of its diachronic ad communication strategy.

However, the majority of Weetabix ad films are characterized by a humorous tone-of-voice.

Film 36 is an instance of such a humorous genre that plays with inversion vis-a-vis who is expected to participate in a Marathon as well as the Marathon actors' performance. The appearance of three random friends in animal outfits in the Marathon contest could be easily misconstrued as an instance of anthropomorphism, however this is not the case as we do not experience three animals talking, but explicitly, as may be identified by the appearance of the actors' faces beneath the outfits, three human male friends. The outfits are part of the humoristic tonality of the ad film and relate more to the hot climate in which the Marathon takes place (36\_2), rather than to any properties of the featured animals (in which case one could hardly associate speed either with bear or lizard).

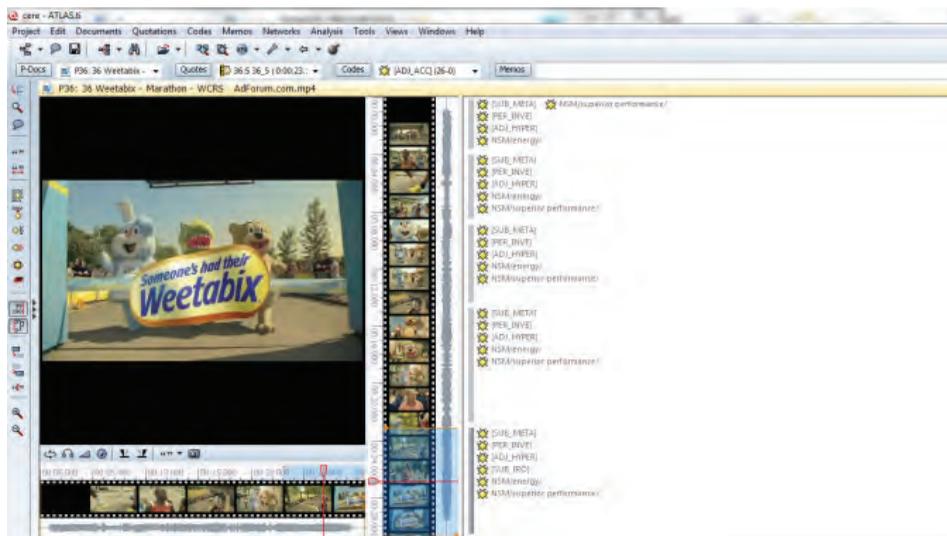
The manifest plot may be construed as a long visual metaphor that suggests hyperbolically that Weetabix fuels you to such an extent as to be capable of outperforming even Marathon runners, and moreover, in outfits that make running even more difficult. The hyperbole is augmented even further by portraying the outfit-dressed friends engaging in casual talk. Hence, two nuclear semes underpin ad film 36, viz., /energy/, related to the achievement of functional goals, and most notably /superior performance/ with regard to one's daily goals. In this respect, the brand discourse does not make simply an attribute-related brand promise, but extends its associative structure to encompass the benefit-related secondary brand association of superior performance. These nuclear semes are complemented by the classeme /competition/ which emerges from the setting where the manifest filmic text is deployed. Furthermore, from a rhetorical structure point of view, we notice the incidence of irony in the final segment (36\_5) and particularly in the utterance *last one is a muppy*, insofar as the actors are, in fact, muppies.

**Table 3.91.** Semic structure of ad film 36.

	<b>Nuclear semes</b>	<b>Classesemes</b>
<b>Attributes</b>		
<b>Benefits</b>	/energy/ /superior performance/	
<b>Attitudes</b>		/competition/

**Table 3.92.** Thematic isotopies of film 36.

Segment \ Seme	36_1	36_2	36_3	36_4	36_5
Nuclear seme /energy/	X	X	X	X	X
Nuclear seme /performance/	X	X	X	X	X
Classeme /competition/	X	X	X	X	X



**Figure 3.38.** Rhetorical and semic structure of ad film 36.

### 3.7.44 Weetabix Steeplechase

Ad film 37 pursues the same strategy as 36 insofar as its rhetorical semiotic structure is predicated on a series of inversions from a general degree zero regarding the roles of jockeys and horses in a horse race. After a couple of satellite filmic segments we experience a kernel turning point in segment 37\_4 that features the fallen horse instigating its jockey to win the race. This anthropomorphic twist sets in motion a series of inversions and hyperboles through which we see the jockey-hero progressively outperforming his contestants and ultimately winning the horse race by simply running. In continuation of ad film 36, the nuclear semes /energy/ and /superior performance/ are brought forth in the manifest discourse of ad film 37, in

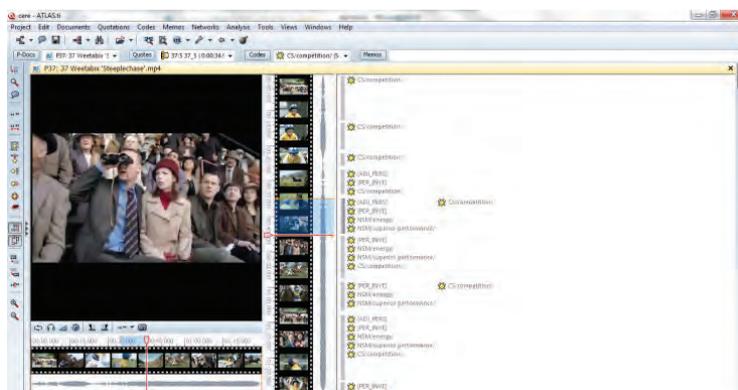
the process of conjoining on a semio-narrative level the enunciatees with these actantial objects of desire. Finally, the horse-race per se constitutes a long visual metaphor for the classeme /competition/ which complements and enriches the semantic topography of the brand's discourse, in line with the employment of the same classeme in ad film 36.

**Table 3.93.** Semic structure of ad film 37.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>		
<b>Benefits</b>	/energy/ /superior performance/	
<b>Attitudes</b>		/competition/

**Table 3.94.** Thematic isotopies of film 37.

Segment \ Seme	37_1	37_2	37_3	37_4	37_5	37_6	37_7	37_8	37_9
nuclear seme /energy/					X	X	X	X	X
nuclear seme /performance/					X	X	X	X	X
classeme /competition/	X	X	X	X	X	X	X	X	X



**Figure 3.39.** Rhetorical and semic structure of ad film 37.

### 3.7.45 Weetabix Fuel for Big Days

Ad film 38 constitutes a homological structure par excellence, as it replicates across filmic syntagms parallel structures of everyday activities, according to different social roles which converge on the need for /energy/ as the recurring seme across homological syntagms. For example, the father's requirement to put up with his boss's terrible jokes during a working day (38\_4) is in the same relationship to the seme (key requirement and conditional) /energy/ as the son's requirement to face up to a contestant who is double his size (38\_3). These homological parallel structures (cf. Section 2.3.7) may be constructed equally validly across all the roles performed by the four actors of the ad film, viz., father, mother, older and younger son.

The same nuclear semes as in ad film 37 recur invariably in this ad film, with the exception of the classeme /competition/ which emerges only in the case of the son's performance requirements. Moreover, the nuclear seme /suitable for the entire family/ is inscribed in the brand's semantic structure by virtue of portraying all members of a family as being in need of fuelling their day with Weetabix in order to meet their variable performance requirements. At the same time, the ad text institutes a novel equivalence between size of Weetabix cereals bowl and performance requirements (an idiolectal metric system, so to speak) in the father's utterance (38\_2) *Big bowl of Weetabix you got there son. Big day*, an incidence of intra-segment anaphora that repeats emphatically *big*.

The surface discourse undercuts ironically the 'seriousness' of performance requirements, in terms of sizeability, in segment 38\_7, where father, mother and older son question silently the legitimacy of the younger son's conception about performance requirements. This silent disagreement affords to set apart the suitability of Weetabix for specific family members, but also implicitly to make space for the specialized targeting and hence differential consumption of children's cereals (thus avoiding sales cannibalization of Weetabix from its own and from competitors' cereals brands). However, this perhaps restrictive reading does not address adequately the ironic employment of *big* in the closing segment (38\_8) which may be understood as such only retrospectively by recourse to the preceding segments, and hence the phrase performs a relay function. In this context, days are as big as may be gauged by reference to each social actor's frame of reference, including even an under 5 year old boy's performance requirements which comprise mostly play without any dependence on third parties for evaluation criteria. This ironic statement affords to institute in the brand's discourse that every day and for every social actor a day is

as big as one makes it (or thinks it is), while regardless of criteria for judging how big a day is, a big bowl of Weetabix is suitable for meeting performance criteria.

**Table 3.95.** Semic structure of ad film 38.

	<b>Nuclear semes</b>	<b>Classesemes</b>
<b>Attributes</b>		
<b>Benefits</b>	/energy/ /superior performance/	
<b>Attitudes</b>	/for the entire family/	/competition/

**Table 3.96.** Thematic isotopies of film 38.

Segment \ Seme	38_1	38_2	38_3	38_4	38_5	38_6	38_7	38_8
nuclear seme /energy/	X	X	X	X	X	X		X
nuclear seme /performance/	X	X	X	X	X	X		X
nuclear seme /for the entire family/	X	X	X	X	X	X	X	X
classeseme /competition/			X					



Scarecrow's scare is a visual metaphor for the wholegrain goodness of Weetabix. In the same fashion that a scarecrow scares all evil (i.e., crows) that may befall on a wheat-field, Weetabix (as a wholegrain wheat product) scares all malaise that may befall on an organism that is deprived of the benefits of wholegrain wheat. This metaphorical transfer is further augmented by personifying the scarecrow (i.e., his capacity to eat) and in fact by positing Weetabix as the very source of nourishment for the inanimate object that is responsible for keeping crows at bay and from not ravaging the wheat field. Furthermore, an incidence of asyndeton is noted in the opening filmic syntagm: *Lost his scare, lost his home, lost his way* (39\_1). The nuclear semic structure of this ad film is split between the brand's attributes (wholegrain goodness) and benefits (energy).

**Table 3.97.** Semic structure of ad film 39.

	<b>Nuclear semes</b>	<b>Classesemes</b>
<b>Attributes</b>	/wholegrain goodness/	
<b>Benefits</b>	/energy/	
<b>Attitudes</b>		

**Table 3.98.** Thematic isotopies of film 39.

Segment \ Seme	39_1	39_2	39_3	39_4	39_5	39_6	39_7	39_8
nuclear seme /energy/			X		X	X	X	
nuclear seme /wholegrain goodness/			X	X	X		X	X



Figure 3.41. Rhetorical and semic structure of ad film 39.

### 3.7.47 Weetabix Topping choice

Ad film 40 is a typical case of testimonial advertising, featuring a randomly selected consumer who shares his/her views on product usage and wider lifestyle aspects. The aim of this ad film is to show how Weetabix is embedded in wider consumer practices and particularly how the notion of parenthood relates to offering one's family Weetabix. Mothers who are primary decision-makers and shopping gatekeepers, responsible for making choices as to which brands enter a family's breakfast table, constitute the primary target group of this ad film. However, the key seme that underpins its semantic universe is /suitable for the entire family/ and the recurrent core promise of Weetabix, that is (slow release of) /energy/ that helps consumers get on with the performance requirements of ordinary living. The ad film also invests the brand with the mixability classeme, most evidently noted in segment 40\_4 (*he does like honey on it*).

Table 3.99. Semic structure of ad film 40.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>		/mixability/
<b>Benefits</b>	/energy/	
<b>Attitudes</b>	/suitable for the entire family/	

**Table 3.100.** Thematic isotopies of film 40.

Seme \ Segment	40_1	40_2	40_3	40_4	40_5	40_6	40_7
nuclear seme /energy/	X	X	X	X	X	X	X
nuclear seme /for the entire family/	X	X	X	X			
classeme /mixability/				X			

### 3.7.48 Weetabix main findings

**Table 3.101.** Thematic isotopies across Weetabix ad films.

Seme \ Segment	36_1	36_2	36_3	36_4	36_5				
nuclear seme /energy/	X	X	X	X	X				
nuclear seme /performance/	X	X	X	X	X				
classeme /competition/	X	X	X	X	X				
	37_1	37_2	37_3	37_4	37_5	37_6	37_7	37_8	37_9
nuclear seme /energy/					X	X	X	X	X
nuclear seme /performance/					X	X	X	X	X
classeme /competition/	X	X	X	X	X	X	X	X	X
	38_1	38_2	38_3	38_4	38_5	38_6	38_7	38_8	
nuclear seme /energy/	X	X	X	X	X	X		X	
nuclear seme /performance/	X	X	X	X	X	X		X	
nuclear seme /for the entire family/	X	X	X	X	X	X	X	X	

classeme /competition/			X						
	39_1	39_2	39_3	39_4	39_5	39_6	39_7	39_8	
nuclear seme /energy/			X		X	X	X		
nuclear seme /wholegrain goodness/			X	X	X		X	X	
	40_1	40_2	40_3	40_4	40_5	40_6	40_7		
nuclear seme /energy/	X	X	X	X	X	X	X		
nuclear seme /for the entire family/	X	X	X	X					
classeme /mixability/				X					

**Table 3.102.** Key brand equity metrics for Weetabix (brand associative strength and brand uniqueness).

<b>Nuclear semes for Weetabix</b>	<b>Diachronic weight of isotopy for each nuclear seme across a brand's ad filmic sub-corpus</b>	<b>Diachronic density for each nuclear seme across a brand's ad filmic sub-corpus</b>
<b>nuclear seme /energy/</b>	28	0,757
<b>nuclear seme /performance/</b>	17	0,459
<b>nuclear seme /for the entire family/</b>	12	0,324
<b>nuclear seme /wholegrain goodness/</b>	5	0,135
<b>total no of filmic segments</b>	37	
<b>total incidence of rhetorical figures</b>	35	
<b>nuclear semic weight</b>	62	
<b>nuclear semic density</b>	1,68	
<b>Weetabix brand associative strength (see 2.3.8.5 calculus i)</b>	103,89	



hyperbole that is intent on rendering the physical analogy between Weetabix standard and Weetabix Minis as concrete as possible.

**Table 3.103.** Semic structure of ad film 41.

	<b>Nuclear semes</b>	<b>Classesemes</b>
<b>Attributes</b>	/chocolatey/	
<b>Benefits</b>		
<b>Attitudes</b>		/adventurous/

**Table 3.104.** Thematic isotopies of film 41.

Segment \ Seme	41_1	41_2	41_3	41_4	41_5	41_6	41_7
nuclear seme /chocolatey/		X	X				
classeseme /adventurous/							X

### 3.7.50 Weetabix Minis Breakfast

Ad film 42 announces the entire range of Weetabix Minis by playing on a posited antithesis in the voice-over between what goes on and what goes in a breakfast (42\_2), in which case what goes on refers to the setting of a breakfast and the potential complications that may arise, such as accidentally forcing a Weetabix Minis unit to fly in the air or a shirt's sleeve to be soaked in milk. On the contrary, what goes in refers to the cereal product's ingredients. The voice-over emphasizes two primary brand associations that go in Weetabix Minis, viz., /wholegrain goodness/ and /taste/. The first seme is integral to the Weetabix product range in general, whereas the second attains to counterbalance the fact that plain Weetabix is not reputed for its particularly appealing taste. The key pro-filmic elements of the ad film (setting and actors) also invest the brand's discourse with the nuclear seme /suitable for the entire family/.

**Table 3.105.** Semic structure of ad film 42.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/wholegrain/, /taste/	
<b>Benefits</b>		
<b>Attitudes</b>		

**Table 3.106.** Thematic isotopies of film 42.

Segment	42_1	42_2	42_3	42_4
<b>Seme</b>				
nuclear seme /wholegrain/			X	
nuclear seme /taste/			X	
nuclear seme /suitable for the entire family/	X	X	X	X

### 3.7.51 Weetabix Minis main findings

**Table 3.107.** Thematic isotopies across Weetabix Minis ad films.

Segment	41_1	41_2	41_3	41_4	41_5	41_6	41_7
<b>Seme</b>							
nuclear seme /chocolatey/		X	X				
classeme /adventurous/							X
	42_1	42_2	42_3	42_4			
nuclear seme /wholegrain/			X				
nuclear seme /taste/			X				
nuclear seme /suitable for the entire family/	X	X	X	X			

**Table 3.108.** Key brand equity metrics for Weetabix Minis (brand associative strength and brand uniqueness).

<b>Nuclear semes for Weetabix Minis</b>	<b>Diachronic weight of isotopy for each nuclear seme across a brand's ad filmic sub-corpus</b>	<b>Diachronic density for each nuclear seme across a brand's ad filmic sub-corpus</b>
nuclear seme /chocolatey/	2	0,182
nuclear seme /wholegrain/	1	0,091
nuclear seme /taste/	1	0,091
nuclear seme /suitable for the entire family/	4	0,364
<b>total no of filmic segments</b>	11	
<b>total incidence of rhetorical figures</b>	8	
<b>nuclear semic weight</b>	8	
<b>nuclear semic density</b>	0,73	
<b>Weetabix Minis brand associative strength (see 2.3.8.5 calculus i)</b>	5,82	
<b>Weetabix Minis brand associative strength adjusted for density of rhetorical configurations (see 2.3.8.5 calculus iii)</b>	8,00	
<b>Weetabix Minis brand associative uniqueness (see 2.3.8.5 calculus v)</b>	0,182	

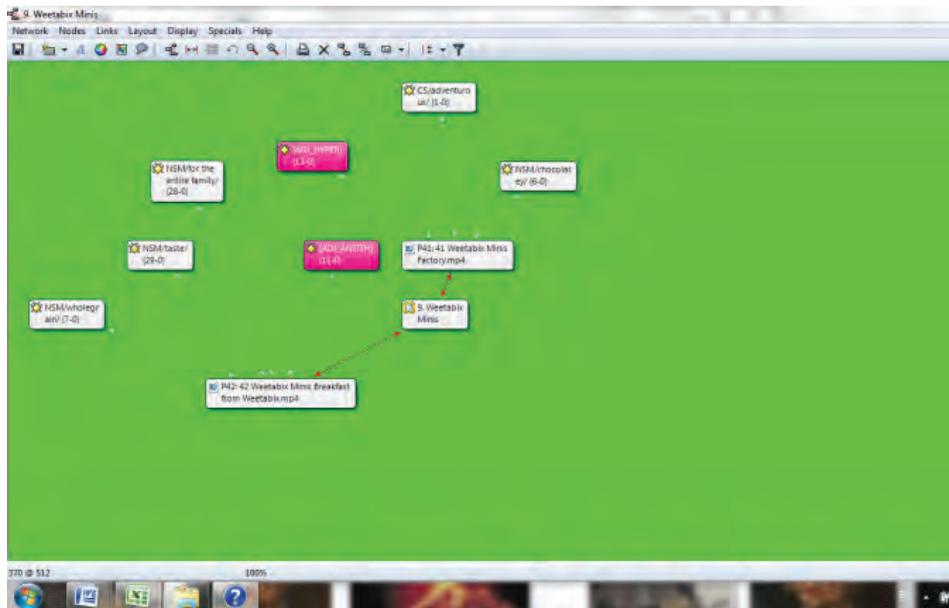


Figure 3.43. Semic-cum-rhetorical structure of Weetabix.

### 3.7.52 Weetabix Weetos Boxer

Ad film 46 personifies Weetos as boxer in an attempt to ironically undercut the sub-brand's core promise as consisting of energy related claims. Weetos, a children's cereal that consists of wholegrain wheat and chocolate, is primarily a tasty cereal without the plain health-related benefits of the standard Weetabix brand. In this ad film it is associated with the energy related some of the mother-brand (Weetabix) (segments 46\_1-46\_3), but disassociated from it at the same time (46\_2; in its encounter with the watermelon). It celebrates its uniqueness without making explicit claims either about sugar contents or about its comparative efficacy (i.e., compared to Weetabix) as regards the energy claim. However, at the same time we notice the employment of expletions as the boxer's discourse is laden with adjectives that aim at demarcating a perhaps confused (in consumers' minds) identity, such as: *I'm fast, I'm pretty* (46\_1), a contrario and with reference to the boxer's opponent: *You're slow, you ain't got no rhythm* (46\_2), where *you ain't got no rhythm* may be reconstructed in adjectival form as "rhythm-lacking", *I am chocolatey, I am wholegrain* (46\_3).



### 3.7.53 Weetabix Weetos For breakfast and beyond

Contrary to ad film's 46 implicit claims about energy, ad film 47 puts the nuclear seme /energy/, in strict relationship to the nuclear seme /performance/, at the heart of its semantic structure. The difference between the same claim made by Weetabix, though, and Weetos, rests with the former's fuelling up an organism until lunch (and even further), whereas one needs to constantly refuel oneself with Weetos in order to meet the energy requirements for carrying out goal-oriented activities.

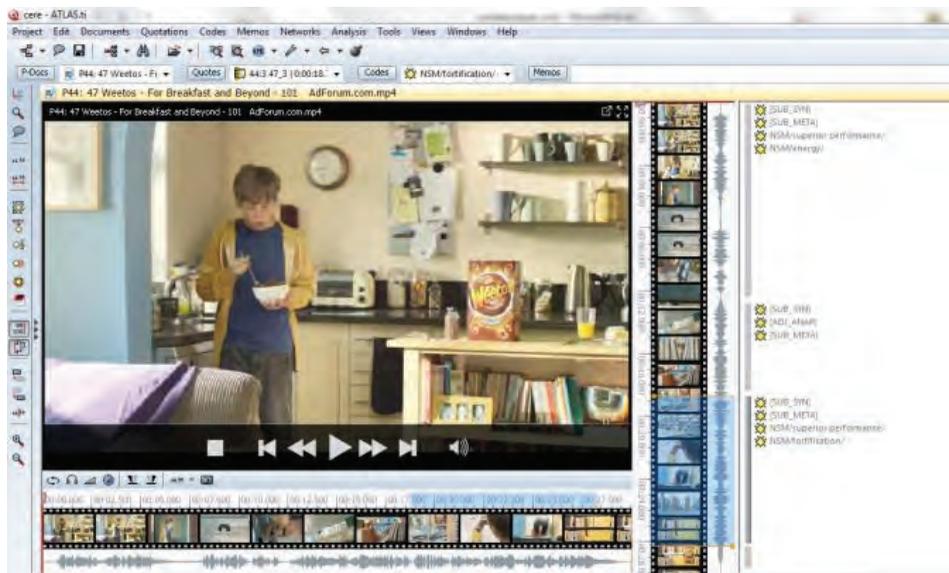
The performance related nuclear seme surfaces figuratively in the form of a teen boy's facing up to a tough guy (segment 47\_1) as soon as he has had a bowl of Weetos at breakfast. The tough guy challenge is portrayed with the employment of a synecdoche, where instead of featuring an actor, the ad film only portrays a moustache that stands in a part to whole relationship for a tough guy. This synecdoche also enhances the ad film's humorous tone and appeal, while avoiding being directly associated with claims about literal physical strength, rather than metaphorical claims about being equipped with sufficient energy to meet daily performance related requirements. In this sense, the syntagms featuring the confrontation between teen boy and moustache (47\_1-47\_4) also function, as an ensemble, as a visual metaphor for facing up to daily performance related requirements. The portrayal of the teen boy actor's eating fortified with vitamin D Weetos plain, that is without milk, out of a jar in segment 47\_3, also invests the brand with pharmaceutical connotations. In this case, the Weetos jar constitutes a visual metaphor for /fortification/.

**Table 3.111.** Semic structure of ad film 47.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>		
<b>Benefits</b>	/energy/ /performance/ /fortification/	
<b>Attitudes</b>		

**Table 3.112.** Thematic isotopies of film 47.

Seme \ Segment	47_1	47_2	47_3	47_4
nuclear seme /energy/	X		X	
nuclear seme /fortification/			x	
nuclear seme /superior performance/	X		X	



**Figure 3.45.** Semic-cum-rhetorical structure of ad film 47.

### 3.7.54 Weetabix Weetos Mission impossible

Ad film 48 continues the personification figurative strategy that was introduced in ad film 46 (as well as its overall semic structure; most probably the two ad films were rolled out in the same media-plan as rotating variations on the same theme), by portraying Weetos boxer engaging in demanding bodily exercises in a marine-training like fashion. Expletion continues with the employment of adjectives such as *big and hunky*, *chocolatey*, *wholegrain hoops* (48\_2) which are repeated

anaphorically in segment 48\_4. The anthropomorphized Weeto stands metaphorically for the nuclear semes of /performance/ and /energy/ which are transferred to the featured human boy by devouring the pumped-up Weeto.

**Table 3.113.** Semic structure of ad film 48.

	Nuclear semes	Classesemes
<b>Attributes</b>	/wholegrain/ /chocolatey/	
<b>Benefits</b>	/energy/ /performance/	
<b>Attitudes</b>		

**Table 3.114.** Thematic isotopies of film 48.

Seme \ Segment	48_1	48_2	48_3	48_4
nuclear seme /chocolatey/		X		X
nuclear seme /wholegrain/		X		X
nuclear seme /energy/	X	X		X
nuclear seme /performance/	X	X		X



**Figure 3.46.** Semic-cum-rhetorical structure of ad film 48.

### 3.7.55 Weetabix Weetos Chop

Ad film 49 follows the same expressive route as 46, 48 by leveraging an anthropomorphic rhetorical strategy, albeit with a slightly ironic twist. In ad film 49 Weeto is portrayed as engaging in Karate exercises, by acting out in front of inanimate toy friends. This ironic co-existence between the opposing semes /animate/ (anthropomorphized Weeto) and /inanimate/ (non anthropomorphized toys) is intent on undercutting ironically the energy/performance claims (and nuclear semes) or in maintaining in suspense their affirmation/negation, as the primary enunciates of Weetos' performance are not prospective human consumers, but inanimate toys. The brand simply affirms its /chocolatey/, /wholegrain/ identity in a ludic fashion, by taking care in not over-investing its semantic universe with unsustainable claims (while not rejecting these claims outright).

**Table 3.115.** Semic structure of ad film 49.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/wholegrain/, /chocolatey/	
<b>Benefits</b>	/energy/, /performance/	
<b>Attitudes</b>		

**Table 3.116.** Thematic isotopies of film 49.

Segment	49_1	49_2	49_3
Seme			
nuclear seme /chocolatey/			X
nuclear seme /wholegrain/			X
nuclear seme /energy/	X	X	X
nuclear seme /performance/	X	X	X



Figure 3.47. Semic-cum-rhetorical structure of ad film 49.

### 3.7.56 Weetabix Weetos Mad Professor

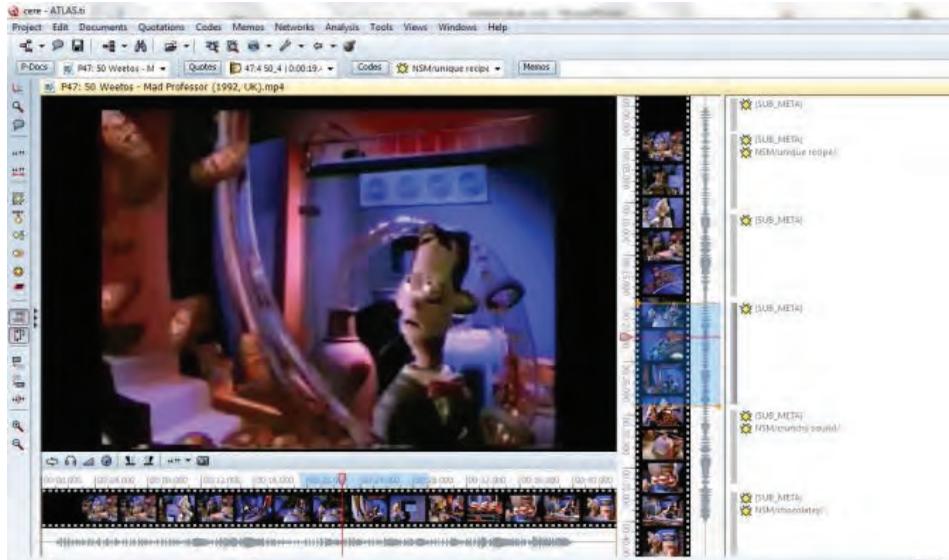
Ad film 50 dates back to the early days of Weetos, but is considerably important for the formation of the brand's semic universe as it was aired for many years, and hence it laid the foundations for the brand's primary and secondary brand associations. The ad film that is rooted in a cartoon-cum-fantasy genre puts forward the nuclear semes /secret recipe/, /wholegrain/, /crunchy/ and /chocolatey/. The employment of the professor key actorial figure attains to invest the brand's semantic universe with the classeme /authority/ (yet ludic, given the genre of which the ad film partakes), thus enhancing credibility and appeal to its young target audience.

Table 3.117. Semic structure of ad film 50.

	Nuclear semes	Classemes
Attributes	/chocolatey/, /crunchy/, /secret recipe/	
Benefits		
Attitudes		/authority/

**Table 3.118.** Thematic isotopies of film 50.

Segment \	50_1	50_2	50_3	50_4	50_5	50_6
Seme						
nuclear seme /chocolate/						X
nuclear seme /crunchy/					X	
nuclear seme /secet recipe/		X				
classem /authority/	X	X	X	X	X	X



**Figure 3.48.** Semic-cum-rhetorical structure of ad film 50.

### 3.7.57 Weetos main findings

**Table 3.119.** Thematic isotopies across Weetos ad films.

Segment \ Seme	46_1	46_2	46_3			
nuclear seme /chocolatey/	X	X	X			
nuclear seme /wholegrain/			X			
nuclear seme /energy/	X	X	X			
nuclear seme /performance/	X	X	X			
	47_1	47_2	47_3	47_4		
nuclear seme /energy/	X		X			
nuclear seme /fortification/			x			
nuclear seme /superior performance/	X		X			
	48_1	48_2	48_3	48_4		
nuclear seme /chocolatey/		X		X		
nuclear seme /wholegrain/		X		X		
nuclear seme /energy/	X	X		X		
nuclear seme /performance/	X	X		X		
	49_1	49_2	49_3			
nuclear seme /chocolatey/			X			
nuclear seme /wholegrain/			X			

nuclear seme /energy/	X	X	X			
nuclear seme /performance/	X	X	X			
	50_1	50_2	50_3	50_4	50_5	50_6
nuclear seme /chocolatey/						X
nuclear seme /crunchy/					X	
nuclear seme /secret recipe/		X				
classeme /authority/	X	X	X	X	X	X

**Table 3.120.** Key brand equity metrics for Weetabix Minis (brand associative strength and brand uniqueness).

<b>Nuclear semes for Weetos</b>	<b>Diachronic weight of isotopy for each nuclear seme across a brand's ad filmic sub-corpus</b>	<b>Diachronic density for each nuclear seme across a brand's ad filmic sub-corpus</b>
nuclear seme /chocolatey/	7	0,350
nuclear seme /wholegrain/	4	0,200
nuclear seme /energy/	11	0,550
nuclear seme /performance/	9	0,450
nuclear seme /fortification/	1	0,050
nuclear seme /crunchy/	1	0,050
nuclear seme /secret recipe/	1	0,050
<b>total no of filmic segments</b>	20	
<b>total incidence of rhetorical figures</b>	33	
<b>nuclear semic weight</b>	34	
<b>nuclear semic density</b>	1,70	
<b>Weetos brand associative strength (see 2.3.8.5 calculus</b>	57,80	

i)		
Weetos brand associative strength adjusted for density of rhetorical configurations (see 2.3.8.5 calculus iii)	35,03	
Weetos brand associative uniqueness (see 2.3.8.5 calculus v)	0,243	

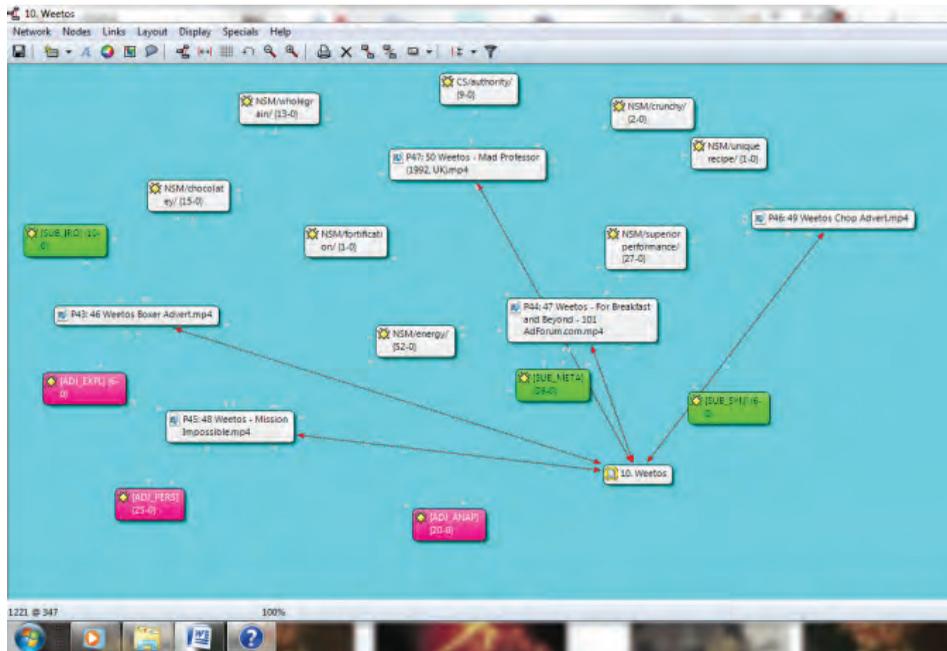


Figure 3.49. Semicum-rhetorical structure of Weetos.

### 3.7.58 Nestle Cheerios Cheerios

Ad film 51 kicks off by imbuing the enunciated audience with the epistemic modality of Nestle Cheerios (*knowing you're getting something good inside you*, segment 51\_1). The same strategy that consists of a rhetorical question and which institutes in its self-referential contours the brand's epistemic modality is replicated in segment 51\_3 which institutes a common place (*locus communis, topos*) by positing intra-familial agreement on the preferred breakfast cereal brand choice as a given (i.e., Cheerios). The ad film's semantic universe is made up primarily of two nuclear semes, viz., /wholegrain/ and /suitable for the entire family/. Moreover, emphasis is laid in the manifest brand discourse on the O shaped character of the product which gives rise (recurrently across films as will be shown in due course) to the nuclear seme /shape/. It merits noticing that Weetos which shares the same shape as Cheerios, with the exception of ad film 50 that lays explicitly claim to the product shape (segment 50\_5), does not leverage explicitly the product's shape as nuclear seme. In addition, the manifest plot invests the brand with the classeme /fun/, as evinced by the play-related shots that make up the filmic segments (e.g., boys playing football in the backyard, foregrounded by an O-shaped pram in segment 51\_2, children placing a Cheerio on dad's nose in segment 51\_3, family portrayed having fun on the breakfast table in segment 51\_3, smile-shaped pay-off line in segment 51\_4).

Whereas Kellogg's All Bran was playing with apheresis, Nestle Cheerios is playing with apocope in its pay-off line (*smiles all round* instead of around; segment 51\_4). Furthermore, ad film 51 replicates the visual pun that was noted in ad film 11, segment 11\_6, that is the shaping up of a smile, but this time not in a bowl, but in the written characters of the pay-off line, viz., *Smiles all round*. In segment 51\_2 we witness the incidence of a reshaption in the context of a shot portraying a tire-pram hanging from a tree, where the tire is (obviously) of the same shape as Cheerios (that is circular). Finally, we notice an epiphora in segment 51\_1: *know they like? And knowing...*

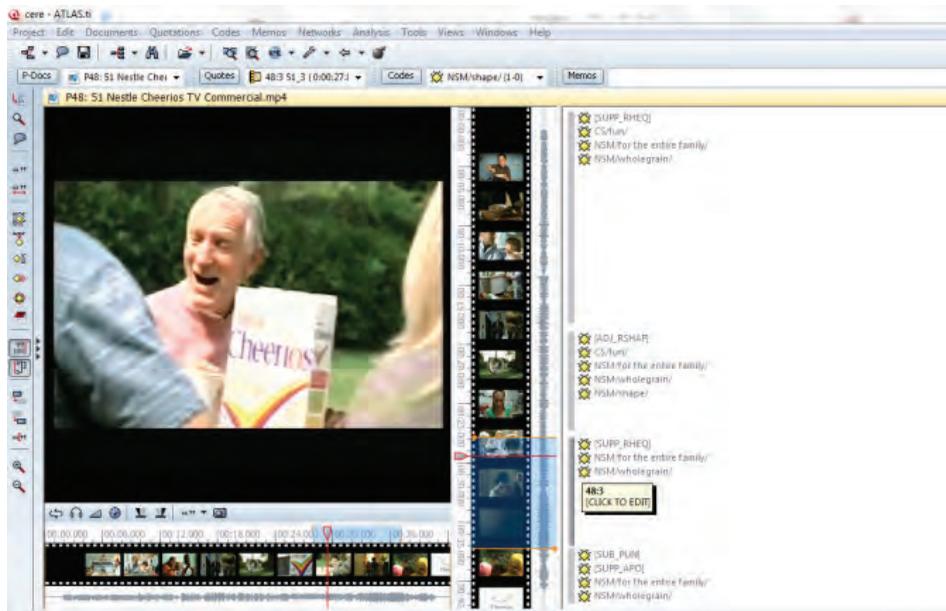
**Table 3.121.** Semic structure of ad film 51.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/wholegrain/, /shape/	
<b>Benefits</b>		

<b>Attitudes</b>	/for the entire family/	/fun/
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**Table 3.122.** Thematic isotopies of film 51.

Segment \ Seme	51_1	51_2	51_3	51_4
nuclear seme /wholegrain/	X	X		
nuclear seme /suitable for the entire family/	X	X	X	X
nuclear seme /shape/		X		
classeme /fun/	X	X	X	X



**Figure 3.50.** Semic-cum-rhetorical structure of ad film 51.

### 3.7.59 Nestle Cheerios Honey

Ad film 52's opening sequence bears considerable resemblance to syntagm 4\_1 (Kellogg's Honey) as it portrays a bunch of Cheerios that start flying from a bowl. The personified Cheerios, then, enter a cartoon world comprised of four family members, who are also particularly round-shaped. In this manner, the key nuclear seme /shape/ that is definitive of Cheerios' semantic universe is inscribed in the projected ideal user, who is posited (in cartoonified form), as being as round as the product itself. This is an exceptional case of reshaping, encountered at the intersection between user and product attributes.

The nuclear seme /wholegrain/ is still present in this film (52\_4), however enriched with the classeme /flavor/ in the context of the featured sub-brand (Honey Cheerios). The seme /fun/ also inheres in the manifest plot, in the light of the smiling Cheerios family that seems to be enjoying the consumption of Cheerios. The pay-off line continues playing with the O shape through the employment of the assonance *give those Os a Go* (52\_4) and the recurrence of reshaping in the mouths of the Cheerios family members which is coupled with the exclamation 'O'. In this sense, ad film 52 plays synaesthetically with product shape, by inscribing it in as many modalities as possible.

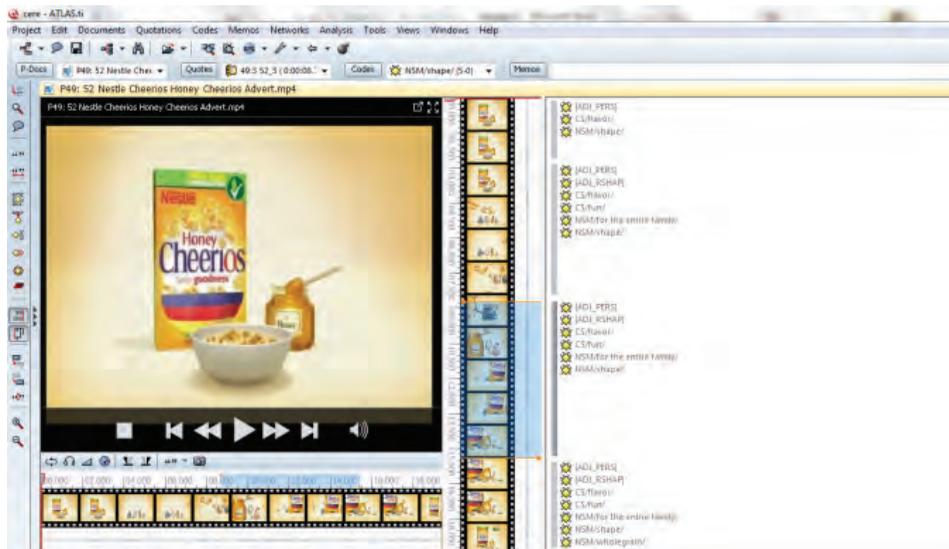
**Table 3.123.** Semic structure of ad film 52.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/wholegrain/, /shape/	/flavor/
<b>Benefits</b>		
<b>Attitudes</b>	/for the entire family/	/fun/

**Table 3.124.** Thematic isotopies of film 52.

Segment \ Seme	52_1	52_2	52_3	52_4
nuclear seme /wholegrain/				X
nuclear seme /suitable for the entire family/		X	X	X
nuclear seme /shape/	X	X	X	X
classeme /fun/		X	X	X

classeme /flavor/	X	X	X	X
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**Figure 3.50.** Semic-cum-rhetorical structure of ad film 52.

### 3.7.60 Nestle Cheerios Give those O's a go

Ad film 53 continues playing with the synaesthetic reshaping of O across its filmic syntagms. Initially encountered as an inter-segment (53\_1, 53\_2) incidence of antanaclasis in the employment of the exclamatory marker 'Ooohh' in the discourse of mother Cheerio-cartoon, first in an interrogative and then in an assertoric mode, this ubiquitous visual/sonic marker and catalyst for Cheerios' textual coherence, continues surfacing in the rest Cheerios family members' behavior in various combinations of pitch and timbre that attest to the brand's ability to cater not only for nutritional needs (wholegrain), but for a whole host of expressive occasions (such as anticipation, surprise, satisfaction).

On another note, this excessive use of an otherwise product-bound and quite typical product visual marker seems to be a perfect instantiation of the Lacanian petit objet a (small other or, in fact, 'o') as simulacrum of the ineffable Real. In the same fashion that, for Lacan, the Real emerges only in oblique speech (inasmuch as in slips of the tongue and as surprising moments in jokes), the inability of the

Cheerios family members to articulate their desire for Cheerios, save for an exclamation of ‘O’, is an attestation of the Other’s (as ineffable scaffold of linguistic structures) breaking through the veils of an articulate discourse about the object of desire as unmediated expression of desire that stops at the reproduction of the very notation for the object of desire (in Lacanian and in Greimasian semio-narrative terms). In this sense, Cheerios emerges as a manifestation of an unconscious desiring mechanism (cf. Section 1.2.3) that inscribes in the brand’s expressive inventory the desire for the Other through a signifying chain that consists of combinations of sonic structural properties pertaining to the pronunciation of ‘O’ as petits objects a (or small objects ‘o’<sup>167</sup>), underneath which slides the ineffable scaffold of language or Other. “The best way to read certain kinds of ads is by a free play of the imagination, working through the images in the illustration and the chain of words in the text, moving from one displaced figure to another, trying to uncover the figural ground of the text” (D’Angelo 1986: 193-194). Let us repeat the point that was raised in Section 1.4.7, viz., that the relationship that is instituted between spectator subject and the flow of images is not simply of a symbolic nature, but primarily of an imaginary one, while, according to Greimas, manifest narratives are fundamental forms of the organization of the imaginary (cf. Section 1.5.7). In this manner, the channeling of the flow of the imaginary in concrete visual markers is enacted through a signifying chain of small and (truthfully) circular little ‘o’s’ that must be devoured through circularly shaped gaping mouths (also an indirect allusion to infantile oral drives).

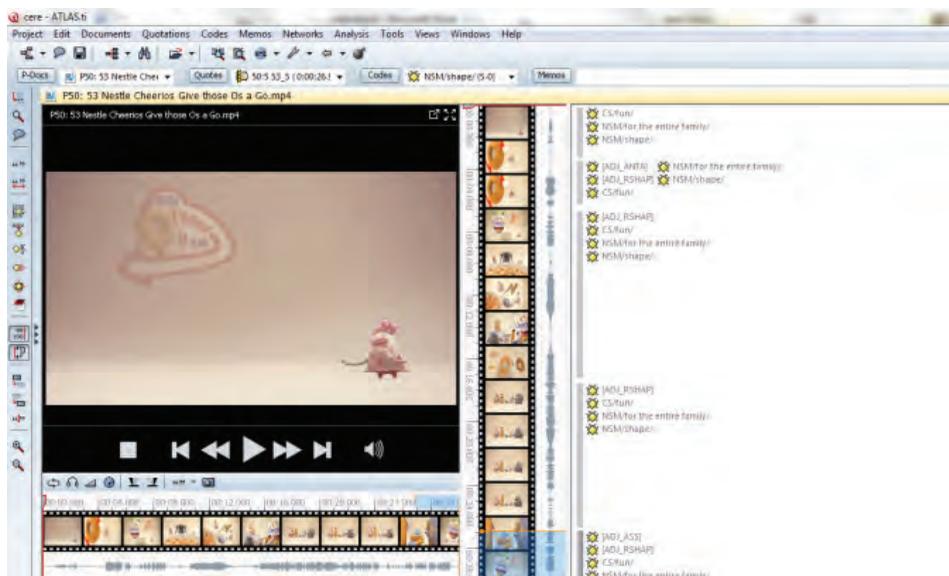
**Table 3.125.** Semic structure of ad film 53.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/wholegrain/ /shape/	
<b>Benefits</b>		
<b>Attitudes</b>	/for the entire family/	/fun/

<sup>167</sup> “The *objet a*, as what is lacking, is non-specular, it is not graspable in the image.... Then again, the *objet a* is intimately related to the linguistic signifier and is a kind of constitutive effect of signification....The *objet a* is at once impossible to possess and impossible to live without. In these ways, the *objet a* is an embodiment of perfect contradiction. Both inner and outer, subjective and objective, it is at every point both/and and neither/nor. This sheds light on Lacan’s formula for phantasy, in which the subject stands in relation to the Other” (Boothby 2003: 161).

**Table 3.126.** Thematic isotopies of film 53.

Segment \ Seme	53_1	53_2	53_3	53_4	53_5
nuclear seme /wholegrain/					X
nuclear seme /suitable for the entire family/	X	X	X	X	X
nuclear seme /shape/	X	X	X	X	X
classeme /fun/	X	X	X	X	X



**Figure 3.51.** Semic-cum-rhetorical structure of ad film 53.

### 3.7.61 Nestle Cheerios Smiles all round

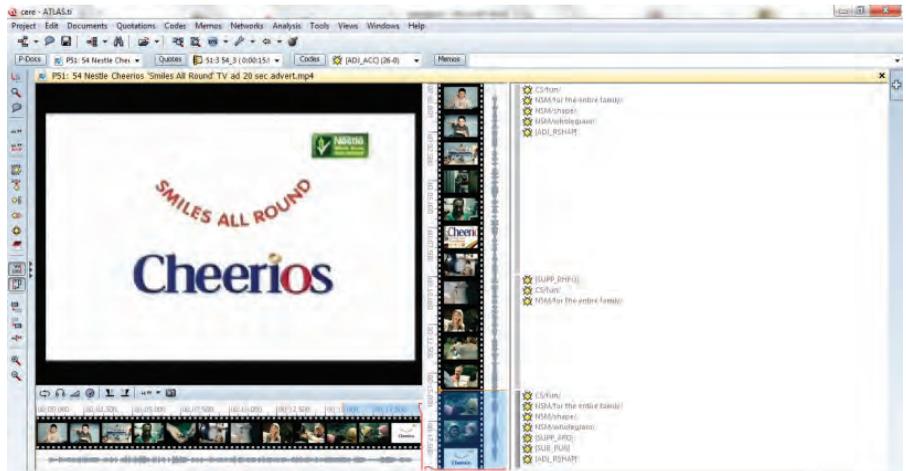
Ad film 54 is a revised version of ad film 51, with an added emphasis on the nuclear seme /wholegrain/, as attested by the substitution of the opening filmic syntagm's wholegrain related claim, coupled with a close-up on Cheerios pack, with the product claim '4 wholegrains'. The rest semic structure remains the same as in ad film 51.

**Table 3.127.** Semic structure of ad film 54.

	<b>Nuclear semes</b>	<b>Classesemes</b>
<b>Attributes</b>	/wholegrain/ /shape/	
<b>Benefits</b>		
<b>Attitudes</b>	/for the entire family/	/fun/

**Table 3.128.** Thematic isotopies of ad film 54.

Segment \ Seme	54_1	54_2	54_3
nuclear seme /wholegrain/	X		X
nuclear seme /suitable for the entire family/	X	X	X
nuclear seme /shape/	X		X
classeseme /fun/	X	X	X



**Figure 3.52.** Semic-cum-rhetorical structure of ad film 54.

### 3.7.62 Nestle Cheerios Moon

Ad film 55 constitutes a long visual hyperbole, as the brand institutes in its discourse an over-stretched antithesis between executing a moon missile mission (that constitutes the astronaut actor's life-dream) and having a bowl of Honey Cheerios (an otherwise pretty mundane decision about breakfast cereal). The astronaut finally gives in to the temptation of having a bowl of Cheerios Honey, rather than executing the mission. The personified bee actor in ad film 55 replicates the epenthesis rhetorical strategy of Tony the tiger (Kellogg's Frosties), by stretching the utterance of *Greeaat* in segment 55\_2. The semic universe of ad film 55 is displayed in Table 3.129.

**Table 3.129.** Semic structure of ad film 55.

	Nuclear semes	Classemes
<b>Attributes</b>	/taste/	
<b>Benefits</b>		
<b>Attitudes</b>		

**Table 3.130.** Thematic isotopies of film 55.

Segment	55_1	55_2	55_3
Seme			
nuclear seme /taste/		X	X

### 3.7.63 Nestle Cheerios main findings

**Table 3.131.** Thematic isotopies across Nestle Cheerios ad films.

Segment	51_1	51_2	51_3	51_4	
Seme					
nuclear seme /wholegrain/	X	X			
nuclear seme /suitable for the entire family/	X	X	X	X	
nuclear seme /shape/		X			

classeme /fun/	X	X	X	X	
	52_1	52_2	52_3	52_4	
nuclear seme /wholegrain/				X	
nuclear seme /suitable for the entire family/		X	X	X	
nuclear seme /shape/	X	X	X	X	
classeme /fun/		X	X	X	
classeme /flavor/	X	X	X	X	
	53_1	53_2	53_3	53_4	53_5
nuclear seme /wholegrain/					X
nuclear seme /suitable for the entire family/	X	X	X	X	X
nuclear seme /shape/	X	X	X	X	X
classeme /fun/	X	X	X	X	X
	54_1	54_2	54_3		
nuclear seme /wholegrain/	X		X		
nuclear seme /suitable for the entire family/	X	X	X		
nuclear seme /shape/	X		X		
classeme /fun/	X	X	X		
	55_1	55_2	55_3		
nuclear seme /taste/		X	X		

**Table 3.132.** Key brand equity metrics for Nestle Cheerios (brand associative strength and brand uniqueness).

<b>Nuclear semes for Nestle Cheerios</b>	<b>Diachronic weight of isotopy for each nuclear seme across a brand's ad filmic sub-corpus</b>	<b>Diachronic density for each nuclear seme across a brand's ad filmic sub-corpus</b>
<b>nuclear seme /wholegrain/</b>	6	0,316
<b>nuclear seme /suitable for the entire family/</b>	15	0,789

<b>nuclear seme /shape/</b>	12	0,632
<b>nuclear seme /taste/</b>	2	0,105
<b>claseme /flavor/</b>	4	0,211
<b>claseme /fun/</b>	15	0,789
<b>total no of filmic segments</b>	19	
<b>total incidence of rhetorical figures</b>	28	
<b>nuclear semic weight</b>	54	
<b>nuclear semic density</b>	2,84	
<b>Nestle Cheerios brand associative strength (see 2.3.8.5 calculus i)</b>	153,47	
<b>Nestle Cheerios brand associative strength adjusted for density of rhetorical configurations (see 2.3.8.5 calculus iii)</b>	104,14	
<b>Nestle Cheerios brand associative uniqueness (see 2.3.8.5 calculus v)</b>	0,474	

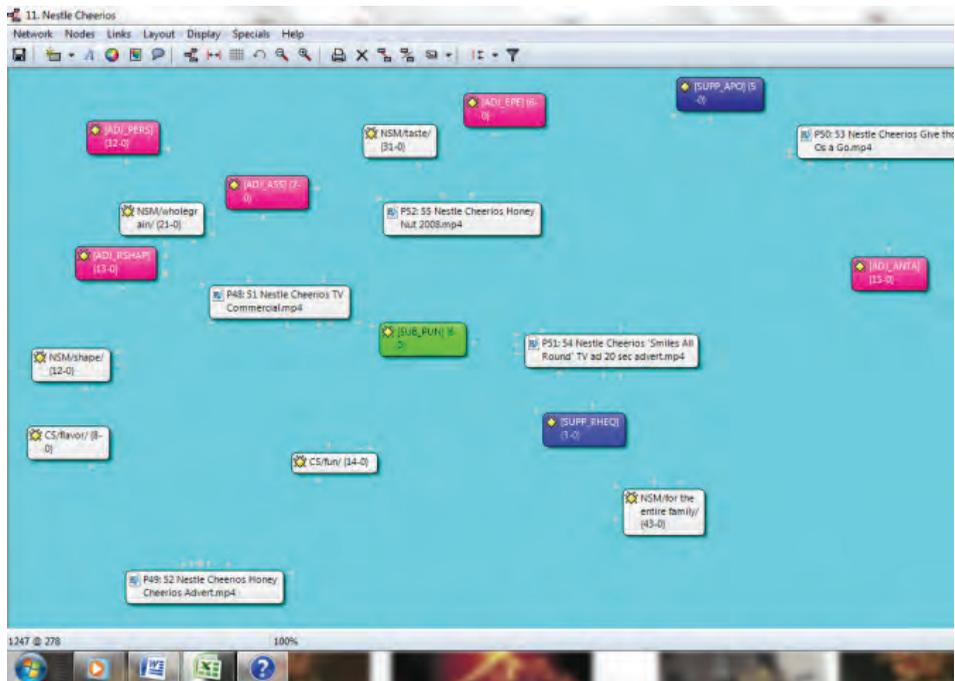


Figure 3.53. Semic-cum-rhetorical structure of Nestle Cheerios.

### 3.7.64 Nestle Shreddies Morning Rally

Ad film 56 is an attempt to rejuvenate an established, yet declining brand (in terms of sales and market share) by capitalizing on the brand's core values, yet investing them with a modern and humorous twist. Shreddies, a wholegrain (52\_2, 52\_4: *that extra bit of welly...*) cereal brand (with four layers of wholegrain) that is suitable for the entire family, is portrayed as being literally woven by a work-force that is made up of grannies. The employment of knitting grandmothers is intent, over and above equipping the brand's semantic universe with heritage, on investing it with the requisite epistemic modality by transferring metonymically to the brand the grannies' know-how in knitting (through the employment of the visual metonymy of knitting). The product shape of Shreddies is particularly apt for transforming it figuratively from a factory produced wholegrain product to a cultural artifact, in the same fashion that a piece of clothe that has been meticulously knit by a grandmother attains to invest it

with a whole host of culturally sanctioned values, such as family care, protection, but also cross-generational continuity. The latter attribute is also sustained visually with the employment of expressive units, such as the portrayal of a Shreddie with milk on an old TV set screen (56\_2) which TV set is embedded in syntagmatic continuity with a modern factory setting. This semically rich and rhetorically multilayered ad film also follows suite on the British-centric underpinning (yet inverted to match the brand's semantic kernel and visual identity) that was definitive of the structuration of the Kellogg's Crunchy Nut ad film 28, albeit focusing on the nuclear seme /energy/, as against /taste/.

**Table 3.131.** Semic structure of ad film 56.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/wholegrain/	
<b>Benefits</b>	/energy/	
<b>Attitudes</b>	/for the entire family/	/heritage /

**Table 3.132.** Thematic isotopies of film 56.

Segment \ Seme	56_1	56_2	56_3	56_4	56_5
nuclear seme /energy/	X	X		X	X
nuclear seme /wholegrain/		X		X	
nuclear seme /for the entire family/		X	X	X	X
classeme /heritage/	X	X	X	X	X

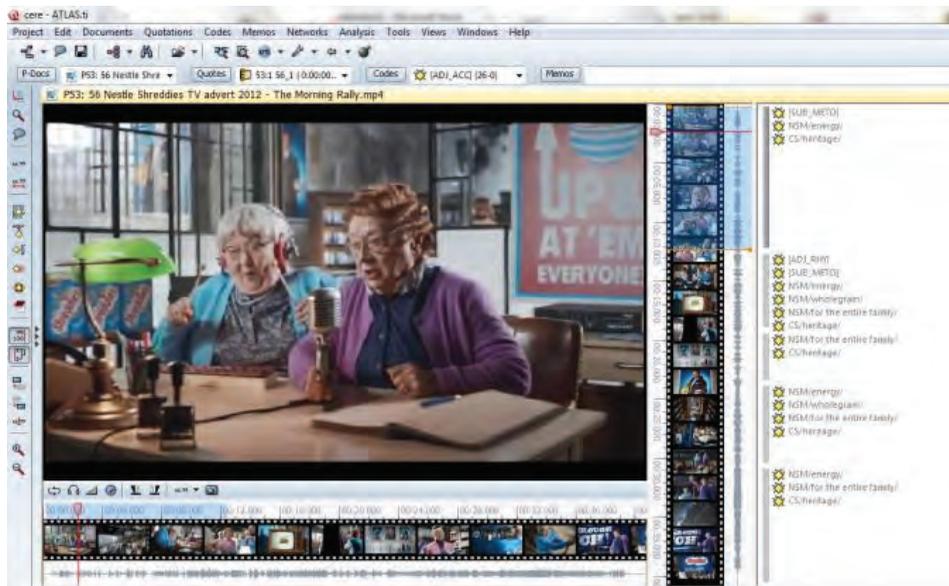


Figure 3.54. Semic-cum-rhetorical structure of ad film 56.

### 3.7.65 Nestle Shreddies Three crows

Ad film 57 that features as main pro-filmic elements a band of three rockabilly cartoon crows, puts forward the nuclear semes square /shape/ (57\_1-57\_3; as against Cheerios' capitalizing on round shape), /wholegrain/ (57\_3) and /unique recipe/ (57\_3). From a rhetorical structure point of view, the ad film employs accolorance (the crows' band lead singer is dressed in a suit that carries the same colors as the Shreddies pack), epiphora (as each verse of the crows' song ends by repeating *square*, also noted in the closing segment's voice-over) and rhyme (57\_1, 57\_2: *square...care*)

Table 3.133. Semic structure of ad film 57.

	Nuclear semes	Classemes
Attributes	/shape/, /wholegrain/, /unique recipe/	
Benefits		
Attitudes		

**Table 3.134.** Thematic isotopies of film 57.

Segment \ Seme	57_1	57_2	57_3
nuclear seme /shape/	X	X	X
nuclear seme /wholegrain/			X
nuclear seme /unique recipe/			X



**Figure 3.55.** Semic-cum-rhetorical structure of ad film 57.

### 3.7.66 Nestlé Shreddies Nanas

Ad film 58 continues the Nanas fabula that was introduced in ad film 56 in an attempt to rejuvenate a worn-out brand. This ad film abandons claims to national energy fuelling, while focusing on why and how the brand has been rejuvenated. In fact, no change has been made to the product (in terms of ingredients), save for the resemantization of its semic universe through the employed surface discursive text,

brought about by the incidence of an expletion (58\_2: *more temptingly scrumptuous, crunchy and yummy than ever before*); a verbal hyperbole in segment 58\_1 (*improved beyond your wildest dreams*) that seeks to generate interest in the rejuvenated brand, a rejuvenation that is the fictive outcome of Shreddies' being produced by the workforce of Nanas which evidently is not the case (in reality). The ad film plays with the bifurcated referent of the adjectives *scrumptuous, crunchy and yummy* as resting with the product itself, on the one hand, while on the other hand, with the granny main actress, who is portrayed as having been rejuvenated and as being (ironically) sexy. The latter is corroborated by a mid-to-old aged man stopping by the street with his convertible car and uttering at the sight of the sexy nana *well, ding, dong* (58\_3). The classeme /sexiness/, as already seen, was also ascribed to the female actress of ad film 8 through the bifurcated employment of the adjective *delicious*, the difference with ad film 58 obviously lying with the added employment of irony. This ironic ascription of sexiness to the nana continues in the filmic segment 58\_4 through the bifurcated employment of the adjective *tastier*, while being enhanced by the groovy soundtrack in the vein of Barry White (also taking into account that the tonality of the voice-over is in fact reminiscent of Barry White). /Taste/ and /unique recipe/ constitute the semantic kernel of this ad film (as against /energy/ that was the main nuclear seme of 56), pumped up with classematic /sexiness/.

**Table 3.135.** Semic structure of ad film 58.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/taste/, /unique recipe/	
<b>Benefits</b>		
<b>Attitudes</b>		/sexiness/

**Table 3.136.** Thematic isotopies of film 58.

Segment \ Seme	58_1	58_2	58_3	58_4
nuclear seme /taste/	X	X		X
nuclear seme /unique recipe/	X			
classeme /sexiness/		X	X	X



Figure 3.56. Semic-cum-rhetorical structure of ad film 58.

### 3.7.67 Nestle Shreddies Wedding

The main pro-filmic elements of ad film 59 consist of two settings, church and kitchen breakfast table, and two main actors, hunger as anti-hero and Shreddies as hero. Hunger is anthropomorphized in the form of a villainous cartoon (also carrying the brand's colors) that invades a church and disrupts wedding proceedings by playing bongos on the priest's belly. The heroic function of Shreddies consists in locking up the anti-hero until lunch. The recurrent seme /energy/ as integral to Shreddies' semantic universe and core brand promise is, thus, dramatized on the inverse through the visual metaphor of the villainous H cartoon. /Wholegrain/ and /taste/ also recur as explicit components of the voice-over, while /suitability for the entire family/ is put forward through the sequence featuring the priest and a young boy eating cereals for breakfast.

**Table 3.137.** Semic structure of ad film 59.

	Nuclear semes	Classesemes
<b>Attributes</b>	/taste/ /wholegrain/	
<b>Benefits</b>	/energy/	
<b>Attitudes</b>	/suitability for the entire family/	

**Table 3.138.** Thematic isotopies of film 59.

Segment	59_1	59_2	59_3	59_4
Seme				
nuclear seme /energy/			X	X
nuclear seme /taste/			X	
nuclear seme /wholegrain/			X	
nuclear seme /for the entire family/			X	X



**Figure 3.57.** Semic-cum-rhetorical structure of ad film 59.

### 3.7.68 Nestle Shreddies Soft ball

Ad film 60 follows exactly the same pro-filmic and semic structure as ad film 59, albeit with a different manifest plot featuring a young boy's playing football with friends, as against a wedding setting and a mother instead of a priest.

**Table 3.138.** Semic structure of ad film 60.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/taste/ /wholegrain/	
<b>Benefits</b>	/energy/	
<b>Attitudes</b>	/suitability for the entire family/	

**Table 3.140.** Thematic isotopies of film 60.

Segment \ Seme	60_1	60_2	60_3	60_4	60_5
nuclear seme /energy/				X	X
nuclear seme /taste/			X		
nuclear seme /wholegrain/			X		
nuclear seme /for the entire family/			X		



Figure 3.58. Semic-cum-rhetorical structure of ad film 60.

### 3.7.69 Nestlé Shreddies main findings

Table 3.141. Thematic isotopies across Nestlé Shreddies ad films.

Segment	56_1	56_2	56_3	56_4	56_5
nuclear seme /energy/	X	X		X	X
nuclear seme /wholegrain/		X		X	
nuclear seme /for the entire family/		X	X	X	
classeme /heritage/	X	X	X	X	X
	57_1	57_2	57_3		
nuclear seme /shape/	X	X	X		
nuclear seme /wholegrain/			X		
nuclear seme /unique recipe/			X		

	58_1	58_2	58_3	58_4	
nuclear seme /taste/	X	X		X	
nuclear seme /unique recipe/	X				
classeme /sexiness/		X	X	X	
	59_1	59_2	59_3	59_4	
nuclear seme /energy/			X	X	
nuclear seme /taste/			X		
nuclear seme /wholegrain/			X		
nuclear seme /for the entire family/			X	X	
	60_1	60_2	60_3	60_4	60_5
nuclear seme /energy/				X	X
nuclear seme /taste/			X		
nuclear seme /wholegrain/			X		
nuclear seme /for the entire family/			X		

**Table 3.142.** Key brand equity metrics for Nestle Shreddies (brand associative strength and brand uniqueness).

<b>Nuclear semes for Nestle Shreddies</b>	<b>Diachronic weight of isotopy for each nuclear seme across a brand's ad filmic sub-corpus</b>	<b>Diachronic density for each nuclear seme across a brand's ad filmic sub-corpus</b>
nuclear seme /wholegrain/	5	0,238
nuclear seme /suitable for the entire family/	6	0,286
nuclear seme /taste/	5	0,238
nuclear seme /energy/	8	0,381
nuclear seme /unique recipe/	2	0,095
<b>total no of filmic segments</b>	21	
<b>total incidence of rhetorical figures</b>	27	

nuclear semic weight	26	
nuclear semic density	1,24	
Nestle Shreddies brand associative strength (see 2.3.8.5 calculus i)	32,19	
Nestle Shreddies brand associative strength adjusted for density of rhetorical configurations (see 2.3.8.5 calculus iii)	25,04	
Nestle Shreddies brand associative uniqueness (see 2.3.8.5 calculus v)	0,248	

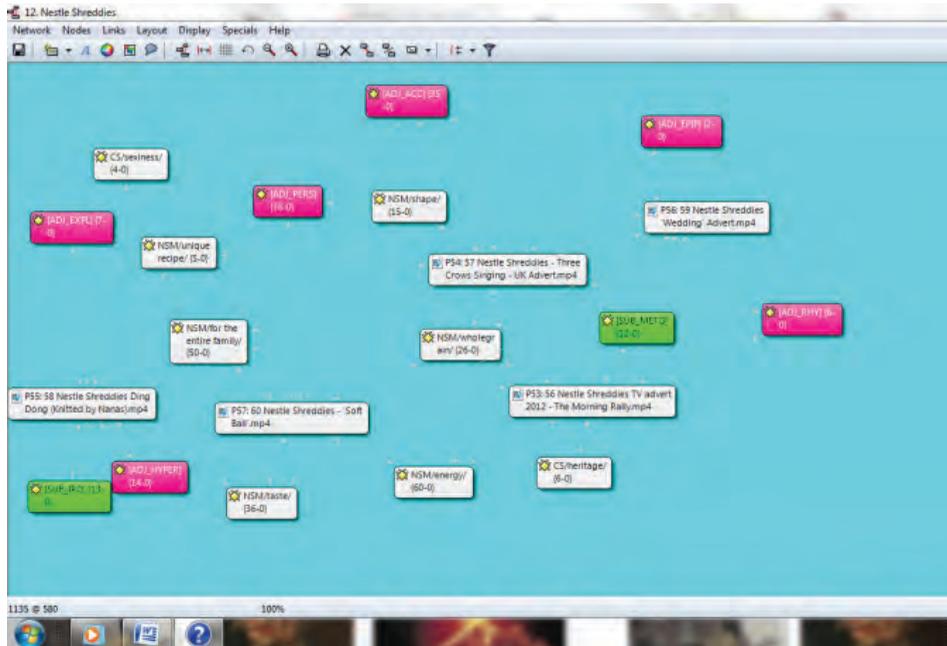


Figure 3.59. Semic-cum-rhetorical structure of Nestle Shreddies.

### 3.7.70 Nestle Shredded Wheat No to innovation

Ad film 61 institutes in its discourse the classeme /no innovation/ as source of legitimacy for its key brand proposition that Shredded Wheat's recipe has remained unaltered throughout its century-long life. The various filmic syntagms constitute a homological chain of reasons why progress is overrated (ranging from climate change [61\_2] to the fall of the Egyptian empire [61\_3]), all of which converge on the classeme /no innovation/. The classeme /no innovation/ is used in tandem with the valorization of this actantial object as /honesty/, thus investing the brand's discourse semantically with an added ethical dimension, over and above the product-centric one. Hence, we are confronted with a set of parallel surface discursive structures, where a nuclear seme recurs invariably. The brand's nuclear seme /wholegrain/ is underemphasized (only occurs in segment 61\_6), as it is considered a given.

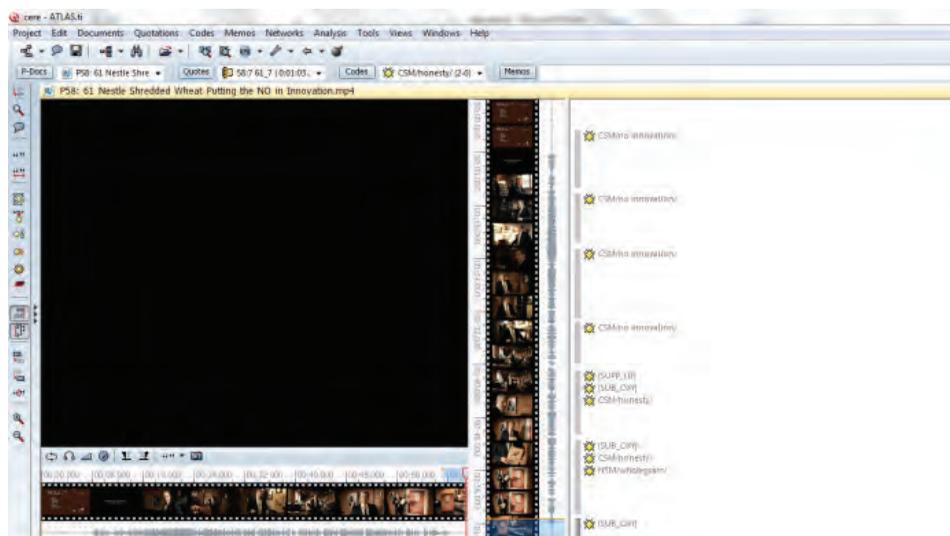
From a rhetorical structuration point of view, the surface discursive text revolves around an oxymoron, insofar as it features the descriptor *Post* on its package which signals the advent of a new era for Shredded Wheat, yet an era that is characterized by the lack of any changes, compared to the previous one. This oxymoron is intensified by the co-existence of *Post* and *Original* on the product's front pack and in Druffel's (the company's imaginary CEO and key actorial figure) monologue (61\_6). We also witness the incidence of a litotic scheme in utterance *And although many thought that pouring milk over food was foolish, today we see numerous artificial fiber 'n' fused, cardboard fused cereals* (61\_5), where the brand intentionally underplays the equally 'honest' and unadulterated character of competitive brands (with regard to wholegrain wheat contents), by portraying them under an all-encompassing artificial rubric.

**Table 3.143.** Semic structure of ad film 61.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/wholegrain/	
<b>Benefits</b>		
<b>Attitudes</b>		/no innovation/, /honesty/

**Table 3.144.** Thematic isotopies of film 61.

Segment	61_1	61_2	61_3	61_4	61_5	61_6	61_7
Seme nuclear seme /wholegrain/						X	
classeme /no innovation/	X	X	X	X			
classeme /honesty/						X	X



**Figure 3.59.** Semic-cum-rhetorical structure of ad film 61.

### 3.7.71 Nestle Shredded Wheat Big biscuit

Ad film 62 adds the nuclear seme /taste/ to the semantic universe of Shredded Wheat, by emphasizing the mixability of the product with fruit. However, in line with its core primary associations, it presents mixability as an ironically strenuous procedure, as suggested by the complex choreography with the accompaniment of funky grooves (segment 62\_2). The inter-segment transition (62\_2-62\_3) between a complex choreography and the simple act of placing fruit over Shredded Wheat, coupled with the expressed tautology in the voice-over *Seems the only way to top*

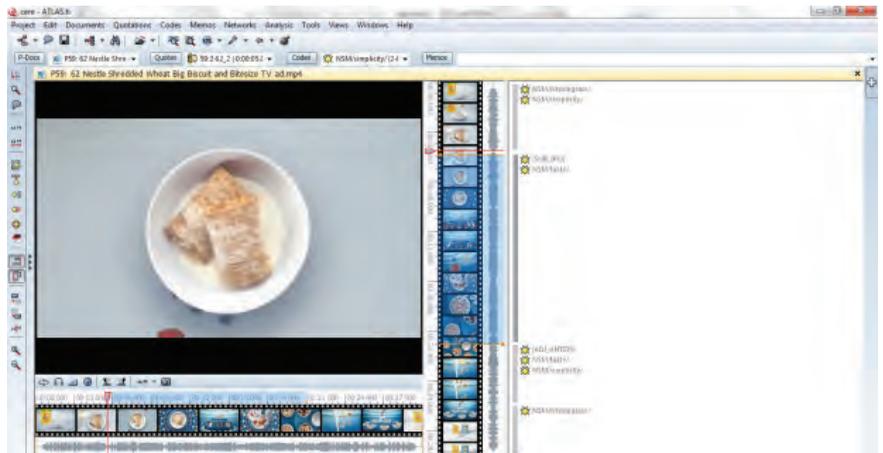
*shredded wheat is to, well, top it* institutes a filmic antithesis between the two sequences, through which the key semic components of /simplicity/ and /honesty/ are legitimated as the preferred option.

**Table 3.145.** Semic structure of ad film 62.

	Nuclear semes	Classesemes
<b>Attributes</b>	/wholegrain/, /taste/	
<b>Benefits</b>		
<b>Attitudes</b>	/simplicity/	

**Table 3.146.** Thematic isotopies of film 62.

Segment \ Seme	62_1	62_2	62_3	62_4
nuclear seme /wholegrain/	X			X
nuclear seme /taste/		X	X	
nuclear seme /simplicity/	X		X	



**Figure 3.60.** Semic-cum-rhetorical structure of ad film 62.

### 3.7.72 Nestle Shredded Wheat What's inside

The recurrent nuclear semes /wholegrain/, /simplicity/, /honesty/ make up the semantic nucleus of ad film 63 which is enriched with the classeme (added benefit) /keeping heart healthy/. The simplicity of the product is portrayed hyperbolically with the employment of the gigantic Shredded Wheat building which is made up of just one ingredient, that is wholegrain wheat and accentuated through the actor's discourse, who is vainly trying to discover more than just this ingredient in the building's interior. A heart-shaped wheat formation in the building's walls (63\_4) functions as a visual metaphor for the classeme /keeping heart healthy/ that enriches the product's semantic nucleus.

**Table 3.147.** Semic structure of ad film 63.

	<b>Nuclear semes</b>	<b>Classemes</b>
<b>Attributes</b>	/wholegrain/	
<b>Benefits</b>		/keeping heart healthy/
<b>Attitudes</b>	/simplicity/, /honesty/	

**Table 3.148.** Thematic isotopies of film 63.

Segment \ Seme	63_1	63_2	63_3	63_4
nuclear seme /wholegrain/		X	X	X
nuclear seme /honesty/				X
nuclear seme /simplicity/		X	X	X
classeme /keeping heart healthy/			X	

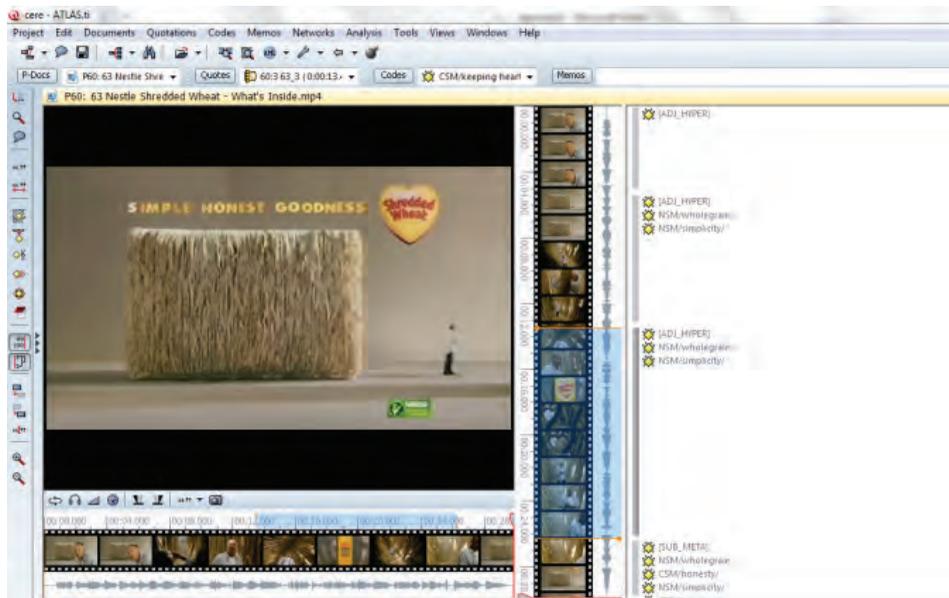


Figure 3.61. Semic-cum-rhetorical structure of ad film 63.

### 3.7.73 Nestle Shredded Wheat Superfruity

As against ad film 62, where the incidence of funky music and the employment of a complex choreography were employed ironically with view to augmenting the brand's key nuclear seme /simplicity/, ad film 64 employs similar choreographic visuals in tandem with a popular rock-n-roll soundtrack with view to investing the brand's semantic structure with the classeme /flavor/ in the light of the introduction of two fruity variants. The nuclear seme /taste/ is emphasized at the expense of wholegrain, while the latter is retained (implicitly) through the employment of the ubiquitous pay-off line *discover how good it can be* (64\_3).

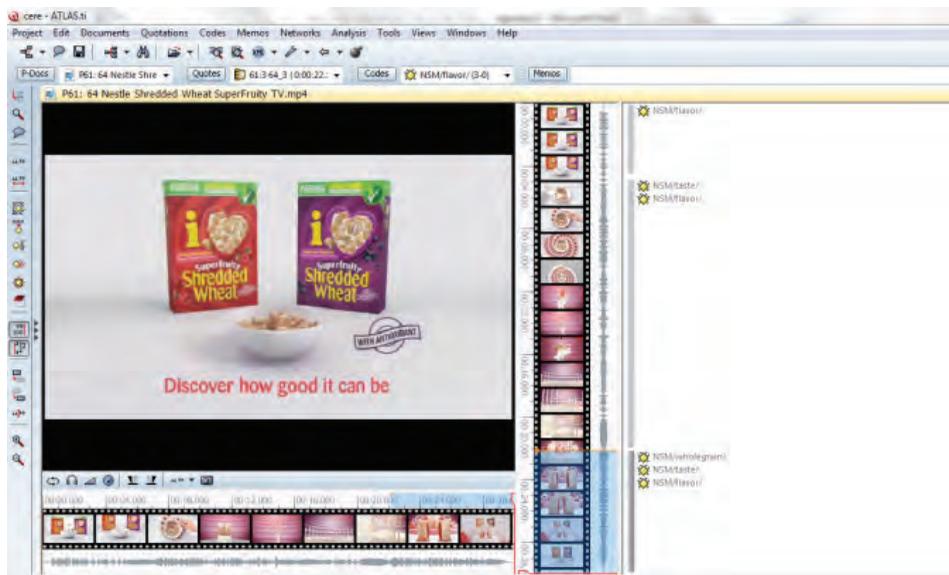
Table 3.149. Semic structure of ad film 64.

	Nuclear semes	Classemes
Attributes	/wholegrain/ /taste/, /flavor/	

<b>Benefits</b>		
<b>Attitudes</b>		

**Table 3.150.** Thematic isotopies of film 64.

Segment	64_1	64_2	64_3
Seme			
nuclear seme /wholegrain/			X
nuclear seme /taste/		X	X
nuclear seme /flavor/	X	X	X



**Figure 3.62.** Semic-cum-rhetorical structure of ad film 64.

### 3.7.74 Nestle Shredded Wheat Heart

Ad film 65 constitutes a variation of 63 with the difference that it focuses on the attribute /keeping heart healthy/ which emerges in this film as nuclear seme, rather than peripheral and enriching classeme. From a rhetorical structure point of view, the ad film repeats the heart-shaped visual (65\_1) as a visual metaphor for the nuclear

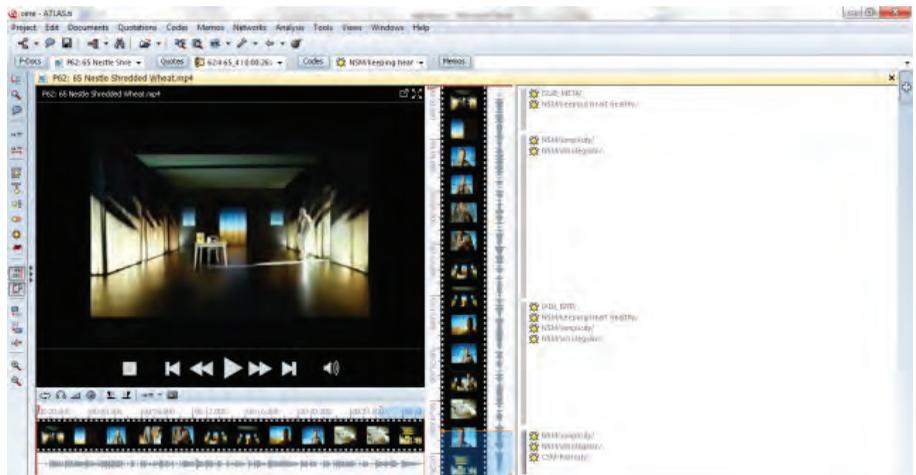
seme /keeping heart healthy/, while the adjective *simple* is repeated epiphorically in the voice-over of segment 65\_3.

**Table 3.151.** Semic structure of ad film 65.

	<b>Nuclear semes</b>	<b>Classesemes</b>
<b>Attributes</b>	/wholegrain/	
<b>Benefits</b>	/keeping heart healthy/	
<b>Attitudes</b>	/simplicity/	/honesty/

**Table 3.152.** Thematic isotopies of film 65.

Segment \ Seme	65_1	65_2	65_3	65_4
nuclear seme /wholegrain/		X	X	X
nuclear seme /simplicity/		X	X	X
nuclear seme /keeping heart healthy/	X		X	
classeseme /honesty/				X



**Figure 3.63.** Semic-cum-rhetorical structure of ad film 65.

### 3.7.75 Nestle Shredded Wheat main findings

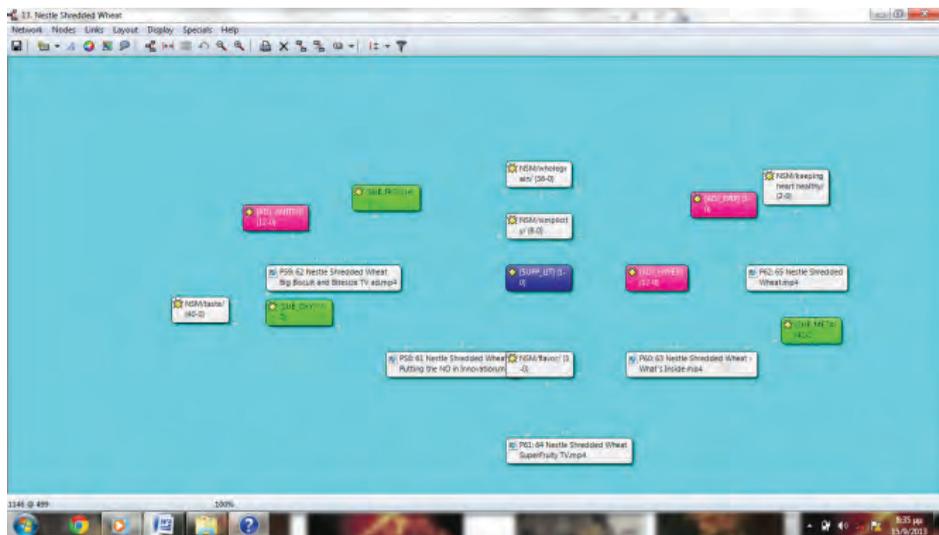
**Table 3.153.** Thematic isotopies across Shredded Wheat ad films.

Segment	61_1	61_2	61_3	61_4	61_5	61_6	61_7
Seme							
nuclear seme /wholegrain/						X	
classeme /no innovation/	X	X	X	X			
classeme /honesty/						X	X
	62_1	62_2	62_3	62_4			
nuclear seme /wholegrain/	X			X			
nuclear seme /taste/		X	X				
nuclear seme /simplicity/	X		X				
	63_1	63_2	63_3	63_4			
nuclear seme /wholegrain/		X	X	X			
nuclear seme /honesty/				X			
nuclear seme /simplicity/		X	X	X			
classeme /keeping heart healthy/			X				
	64_1	64_2	64_3				
nuclear seme /wholegrain/			X				
nuclear seme /taste/		X	X				
nuclear seme /flavor/	X	X	X				
	65_1	65_2	65_3	65_4			

nuclear seme /wholegrain/		X	X	X			
nuclear seme /simplicity/		X	X	X			
nuclear seme /keeping heart healthy/	X		X				
claseme /honesty/				X			

**Table 3.154.** Key brand equity metrics for Shredded Wheat (brand associative strength and brand uniqueness).

<b>Nuclear semes for Shredded Wheat</b>	<b>Diachronic weight of isotopy for each nuclear seme across a brand's ad filmic sub-corpus</b>	<b>Diachronic density for each nuclear seme across a brand's ad filmic sub-corpus</b>
nuclear seme /wholegrain/	10	0,500
nuclear seme /taste/	4	0,200
nuclear seme /simplicity/	8	0,400
nuclear seme /keeping heart healthy/	2	0,100
nuclear seme /flavor/	3	0,150
<b>total no of filmic segments</b>	20	
<b>total incidence of rhetorical figures</b>	14	
<b>nuclear semic weight</b>	27	
<b>nuclear semic density</b>	1,35	
<b>Nestle Shreddies brand associative strength (see 2.3.8.5 calculus i)</b>	36,45	
<b>Shredded Wheat brand associative strength adjusted for density of rhetorical configurations (see 2.3.8.5 calculus iii)</b>	52,07	
<b>Shredded Wheat brand associative uniqueness (see 2.3.8.5 calculus v)</b>	0,270	



**Figure 3.64.** Semic-cum-rhetorical structure of Shredded Wheat.

### **3.8 Brand equity calculi: Brand associative strength index, brand uniqueness index, linguistic value**

The segmentation procedure of the 62 ad films that make up the selected corpus resulted in 321 filmic segments. The coding of the resulting segments with one or more rhetorical figures resulted in 323 incidences of rhetorical figures (almost a 1:1 ratio between filmic segments and figures, even though this is not reflective of the actual rhetorical structuration of the concerned films insofar as in many cases each filmic segment was coded with more than one figures, while some segments were not coded at all). Furthermore, the coding procedure with nuclear semes and classemes yielded a total of 492 semic incidences, of which 81% are nuclear. Since the focus of this analysis rests with nuclear semes (which have been input in the corresponding brand calculi), the following statistical output will revolve around laying out which nuclear semes shape the cereals category's sociolect and what differences emerge in the case of distinctive brands' idiolects. Moreover, since, from a structuralist rhetorical point of view, we are concerned primarily with relata, rather than with pro-filmic elements, as key sources for brand textual differentiation and

furthermore as sources for differential figurative advantages, the analysis will proceed by showing which rhetorical figures are responsible for shaping the cereals category sociolect, followed by a focused analysis on the brands that make up our corpus. Starting with the first part of our analysis, the semantic universe of the cereals category was found to consist of the hierarchy of semes that is displayed in Table 3.155.

**Table 3.155.** Cereals category hierarchy of semes (atlas.ti output).

<b>Seme</b>	<b>% in the total corpus</b>
NSM/energy/	15,04%
NSM/for the entire family/	12,53%
NSM/taste/	10,03%
NSM/for women/	9,77%
NSM/wholegrain/	9,02%
NSM/superior performance/	6,77%
NSM/snappy, crackly, poppy sound/	5,01%
NSM/chocolatey/	3,76%
NSM/shape/	3,76%
NSM/ludic/playful consumption experience/	2,51%
NSM/ludic/playful/nutty user profile/	2,51%
NSM/combating bloatedness/	2,26%
NSM/simplicity/	2,01%
NSM/makes you slim/	1,50%
NSM/feeling good/	1,25%
NSM/high in fiber/	1,25%
NSM/inverted Britishness/	1,25%
NSM/unique recipe/	1,25%
NSM/love/	1,00%

NSM/sexiness/	1,00%
NSM/stardom/	1,00%
NSM/flavor/	0,75%
NSM/uncertainty avoidance/	0,75%
NSM/best ingredients/	0,50%
NSM/crunchy taste/	0,75%
NSM/heritage/	0,50%
NSM/keeping heart healthy/	0,50%
NSM/straight from nature/	0,50%
NSM/value-for-money/	0,50%
NSM/approval/	0,25%
NSM/fortification/	0,25%
NSM/fun/	0,25%
Total	100%

As per Table 3.155, 75% of the cereals category's semic universe is made up of nine semes, viz., /energy/, /for the entire family/, /taste/, /for women/, /wholegrain/, /superior performance/, /snappy, crackly, poppy sound/, /chocolatey/ and /shape/. Given the weight of this semic constellation we may claim that these semes constitute the category's sociolect. This certainly holds for semes, such as /energy/, /wholegrain/, /superior performance/, but not for semes such as /for women/ which is purely the province of Special K or /snappy, crackly, poppy sound/ which is the province of Kellogg's Rice Krispies. The latter two semes emerged among the most popular ones in the cereals sociolect by virtue of their frequent recurrence in the concerned brands' idiolects. Further elaboration on the role of semic weight on an intra-brand and on an inter-brand level will be provided in due course in the light of the interpretation of the provided brand equity calculi.

In the meantime, a more accurate depiction, at a preliminary level, of the centrality of each seme in the cereals category's sociolect may be yielded by attending to the average number of brands where each of the nuclear semes occurs (Table 3.156). In these terms, seven nuclear semes recur in more than 3 brands' advertising discourses (from a diachronic point of view). More specifically, /taste/

emerges in 8 brand discourses, /wholegrain/ in 7, /energy/ in 6, /for the entire family/ in 5 and the rest three semes, viz., /chocolatey/, /high in fiber/ and /superior performance/ in 3. The remaining semes emerge in 1-2 brand discourses and hence it may be claimed that they constitute idiolectal aspects. Given that the six semes /taste/, /wholegrain/, /energy/, /for the entire family/, /chocolatey/ and /superior performance/ emerge more densely both in terms of number of brands as well as frequency of recurrence, we may infer that they constitute the concerned category's key value drivers or the semic drivers of the category's sociolect.

**Table 3.156.** Distribution of semes by brand (atlas.ti output).

Brands Semes	Kellogg's breakfast cereals	Kellogg's Special K	Kellogg's Rice Krispies	Kellogg's Coco pops	Kellogg's All Bran	Kellogg's Crunchy Nut	Kellogg's Frosties	Weetabix	Weetabix Minis	Weetos	Nestle Cheerios	Nestle Shreddies	Nestle Shredded Wheat	total
	%	%	%	%	%	%	%	%	%	%	%	%	%	%
NSM/approval/	0	0	3	0	0	0	0	0	0	0	0	0	0	0
NSM/best ingredients/	7	0	0	0	0	0	0	0	0	0	0	0	0	1
NSM/chocolatey/	0	0	0	24	0	0	0	0	25	25	0	0	0	4
NSM/combating bloatedness/	0	0	0	0	28	0	0	0	0	0	0	0	0	2
NSM/crunchy taste/	0	0	0	0	3	0	0	0	0	0	0	0	0	0
NSM/crunchy /	0	0	0	6	0	0	0	0	0	3	0	0	0	1
NSM/energy/	0	0	7	41	0	0	42	45	0	28	0	25	0	15
NSM/feeling good/	0	0	0	0	16	0	0	0	0	0	0	0	0	1
NSM/flavor/	0	0	0	0	0	0	0	0	0	0	0	0	11	1
NSM/for the entire family/	44	0	0	0	0	0	0	19	50	0	41	22	0	13

NSM/for women/	0	7 2	0	0	34	0	0	0	0	0	0	0	0	1 0
NSM/fortification/	0	0	0	0	0	0	0	0	0	3	0	0	0	0
NSM/fun/	0	0	0	6	0	0	0	0	0	0	0	0	0	0
NSM/heritage/	0	0	7	0	0	0	0	0	0	0	0	0	0	1
NSM/high in fiber/	0	0	0	18	6	0	0	0	0	0	0	0	0	1
NSM/inverted Britishness/	0	0	0	0	0	12	0	0	0	0	0	0	0	1
NSM/keeping heart healthy/	0	0	0	0	0	0	0	0	0	0	0	0	7	1
NSM/love/	15	0	0	0	0	0	0	0	0	0	0	0	0	1
NSM/ludicrous/pla- yful consumption experience/	0	0	0	0	0	24	0	0	0	0	0	0	0	3
NSM/ludicrous/pla- yful/nutty user profile/	0	0	0	0	0	24	0	0	0	0	0	0	0	3
NSM/makes you slim/	0	1 5	0	0	0	0	0	0	0	0	0	0	0	2
NSM/sexiness/	0	1 0	0	0	0	0	0	0	0	0	0	0	0	1
NSM/shape/	0	0	0	0	0	0	0	0	0	0	32	9	0	4
NSM/simplicity/	0	0	0	0	0	0	0	0	0	0	0	0	30	2
NSM/snappy, crackly, poppy sound/	0	0	69	0	0	0	0	0	0	0	0	0	0	5
NSM/stardom/	0	0	14	0	0	0	0	0	0	0	0	0	0	1
NSM/straight from nature/	7	0	0	0	0	0	0	0	0	0	0	0	0	1
NSM/superior performance/	7	0	0	0	0	0	0	2 7	0	22	0	0	0	7
NSM/taste/	0	3	0	0	13	39	58	0	13	0	5	16	15	1 0

NSM/uncertainty avoidance/	11	0	0	0	0	0	0	0	0	0	0	0	0	1
NSM/unique recipe/	0	0	0	0	0	0	0	0	0	3	0	13	0	1
NSM/value-for-money/	7	0	0	0	0	0	0	0	0	0	0	0	0	1
NSM/wholegrain/	0	0	0	6	0	0	0	8	13	17	22	16	37	9
total	100	100	100	100	100	100	100	100	100	100	100	100	100	100

**Table 3.157.** Indexed distribution of semes by brand.

Note: Cells highlighted in yellow denote that the seme is encountered at an above category average level in the concerned brand’s semantic universe.

Semes	Brands												
	Kellogg's breakfast cereals	Kellogg's Special K	Kellogg's Rice Krispies	Kellogg's Coco pops	Kellogg's All Bran	Kellogg's Crunchy Nut	Kellogg's Frosties	Weetabix	Weetabix Minis	Weetabix	Nestle Cereals	Nestle Shreddies	Nestle Shredded Wheat
NSM/approval/													
NSM/best ingredients/													
NSM/chocolatey/													
NSM/combating bloatedness/													
NSM/crunchy taste/													
NSM/crunchy/													
NSM/energy/													
NSM/feeling good/													
NSM/flavor/													
NSM/for the entire family/													
NSM/for women/													



**Table 3.158.** Distribution of semes by brand according to associative type by attributes, benefits, attitudes (atlas.ti output).

Brands	Semes													
	Kellogg's breakfast cereals	Kellogg's Special K	Kellogg's Rice Krispies	Kellogg's Coco pops	Kellogg's All Bran	Kellogg's Crunchy Nut	Kellogg's Frosties	Weetabix	Weetabix Mimis	Weetos	Nestle Cheerios	Nestle Shreddies	Nestle Shredded Wheat	Total
	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Attitudes	67	80	21	6	52	56	0	27	57	0	47	28	33	39
Attributes	17	3	71	50	19	44	58	11	43	52	53	40	58	36
Benefits	17	17	7	44	29	0	42	62	0	48	0	32	8	24
total	100	100	100	100	100	100	100	100	100	100	100	100	100	100

**Table 3.159.** Indexed distribution of semes by brand according to associative type by attributes, benefits, attitudes (atlas.ti output).

Note: Cells highlighted in yellow denote that the associative category is encountered at an above category average level in the concerned brand's semantic universe.

Brands	Semes												
	Kellogg's breakfast cereals	Kellogg's Special K	Kellogg's Rice Krispies	Kellogg's Coco pops	Kellogg's All Bran	Kellogg's Crunchy Nut	Kellogg's Frosties	Weetabix	Weetabix Mimis	Weetos	Nestle Cheerios	Nestle Shreddies	Nestle Shredded Wheat
Attitudes													
Attributes													
Benefits													

As regards the differential distribution of types of semes by brand (Table 3.159), we notice that Kellogg's breakfast cereals, Kellogg's Special K, Kellogg's All Bran, Kellogg's Crunchy Nut, Weetabix Minis and Nestle Cheerios feature an above category average incidence of attitudes; Kellogg's Rice Krispies, Kellogg's Coco Pops, Kellogg's Crunchy Nut, Kellogg's Frosties, Weetabix Minis, Weetos, Nestle Cheerios, Nestle Shreddies and Nestle Shredded Wheat feature an above category average incidence of attributes; Kellogg's Coco Pops, Kellogg's All Bran, Kellogg's Frosties, Weetabix, Weetos and Nestle Shreddies feature an above category average incidence of benefits.

Pursuant to the initial analyses pertaining to the category's sociolect in terms of semic drivers, further analyses were conducted with view to determining patterns of co-occurrence among semes, modes of rhetorical configuration and brands. To this end, a series of correspondence analyses, factor analysis and multidimensional scaling analysis were conducted.

The first correspondence analysis was conducted among the data that make up the brands X nuclear semes matrix (Table 3.156), with view to discerning areas of differential associations on a semic level, by taking into account the overall covariance among the data. "Correspondence analysis is a method of data analysis for representing tabular data graphically. Correspondence analysis is a generalization of a simple graphical concept with which we are all familiar, namely the scatterplot" (Greenacre 2007: 1). "The graphical relationships between the rows and the columns of the table X that result from correspondence analysis are based on the idea of representing all the row and column categories and interpreting the relative positions of the points in terms of the weights corresponding to the column and the row" (Hardle and Simar 2007: 306). "The proximity of a particular row to a particular column indicates that this row (column) has a particularly important weight in this column (row). In contrast to this, a row that is quite distant from a particular column indicates that there are almost no observations in this column for this row (and vice versa)" (Hardle and Simar 2007: 310). The relative weight of association between the rows and columns of Table 3.156 is displayed in the graphical output of the respective correspondence analysis (Figure 3.65), which was produced from the contingency table's (semes x brands) nominal data with the program XLStat. Since the probability value (p-value) was found to be lower than the Alpha level, the null hypothesis for independence between the variables (semes, brands) was rejected (see Table 3.160).

**Table 3.160.** Chi-square independence test semes x brands (XLStat output).

Chi-square (observed value)	2084,749
Chi-square (critical value)	430,692
DF	384
One-tailed p-value	< 0,0001
Alpha	0,05

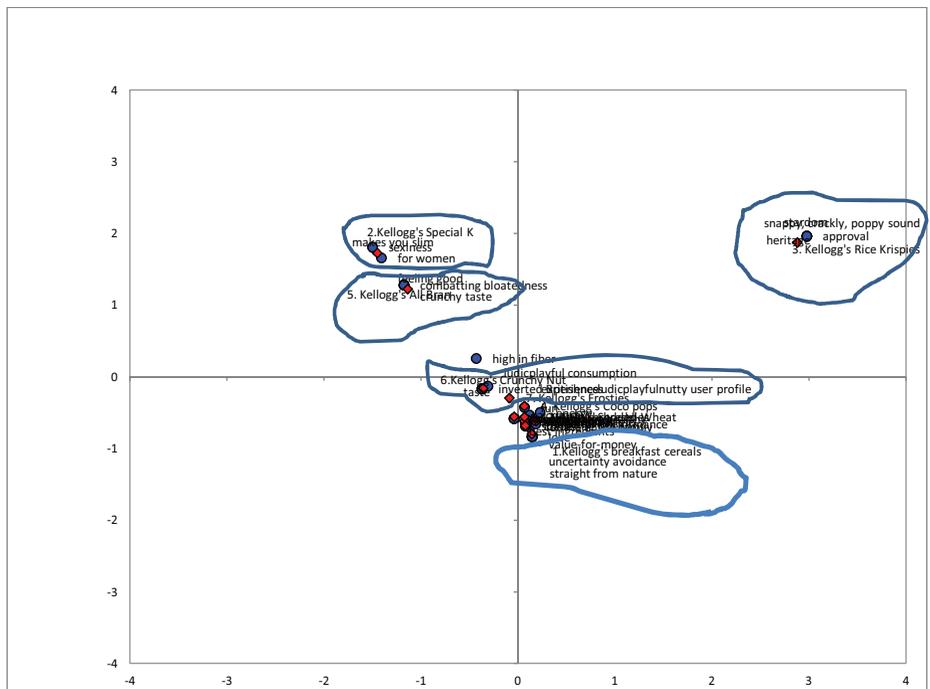
Further to the discernment of a significant association between brands and semes, the cumulative percentage of the first two factors' eigen values was calculated with view to discerning whether the significant association between brands and semes was of sufficient weight that would allow for proceeding with the graphical display of the correspondence analysis output. In these terms, as per the results displayed in Table 3.161, the cumulative eigen value of the first two factors was 35,41% (F1 17,92%, F2 17,49%), suggesting a medium weight of association (in the context of a rule of thumb that suggests that a high associative weight may be gauged from the incidence of an at least 60% cumulative percentage of the first two factors; cf. Hardle and Simar 2007: 311).

**Table 3.161.** Eigen values and variance percentages for semes x brands (XLStat output).

	F1	F2	F3	F4	F5	F6	F7	F8	F9	F10	F11	F12
<b>Eigenvalue</b>	<b>0,936</b>	<b>0,914</b>	0,778	0,600	0,566	0,447	0,387	0,245	0,142	0,114	0,061	0,035
<b>% variance</b>	<b>17,918</b>	<b>17,487</b>	14,889	11,482	10,835	8,563	7,402	4,690	2,711	2,181	1,177	0,665
<b>Cumulative %</b>	<b>17,918</b>	<b>35,406</b>	50,295	61,776	72,611	81,174	88,577	93,267	95,978	98,159	99,335	100,000

This medium weight of association is evinced in the graphical output of Figure 3.65 where, with the exception of a strong association between Rice Krispies, All Bran, Special K, Crunchy Nut and Kellogg's Breakfast Cereals and their corresponding semes, the rest brands and semes tend to concentrate around the centroid of the map (cf. Greenacre 2007: 74), which is suggestive of an unclear and tenuous link or that the link between semes and brands is diffuse. "The very low inertia is seen in the closeness of the row profiles to the centroid" (Greenacre 2007: 79). In other words, the two dimensions of the correspondence analysis map (Figure 3.65) do not account

sufficiently for the total variance in the data. “The asymmetric map functions well when total inertia is high, but it is problematic when total inertia<sup>168</sup> is small because the profile points in principal coordinates are too close to the origin for easy labeling” (Greenacre 2007: 80). However, “CA should be regarded as a way of re-expressing the data in pictorial form for ease of interpretation — with this objective any table of data is worth looking at” (Greenacre 2007: 80). Insofar as the proximity of the data points on the map allows for making inferences about the association between the examined variables, the relative proximity of brands to semes yields an interesting picture of the extent to which each brand’s semic universe is sufficiently differentiated from the rest.



**Figure 3.65.** Correspondence analysis scatterplot of rhetorical figures by brand.

In order to further examine which semes and brands (Table 3.156 columns and rows) contributed differentially to the total inertia of the table the individual row and column

<sup>168</sup> “The total inertia of a cross-tabulation is a measure of how much variation there is in the table” (Greenacre 2007: 81).

inertia scores for attributes and brands were summed and then percentages of each seme and brand inertia scores were calculated, as per Table 3.162. “The investigation of these components of inertia (analogous to an analysis of variance) plays an important supporting role in the interpretation of CA. They provide diagnostics which allow the user to identify which points are the major contributors to a principal axis and to gauge how well individual points are displayed” (Greenacre 2007: 81).

**Table 3.162.** Contribution of each seme and brand to the total inertia of the table.

Semes (rows)	Inertia	% of ttl inertia	Indexed inertia	Brands (columns)	Inertia	% of ttl inertia	Indexed inertia
Approval	0,032	0,61%	20	1. Kellogg's breakfast cereals	0,526	10,07%	131
best ingredients	0,069	1,32%	44	2. Kellogg's Special K	0,675	12,91%	168
Chocolatey	0,208	3,99%	132	3. Kellogg's Rice Krispies	0,861	16,47%	214
combatting bloatedness	0,259	4,95%	163	4. Kellogg's Coco pops	0,264	5,05%	66
crunchy taste	0,029	0,55%	18	5. Kellogg's All Bran	0,523	10,01%	130
Crunchy	0,038	0,73%	24	6. Kellogg's Crunchy Nut	0,663	12,69%	165
Energy	0,225	4,31%	142	7. Kellogg's Frosties	0,107	2,04%	27
feeling good	0,144	2,75%	91	8. Weetabix	0,286	5,47%	71
flavor	0,104	1,98%	65	9. Weetabix Minis	0,060	1,15%	15
for the entire family	0,220	4,21%	139	10. Weetos	0,247	4,73%	61
for women	0,515	9,85%	325	11. Nestle Cheerios	0,339	6,49%	84
fortification	0,025	0,48%	16	12. Nestle Shreddies	0,144	2,75%	36
fun	0,056	1,08%	36	13. Nestle Shredded Wheat	0,532	10,17%	132
heritage	0,064	1,22%	40	<b>total (inertia), average (% of inertia)</b>	<b>5,225</b>	<b>8%</b>	<b>100</b>

high in fiber	0,118	2,27%	75				
inverted Britishness	0,109	2,09%	69				
keeping heart healthy	0,069	1,32%	44				
love	0,138	2,64%	87				
ludicplayful consumption experience	0,219	4,19%	138				
ludicplayfulnutty user profile	0,219	4,19%	138				
makes you slim	0,139	2,66%	88				
sexiness	0,093	1,77%	58				
shape	0,241	4,61%	152				
simplicity	0,276	5,29%	174				
snappy, crackly, poppy sound	0,640	12,24%	404				
stardom	0,128	2,45%	81				
straight from nature	0,069	1,32%	44				
superior performance	0,176	3,37%	111				
taste	0,211	4,04%	133				
uncertainty avoidance	0,104	1,98%	65				
unique recipe	0,093	1,78%	59				
value-for-money	0,069	1,32%	44				
wholegrain	0,126	2,42%	80				
<b>total (inertia), average (% of inertia)</b>	<b>5,225</b>	<b>3,03%</b>	<b>100</b>				

From the calculation of individual row and column inertias we may discern the following: In terms of rows (semes) /snappy, crackly, poppy sound/ and /for women/ account for 22% of the entire rows' inertia. The relatively high contribution of these two attributes to the total variance may also be gauged from their highly distanced placement from the centroid of the map (Figure 3.65). In terms of columns, Special K

and Rice Krispies account for 29,39% of the entire columns' inertia which may be also be gauged from their highly distanced placement from the centroid of the map (Figure 3.65).

The second correspondence analysis mapping exercise sought to determine whether there is a significant association between brands and rhetorical figures and if yes what is the weight of this association.

As per Table 3.163, since the p-value is lower than the Alpha value the null hypothesis about the independence between the two variables was rejected and hence it was confirmed that there is an association between the distribution of the values of rhetorical figures by brand.

**Table 3.163.** Chi-square independence test rhetorical figures x brands (XLStat output).

Chi-square (observed value)	1194,859
Chi-square (critical value)	366,977
DF	324
One-tailed p-value	< 0,0001
Alpha	0,05

Further to the rejection of the null hypothesis about the independence of variables, the weight of this association was determined by attending to the cumulative eigen value of the first two factors as per Table 3.164.

**Table 3.164.** Eigen values and variance percentages for semes x brands (XLStat output).

	F1	F2	F3	F4	F5	F6	F7	F8	F9	F10	F11	F12
<b>Eigenvalue</b>	<b>0,618</b>	<b>0,571</b>	0,542	0,429	0,402	0,309	0,287	0,186	0,160	0,147	0,072	0,047
<b>% variance</b>	<b>16,400</b>	<b>15,162</b>	14,369	11,387	10,661	8,202	7,623	4,922	4,248	3,892	1,898	1,237
<b>Cumulative %</b>	<b>16,400</b>	<b>31,561</b>	45,930	57,317	67,978	76,180	83,802	88,725	92,973	96,864	98,763	100,000

The cumulative percentage (31,5%) of the first two factors (F1, F2) of Table 3.164 is suggestive of a medium weight of association in the distribution of rhetorical figures



The scatterplot output should always be checked against the original data in order to confirm whether the proximity between brands and figures makes sense.

**Table 3.165.** Hierarchical ranking of the incidence of rhetorical figures across the entire corpus (atlas.ti output).

	Total
[SUB_META]	12,7%
[ADJ_PERS]	11,8%
[ADJ_ACC]	10,8%
[ADJ_ANAP]	6,2%
[PER_INVE]	6,2%
[ADJ_HYPER]	5,3%
[ADJ_ANTA]	4,6%
[ADJ_PAREI]	4,3%
[SUB_IRO]	4,3%
[ADJ_RSHAP]	4,0%
[ADJ_ANTITH]	3,7%
[SUB_METO]	3,7%
[ADJ_EXPL]	2,2%
[SUB_ONOM]	2,2%
[SUB_OXY]	2,2%
[ADJ_EPE]	1,9%
[ADJ_RHY]	1,9%
[SUB_PUN]	1,9%
[SUB_SYN]	1,9%
[SUPP_APO]	1,5%
[ADJ_PARON]	1,2%
[ADJ_EPIP]	0,9%
[ADJ_PAREN]	0,9%
[SUPP_RHEQ]	0,9%
[ADJ_ASS]	0,6%
[ADJ_ALL]	0,3%

[ADJ_NEO]	0,3%
[ADJ_POL]	0,3%
[PER_TME]	0,3%
[SUPP_ASY]	0,3%
[SUPP_ELL]	0,3%
[SUPP_LIT]	0,3%
[PER_ANAC]	0,0%
[PER_ANAG]	0,0%
[PER_ANTIM]	0,0%
[SUB_PARA]	0,0%
[SUPP_APH]	0,0%
[SUPP_SUSSIL]	0,0%
[SUPP_ZEU]	0,0%
Total	100%

**Table 3.166.** Incidence of rhetorical figures by brand (atlas.ti output).

	Kellogg's breakfast cereals	Kellogg's Special K	Kellogg's Rice Krispies	Kellogg's Coco pops	Kellogg's All Bran	Kellogg's Crunchy Nut	Kellogg's Frosties	Weetabix	Weetabix Minis	Weetos	Nestle Cheerios	Nestle Shreddies	Nestle Shredded Wheat	total
	%	%	%	%	%	%	%	%	%	%	%	%	%	%
[ADJ_ACC]	4,8	48,6	10,0	11,5	0,0	3,1	0,0	0,0	0,0	0,0	0,0	33,3	0,0	10,8
[ADJ_AL]	0,0	0,0	0,0	3,8	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,3
[ADJ_ANAP]	23,8	16,2	0,0	19,2	0,0	3,1	0,0	2,9	0,0	5,6	0,0	0,0	0,0	6,2
[ADJ_ANTA]	0,0	2,7	0,0	15,4	16,0	15,6	0,0	0,0	0,0	0,0	3,6	0,0	0,0	4,6

[ADJ_ANTITH]	19,0	16,2	0,0	0,0	0,0	0,0	0,0	0,0	12,5	0,0	0,0	0,0	8,3	3,7
[ADJ_ASS]	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	7,1	0,0	0,0	0,6
[ADJ_EPE]	0,0	0,0	0,0	3,8	0,0	0,0	66,7	0,0	0,0	0,0	3,6	0,0	0,0	1,9
[ADJ_EPIP]	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	7,4	8,3	0,9
[ADJ_EXPL]	9,5	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	11,1	0,0	3,7	0,0	2,2
[ADJ_HYPER]	4,8	0,0	0,0	0,0	0,0	0,0	0,0	14,3	87,5	0,0	0,0	3,7	25,0	5,3
[ADJ_NEO]	0,0	0,0	3,3	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,3
[ADJ_PAREI]	0,0	0,0	36,7	0,0	12,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	4,3
[ADJ_PAREN]	0,0	0,0	0,0	0,0	8,0	3,1	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,9
[ADJ_PARON]	0,0	0,0	0,0	0,0	16,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	1,2
[ADJ_PERS]	28,6	0,0	6,7	26,9	0,0	0,0	0,0	8,6	0,0	19,4	25,0	22,2	0,0	11,8
[ADJ_POL]	0,0	0,0	0,0	0,0	0,0	3,1	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,3
[ADJ_RHY]	0,0	2,7	0,0	3,8	0,0	3,1	0,0	0,0	0,0	0,0	0,0	11,1	0,0	1,9
[ADJ_RS HAP]	0,0	2,7	0,0	3,8	0,0	3,1	0,0	0,0	0,0	0,0	35,7	0,0	0,0	4,0
[PER_ANAC]	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0
[PER_AN	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0

AG]															
[PER_ANTI M]	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0
[PER_IN VE]	0,0	0,0	0,0	0,0	0,0	25,0	16,7	31,4	0,0	0,0	0,0	0,0	0,0	0,0	6,2
[PER_TM E]	0,0	0,0	0,0	3,8	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,3
[SUB_IR O]	0,0	0,0	0,0	0,0	4,0	6,3	0,0	8,6	0,0	11,1	0,0	11,1	8,3	4,3	
[SUB_M ETA]	0,0	0,0	3,3	0,0	32,0	6,3	16,7	31,4	0,0	44,4	0,0	0,0	16,7	12,7	
[SUB_M ETO]	4,8	2,7	13,3	0,0	0,0	12,5	0,0	0,0	0,0	0,0	0,0	7,4	0,0	3,7	
[SUB_O NOM]	0,0	0,0	23,3	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	2,2	
[SUB_OX Y]	0,0	0,0	0,0	0,0	0,0	12,5	0,0	0,0	0,0	0,0	0,0	0,0	25,0	2,2	
[SUB_PA RA]	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	
[SUB_PU N]	0,0	2,7	3,3	7,7	0,0	0,0	0,0	0,0	0,0	0,0	7,1	0,0	0,0	1,9	
[SUB_SY N]	4,8	2,7	0,0	0,0	0,0	3,1	0,0	0,0	0,0	8,3	0,0	0,0	0,0	1,9	
[SUPP_A PH]	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	
[SUPP_A PO]	0,0	0,0	0,0	0,0	12,0	0,0	0,0	0,0	0,0	0,0	7,1	0,0	0,0	1,5	
[SUPP_A SY]	0,0	0,0	0,0	0,0	0,0	0,0	0,0	2,9	0,0	0,0	0,0	0,0	0,0	0,3	
[SUPP_E LL]	0,0	2,7	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,3	

[SUPP_L IT]	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	8,3	0,3
[SUPP_R HEQ]	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	10,7	0,0	0,0	0,9
[SUPP_S USSIL]	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0
[SUPP_Z EU]	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0
total	100,0	10,0	100,0	10,0	10,0	10,0	10,0	10,0	10,0	10,0	10,0	10,0	10,0	10,0

**Table 3.167.** Indexed incidence of rhetorical figures by brand.

Note: Cells highlighted in yellow denote that the rhetorical figure is encountered at an above category average incidence in the concerned brand's semantic universe.

	Kellogg's breakfast cereals	Kellogg's Special K	Kellogg's Rice Krispies	Kellogg's Coco pops	Kellogg's All Bran	Kellogg's Crunchy Nut	Kellogg's Frosties	Weetabix	Weetabix Minis	Weetos	Nestle Cheerios	Nestle Shreddies	Nestle Shredded Wheat
[ADJ_ACC]													
[ADJ_ALL]													
[ADJ_ANAP]													
[ADJ_ANTA]													
[ADJ_ANTITH]													
[ADJ_ASS]													
[ADJ_EPE]													
[ADJ_EPIP]													
[ADJ_EXPL]													
[ADJ_HYPER]													
[ADJ_NEO]													
[ADJ_PAREI]													
[ADJ_PAREN]													



**Table 3.168.** Incidence of rhetorical figures by seme (atlas.ti output).

Note: The total distribution of figures by seme is different than the distribution cited in Tables 3.160 and 3.161, as figures that co-occur with more than one coded semes in the same filmic syntagm are automatically double-counted. Hence, whereas the total unduplicated incidence of rhetorical figures in the entire corpus is N=323, the duplicated incidence, excluding classemes, is N=491).

	NSM/best ingredients/	NSM/chocolate/	NSM/combatting bloatedness/	NSM/crunch/	NSM/enerav/	NSM/for the entire family/	NSM/for women/	NSM/fortification/	NSM/fun/	NSM/high in fiber/	NSM/inverted Britishness/	NSM/keepin_heart health/	NSM/love/	NSM/ludic/lavful consumption experience/	NSM/ludic/lavful/nutty user profile/	NSM/makes you slim/	NSM/sexiness/	NSM/shape/	NSM/simplicity/	NSM/snappy_crackly_poppy_sound/	NSM/stardom/	NSM/straight from nature/	NSM/superior performance/	NSM/taste/	NSM/unique recipe/	NSM/value-for-money/	NSM/wholegrain/	total
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	
[A D J - A C C ]	0,0	0,0	0,0	0,0	6,6	7,0	3,2	0,7	0,0	4,0	1,1	0,0	0,0	0,0	8,3	3,5	6,0	1,5	0,0	0,0	0,0	0,0	8,3	1,6	0,7	6,0	1,0	
[A D J - A L L]	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	
[A D J - A N A P]	0,0	1,1	0,0	3,3	2,6	9,3	1,0	0,0	0,0	2,0	1,1	0,0	0,0	8,3	3,8	0,0	0,0	0,0	0,0	0,0	0,0	4,7	2,1	0,0	0,2	2,5	5,5	
[A	0,7	1,6	3,3	0,3	2,7	0,3	0,3	0,3	0,3	1,1	0,3	0,3	6,3	3,3	0,3	2,3	3,3	0,3	0,3	0,3	0,3	4,3	0,3	0,3	2,3	4,3	4,3	

D J - A N T A]	0	4	,	7	,	3	0	3	3	0	0	0	0	,	1	0	0	7	,	0	,	8	0	0	0	0	0	2	0	0	2	3	
[A D J - A N T I T H ]	0	0	,	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	7	0	0	2	0	0	0	0	2	0	0	0	2	
	0	0	,	0	0	0	0	6	9	0	0	0	0	0	0	0	0	0	0	7	0	0	0	0	0	0	0	1	0	0	0	9	
[A D J - A S S]	0	0	,	0	0	0	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	7	0	0	0	0	0	0	0	4	1		
	0	0	,	0	0	0	0	7	0	0	0	0	0	0	0	0	0	0	0	0	0	7	0	0	0	0	0	0	0	4	2		
[A D J - E P E]	0	3	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	
	0	7	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	0	0	0	4	
[A D J - E P I P]	0	0	0	0	0	0	0	0	0	0	0	0	0	5	0	0	0	0	0	0	7	2	0	0	0	0	0	0	0	2	1		
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7	0	0	0	0	0	0	0	0	2	1		
[A D J - E X P L]	1	1	0	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	1	1	4	3	
	0	4	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	1	6	0	4	3	
[A D J]	0	7	0	0	6	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	0	0	0	0	1	2	1	6	0	4	3
	0	4	0	0	6	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	6	0	4	9	





B [M E T A]	0	2	7	3	4	0	5	0	0	0	0	0	0	0	7	0	0	0	0	0	5	0	0	2	2	7	0	0	8
[S U B M E T O]	0	0	0	0	5	2	1	0	0	0	0	0	0	0	2	0	7	0	0	0	4	1	0	0	8	0	0	2	3
[S U B O N O M]	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	6	0	0	0	0	0	0	2
[S U B O X Y]	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	8	0	0	2	1
[S U B P U N]	0	0	0	0	1	4	1	0	5	0	0	0	0	0	0	7	0	3	0	0	0	0	0	0	0	0	0	4	1
[S U B S Y N]	0	0	0	0	1	0	1	5	0	0	0	0	0	0	0	7	0	0	0	0	0	0	0	4	0	0	0	0	1
[S U	0	0	1	0	0	4	3	0	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	4	1

PP - APO]	0	0	7	0	0	7	6	0	0	0	0	0	0	0	0	8	0	0	0	0	0	0	0	0	0	0	0	0	0	4	8
[SUPP - ASY]	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
[SUPP - ELL]	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
[SUPP - LIT]	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
[SUPP - RHEQ]	0	0	0	0	0	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	1	0
to ta i	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0







Each group of variables is a factor- which is then interpreted functionally as a dimension of variation” (Biber et al. 2004: 278). After nine iterations and pursuant to the recalculation of the factor loadings with Varimax rotation<sup>169</sup>, a four-factor solution was yielded, as per Table 3.170.

Positive factor loadings (i.e., with a value of above +0,3; as per the 0.3 cut-off point suggested by Biber et al. 2004: 279) of individual semes by dimension (factor) are highlighted in yellow (Table 3.170). The labeling of each factor, as noted by Biber et al. (2004) is a matter of interpretation, based on the function that each underlying semantic dimension (i.e., factor) is intended to fulfill. “Because features with larger loadings are more representative of the factor, they are also more useful in the functional interpretation of the factor)” (Biber et al. 2004: 279).

**Table 3.170.** Factor analysis output (XLStat; after Varimax rotation; 4-factor solution; factors with loadings >0.3 highlighted in yellow).

Semes \ Factors	F1	F2	F3	F4
	safe and economic choice	heritage and approval	indulgence	health and wellness
NSM/taste/	-0,254	-0,241	0,897	-0,040
NSM/wholegrain/	-0,232	-0,277	-0,342	-0,642
NSM/energy/	-0,114	-0,099	-0,350	-0,259
NSM/for the entire family/	0,495	-0,137	-0,157	-0,296
NSM/chocolatey/	-0,182	-0,157	-0,406	-0,122
NSM/high in fiber/	-0,158	-0,152	-0,216	0,534
NSM/superior performance/	0,023	-0,126	-0,315	-0,259
NSM/crunchy/	-0,185	-0,157	-0,406	-0,044
NSM/for women/	-0,091	-0,063	-0,010	0,540
NSM/heritage/	-0,068	0,990	0,022	0,000
NSM/shape/	-0,010	-0,081	-0,066	-0,194
NSM/unique recipe/	-0,078	-0,093	-0,106	-0,170

<sup>169</sup> “The varimax rotation makes the interpretation easier by maximizing the variance of the squared factors loadings by column. For a given factor, high loadings become higher, low loadings become lower, and intermediate loadings become either lower or higher” (XLStat manual).

NSM/approval/	-0,068	0,990	0,022	0,000
NSM/best ingredients/	0,986	-0,030	0,041	0,001
NSM/combating bloatedness/	-0,104	-0,134	-0,024	0,787
NSM/crunchy taste/	-0,104	-0,134	-0,024	0,787
NSM/feeling good/	-0,104	-0,134	-0,024	0,787
NSM/flavor/	-0,148	-0,117	-0,024	-0,345
NSM/fortification/	-0,136	-0,123	-0,318	-0,177
NSM/fun/	-0,111	-0,086	-0,221	0,116
NSM/inverted Britishness/	-0,143	-0,130	0,897	-0,093
NSM/keeping heart healthy/	-0,148	-0,117	-0,024	-0,345
NSM/love/	0,986	-0,030	0,041	0,001
NSM/ludic/playful consumption experience/	-0,143	-0,130	0,897	-0,093
NSM/ludic/playful/nutty user profile/	-0,143	-0,130	0,897	-0,093
NSM/makes you slim/	-0,054	-0,016	-0,001	0,265
NSM/sexiness/	-0,054	-0,016	-0,001	0,265
NSM/simplicity/	-0,148	-0,117	-0,024	-0,345
NSM/snappy, crackly, poppy sound/	-0,068	0,990	0,022	0,000
NSM/stardom/	-0,068	0,990	0,022	0,000
NSM/straight from nature/	0,986	-0,030	0,041	0,001
NSM/uncertainty avoidance/	0,986	-0,030	0,041	0,001
NSM/value-for-money/	0,986	-0,030	0,041	0,001

In this respect, by attending to the semantic contiguity of the positively loading semes on each dimension, the following labels were attached to the four factors (or semantic drivers of the cereals category):

F1 safe and economic choice (positive loading of semes /uncertainty avoidance/, /for the entire family/, /best ingredients/, /value-for-money/). This dimension is clearly the territory of Kellogg's cornflakes (cf. Table 3.157).

F2 heritage and approval (positive loadings of semes /heritage/, /approval/, /snappy, crackly, poppy sound/ and /stardom/). This dimension is clearly the territory of Kellogg's Rice Krispies (cf. Table 3.157).

F3 indulgence (positive loadings of semes /taste/, /inverted Britishness/, /ludic, playful consumption experience and user profile/). This dimension is clearly the territory of Kellogg's Crunchy Nut (cf. Table 3.157).

F4 health and wellness (positive loadings of semes /high in fiber/, /combating bloatedness/, /for women/, /feeling good/). This dimension is mainly the territory of Kellogg's All Bran and Kellogg's Special K (cf. Table 3.157).

In order to discern the overall similarity in the semantic universe of the brands that make up the selected corpus a multidimensional scaling (MDS) mapping exercise was also conducted. The "multidimensional scaling technique is a pictorial representation of the relationships inherent in a dissimilarity matrix" (Oakes 1998: 253). "MDS enables us to map objects (brands) spatially, so that the relative positions in the mapped space reflect the degree of perceived similarity between the objects (the closer in space, the more similar the brands)" (Kohli and Leuthesser 1993: 13).

Initially, a correlation matrix was produced with view to discerning brand similarities across all nuclear semes. The correlation matrix is displayed in Table 3.171.

**Table 3.171.** Correlation matrix of nuclear semes by nuclear semes for all brands in the corpus (XLStat output).

	Kellogg's breakfast cereals	Kellogg's Special K	Kellogg's Rice Krispies	Kellogg's Coco pops	Kellogg's All Bran	Kellogg's Crunchy Nut	Kellogg's Frosties	Weetabix	Weetabix Mimos	.Weetos	Nestle Cheerios	Nestle Shreddies	Nestle Shredded Wheat
Kellogg's breakfast cereals	1,000	0,089	0,093	0,132	0,139	0,127	0,092	0,297	0,725	0,067	0,590	0,362	0,132

Kellogg's Special K	- 0,089	1,000	- 0,061	- 0,086	0,662	- 0,056	- 0,031	- 0,078	- 0,067	- 0,097	- 0,075	- 0,093	- 0,076
Kellogg's Rice Krispies	- 0,093	- 0,061	1,000	- 0,006	- 0,096	- 0,087	- 0,003	0,002	- 0,079	- 0,037	- 0,082	- 0,048	- 0,091
Kellogg's Cocos	- 0,132	- 0,086	- 0,006	1,000	- 0,086	- 0,123	0,418	0,610	0,132	0,731	- 0,067	0,430	- 0,036
Kellogg's All Bran	- 0,139	0,662	- 0,096	- 0,086	1,000	0,079	0,133	- 0,122	- 0,057	0,151	- 0,095	- 0,060	- 0,053
Kellogg's Crunchy Nut	- 0,127	- 0,056	- 0,087	- 0,123	0,079	1,000	0,561	- 0,111	0,065	- 0,138	- 0,034	0,155	0,112
Kellogg's Frosties	- 0,092	- 0,031	- 0,003	0,418	0,133	0,561	1,000	0,420	0,109	0,283	0,003	0,606	0,167
Weetabix	0,297	- 0,078	0,002	0,610	- 0,122	- 0,111	0,420	1,000	0,253	0,721	0,226	0,649	- 0,002
Weetabix Minis	0,725	- 0,067	- 0,079	0,132	- 0,057	0,065	0,109	0,253	1,000	0,218	0,685	0,539	0,127
Weetos	- 0,067	- 0,097	- 0,037	0,731	- 0,151	- 0,138	0,283	0,721	0,218	1,000	0,025	0,404	0,149
Nestle Cheerios	0,590	- 0,075	- 0,082	- 0,067	- 0,095	- 0,034	0,003	0,226	0,685	0,025	1,000	0,623	0,222
Nestle Shreddies	0,362	- 0,093	- 0,048	0,430	- 0,060	0,155	0,606	0,649	0,539	0,404	0,623	1,000	0,268
Nestle Shredded Wheat	- 0,132	- 0,076	- 0,091	- 0,036	- 0,053	0,112	0,167	- 0,002	0,127	0,149	0,222	0,268	1,000

Then the multi-dimensional scaling technique was applied to the correlation matrix, yielding two effective dimensions, against which the brands were plotted, as per Figure 3.67.



**Figure 3.67.** Multidimensional scaling map of all brands based on their degree of semic similarity (XLStat output).

As per the proximity of brands in the two-dimensional space of the resulting MDS map we may discern that Special K and Kellogg's All Bran share similar semic universes, and the same holds for Kellogg's Breakfast cereals, Weetabix Minis and Nestle Cheerios, for Kellogg's Coco Pops and Weetos. Kellogg's Crunchy Nut, Weetabix and Kellogg's Rice Krispies maintain a quite differentiated semic identity, based on their overall interaction patterns with the rest brands.

The MDS exercise offers a different outlook compared to the previously displayed factor analytic exercise. Even though both factor analysis and MDS essentially reduce data to salient dimensions, MDS, by virtue of being customarily used as a 2-dimensional solution (at most 3-D solution) affords to offer a snapshot of brand similarities in terms of their semic universe in a 2-dimensional space. Factor analysis offers a different outlook on the semic organization of the semantic space of a product category, by yielding more salient dimensions against which brands may be compared, and hence enlarges the discriminating scope of the underlying

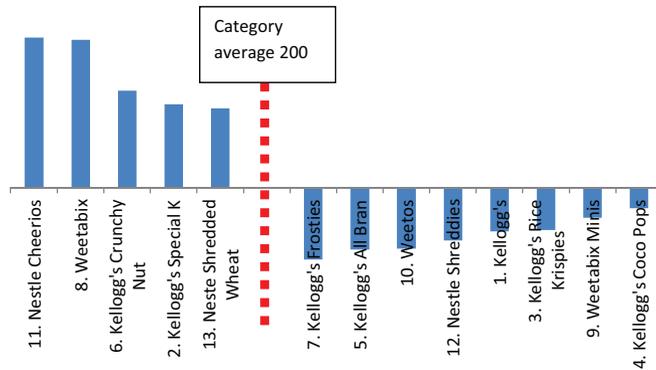
semantic dimensions. The employment of both techniques in the exploration of the modes of patterning of a product category's sociolect affords to yield complementary angles whereby a semic universe may be approached. Let it be noted that whereas in traditional consumer research MDS is applied to paired evaluation test data (i.e., where consumers are requested to rate pairs of brands based on their degree of perceived similarity), in corpus linguistics and, by extension, in semiotic research, the degree of semic similarity among the brands that make up a corpus is calculated indirectly, by applying multidimensional scaling to the output of a correlation matrix. The corpus linguistic approach adopted in the above exercise that consists of a projected equity structure at an encoding stage may and should be compared and contrasted with emerging consumer data in the context of tracking surveys and the production of perceptual maps (cf. Myers 1996: 203).

Finally, the emerging brand hierarchy in the selected corpus according to linguistic value, based on the findings that are displayed in Table 3.172, is shown in Figure 3.68.

**Table 3.172.** Consolidated brand equity metrics.

	total no of segments	total no of figures	brand associative strength adjusted for density of rhetorical configurations	brand associative uniqueness	brand associative strength index	brand associative uniqueness index	brand equity (linguistic value)
1. Kellogg's Breakfast cereals	35	21	34,71	0,110	81	39	121
2. Kellogg's Special K	28	37	43,24	0,357	101	127	229
3. Kellogg's Rice Krispies	32	30	20,83	0,195	49	70	118
4. Kellogg's Coco Pops	27	33	8,76	0,105	21	37	58
5. Kellogg's All Bran	25	25	40,96	0,213	96	76	172
6. Kellogg's	31	33	48,48	0,430	114	153	267

<b>Crunchy Nut</b>							
<b>7. Kellogg's Frosties</b>	15	6	24,00	0,400	56	143	199
<b>8. Weetabix</b>	37	35	109,83	0,419	257	149	407
<b>9. Weetabix Minis</b>	11	8	8,00	0,182	19	65	84
<b>10. Weetos</b>	20	33	35,03	0,243	82	87	169
<b>11. Nestle Cheerios</b>	19	28	104,14	0,474	244	169	413
<b>12. Nestle Shreddies</b>	21	27	25,04	0,248	59	88	147
<b>13. NESTE Shredded Wheat</b>	20	14	52,07	0,270	122	96	218
<b>Category average</b>	24,69	25,38	42,70	0,28	100	100	200



**Figure 3.68.** Brand hierarchy by linguistic value.

Starting from the bottom of the brand hierarchy (cf. Figure 3.68 and Table 3.172), Coco Pops has the lowest linguistic value score (58), well below the category average (200). This is attributed to a low semic weight (cf. Table 3.54), which is

caused by the low incidence of the nuclear semes that make up the brand's semantic universe compared to its total filmic segments. The already weak semic weight score is further aggravated by a high incidence of rhetorical figures compared to the brand's total number of segments which results in a low associative strength score. The low adjusted for the density of rhetorical configuration associative strength score is indicative of a highly rhetorically configured ad filmic discourse, coupled with a weak semic weight, which results in a low associative strength score. In other words, the nuclear semes that make up the brand's semantic universe are cloaked in a highly rhetorically configured discourse. The low associative strength score is further coupled with a low associative uniqueness score which is a function of the already noted low incidence of semes compared to the total number of filmic segments that make up this sub-corpus (as indicated by the division of the incidence of each seme across the ad films by the total number of filmic segments). This low incidence of semes throughout segments results in an overall low brand associative uniqueness score. In sum, if the brand were to claim the uniqueness of its propounded semic universe, it would be confronted with their weak incidence across filmic segments.

The case of Weetabix Minis, even though not being fully representative due to a weaker sample size compared to the rest brands (i.e., only two ad films compared to the rest brands that feature five films) which by definition results in a reduced number of segments and hence in a minimized incidence of semes in segments that impacts on the semic weight score, displays a similar to Coco Pops weak semic weight and density that results in a low brand associative strength score. Even though Weetabix Minis does not share an equally loaded rhetorical structure as Coco Pops, as may be gauged by a higher adjusted associative strength score for density of rhetorical configuration (see Table 3.108), the weak semic weight, coupled with a weak uniqueness score result overall in a low linguistic value index.

Kellogg's Rice Krispies displays a high diachronic density score for its key nuclear seme /snappy, crackly, poppy sound/, which does not result in an overall high semic weight score in the light of a weak incidence of the rest semes that make up its semic universe compared to the total number of segments that constitute the brand's ad filmic subcorpus. The incidence of rhetorical figures is almost equivalent to the number of segments which results in almost identical scores for associative strength and adjusted associative strength for rhetorical figures. This implies that the brand's semantic universe is highly rhetorically configured, however, given the low incidence of the rest semes that make up its semic universe (with the exception of /snappy, crackly, poppy sound/), the adjusted associative strength score is significantly below category average. The dilution of the brand's semic core by virtue

of its weakly manifested semes throughout the brand's ad filmic segments is also manifested in its below category average associative uniqueness index.

Kellogg's breakfast cereals' significant underperformance vis-à-vis the cereals category average in both associative strength and uniqueness terms is attributed to a frequent change of key messages throughout its variable ad filmic texts which results in a dispersed semic universe. With the exception of the invariably recurring nuclear seme /for the entire family/ that boosts its overall semic weight score, the rest semes occur weakly across films, due to the aforementioned frequent changes in main message strategy. This change culminates in a significantly low uniqueness score. This is reflected even after the adjustment of associative strength for rhetorical configuration, which ameliorates the brand's score in the light of a low incidence of rhetorical figures compared to the brand's total filmic segments.

Nestle Shreddies has a satisfactory semic density score, insofar as the total incidence of the semes that make up its semantic universe exceeds the total number of its filmic segments. However, the exceedingly rhetorically configured textual fabric of the brand, as discerned by comparing the total incidence of figures to the total filmic segments, reduces the adjusted associative strength score (cf. Table 3.142). Coupled with a sizeable, but relatively dispersed semic universe, as gauged from the low incidence of the majority of the brand's nuclear semes, which dispersion is reflected in a low uniqueness score compared to the category's average, the brand is outperformed by other brand players.

Weetos' underperformance compared to the category average is attributed to an over-rhetorized diachronic filmic structure (33 incidences of rhetorical figures, compared to 20 filmic segments on an intra-brand level, but also to an average incidence of 25 figures on an inter-brand level, cf. Tables 3.120 and 3.172), coupled with a sizeable, yet dispersed semic structure. These two issues are reflected in low adjusted associative strength and associative uniqueness scores.

Kellogg's All Bran appears to be facing the same issue as Kellogg's breakfast cereals, viz., a frequent change of messages across its ad filmic texts. Even though the brand's discourse is quite solid, as attested from its semic density score (cf. Table 3.66), the sufficiently weighted semic incidence on an intra-filmic level, yet dispersed on an inter-filmic one, results in an overall below average associative strength index.

Kellogg's Frosties has an above average associative uniqueness index (143), which is attributed to its focused communication strategy that revolves around two key nuclear semes that recur on average satisfactorily across its ad filmic texts. The main issue that withholds the brand's linguistic value from exceeding the category's

threshold (index 199 vs 200, as per Table 3.172) appears to be dependent on its considerably low number of filmic segments (15) compared to the category's average (24,69) which entails that even though its focused nuclear semes have a relatively satisfactory weight, they fail to translate into an above category average semic weight index. As a result, the overly low semic weight score bars the brand from attaining an above average linguistic value index, despite its above average uniqueness index.

The top performers in terms of projected brand equity, as evinced from their linguistic value indices, are Nestle Cheerios, Weetabix, Kellogg's Crunchy Nut, Kellogg's Special K and Nestle Shredded Wheat. In fact, Nestle Cheerios and Weetabix outperform competitors to a considerable extent, as their linguistic values exceed 400, while being positioned far from their outperforming competitors (whose linguistic value indices rest at below 300 levels). This excessive positive performance results in raising the bar considerably for all other players. Let us take a closer look at the outperformers' success drivers.

Nestle Shredded Wheat displays an average associative uniqueness score (96), however its overall performance is boosted by an above average incidence of the key semes that make up its semantic universe which results in an above average solid semic weight. This performance is driven by an invariantly solid recurrence across films of two of its core semic components, that is /wholegrain/ and /simplicity/ which attain to consolidate the brand's semic structure in the face of more weakly recurring semes, such as /taste/, /keeping heart healthy/ and /flavor/. This positive performance in terms of associative strength is further augmented by an increased adjusted strength score for rhetorical configuration.

Kellogg's Special K performs positively primarily by virtue of its above average uniqueness index (127) which is attributed to its leveraging uniquely the seme /for women/, and moreover in a consistent fashion across ad films, which results in a boosted semic weight score, accompanied by the seme /makes you slim/. Despite the brand's overly rhetorically configured textual fabric (37 incidences of figures versus 28 filmic segments; cf. Table 3.30) that results in a reduction of the brand's adjusted associative strength, its superior positive performance in terms of uniqueness results in an above average linguistic value.

Kellogg's Crunchy Nut is also outperforming competitors by virtue of its associative uniqueness, as a result of a focused communication strategy that revolves around three nuclear semes (cf. Table 3.78) which recur invariably across its ad filmic texts in a solid manner across segments, thus also resulting in an increased semic weight index. The brand's rhetorical structure is almost as solid

(while comparing the number of filmic segments with the total incidence of rhetorical figures) as its semic weight which does not result in a diminution of the brand's associative strength after adjusting it for rhetorical configuration.

The considerably above average performance of Weetabix and Nestle Cheerios is attributed to almost identical factors, that is a focused communication strategy that is reflected uniformly and in a weighty manner across the brands' filmic segments, with the difference that Weetabix follows a more focused strategy than Cheerios (i.e., leveraging less semes), whereas Cheerios is employing more semes, but ensures that they recur equally solidly across filmic segments. The invariable recurrence of focused nuclear semes across the majority of the involved filmic segments, coupled with a balanced use of rhetorical figures compared to the brands' total number of filmic segments yields superior associative strength and uniqueness scores that catapult them to the apex of the category's projected equity performance.

The above calculi furnish a useful platform for comparing and contrasting among the key brand players' projected equity structure in a given product category by taking into account the interactions among the number of a brand's filmic segments, the level of invariant recurrence of a brand's nuclear semes across segments, the degree to which the recurring semes are uniquely reflected in the brand's communications, as well as the incidence and density of rhetorical figures in a brand's discourse. The assumption made while adjusting a brand's associative strength by the density of rhetorical figures is that there is an inverse relationship between semic weight and rhetorical density which entails that an incidence of rhetorical figures in excess of a brand's total filmic segments will tend to mitigate the brand's semic weight. This assumption derives from the criticisms that were launched in the light of research evidence against Mick and McQuarrie's inverse assumption that the more rhetorically rich an advertising message the more inviting it is in terms of the allocation of elaboration resources on behalf of enunciatees (cf. Section 1.3). The operationalization of this assumption in the propounded brand equity calculi, however, addresses the incidence of rhetorical figures in terms of quantity, but not quality. As was clearly found and discussed in the above interpretation of the resulting brand equity calculi (Table 3.172) and with reference to the underperforming brands in our corpus, when a brand's advertising strategy that is characterized by a dispersed semic structure and a low recurrence of nuclear semes across ad filmic segments is coupled with an overly con-figured textual fabric from a rhetorical point of view, tends to culminate in reduced associative strength which is both intuitively appealing and in line with the empirical findings from the marketing literature, as shown in Section 1.3. Nevertheless, from a qualitative and not quantitative point of

view, and from a structuralist rhetorical perspective that prioritizes the importance of rhetorical relata over pro-filmic elements as indispensable connectives among the semic and surface discursive elements across a brand's generative trajectory, rhetorical figures do attain to differentiate brands and furnish differential figurative advantages (as shown in the correspondence analysis exercise, Figure 3.66).

### **3.9 Conclusions and areas for further research**

This Chapter exemplified the methodological framework that was put forward in Chapter 2 by drawing on a corpus of 62 ad filmic texts from the 13 key sub-brands that make up the UK cold cereals market.

By following progressive levels of synthesis, brands' semic universes and modes of rhetorical configuration were consolidated on synchronic intra-brand/intra-filmic, diachronic intra-brand/inter-filmic and inter-brand/inter-filmic levels. The analysis culminated in semiotic equity maps for each brand in a connectionist vein that yielded a concise outlook to the modes of connectivity among elements from the planes of expression (ad filmic segments) and content (nuclear semes and classemes), while incorporating rhetorical (figurative) modes of connectivity, in line with the conceptual model of the brand trajectory of signification that was laid out in Section 1.7. Moreover, the analysis furnished a set of brand equity calculi (brand associative strength, uniqueness and linguistic value) that aimed at accounting for the level of isotopic coherence of brand texts, in the light of diachronically shaped ad filmic discourses, while taking into account the interactions among the number of a brand's filmic segments, the level of invariant recurrence of a brand's nuclear semes across segments, the degree to which the recurring segments are uniquely reflected in the brand's communications, as well as the incidence and density of rhetorical figures in a brand's discourse.

By employing a series of multivariate statistical analysis techniques on atlas.ti output concerning the semic and rhetorical configuration of the featured ad filmic texts, an attempt was made to provide an account of the cold cereals market's semic drivers (factor analysis), differential associations and modes of rhetorical configuration of the brands that make up the corpus (correspondence analyses), and the overall similarity of the featured brand discourses (MDS).

The proposed semiotic brand equity planning conceptual platform and methodology that were propounded in this book for projecting brand equity structures at an encoding stage in the light of ad filmic texts as key sources of equity call for

further research, both as regards the scope and depth of analyses at an encoding level of brand texts, as well as at the level of actual decoding by consumers. Indicatively, the following may be cited as areas for further research at both encoding and decoding stages:

### **Encoding stage**

- Ad filmic texts may be further coded according to distinctive expressive categories, such as actors, settings, voice-over etc., as stipulated in Chapter 2. In this manner, minute patterns of ad expressive configuration may be generated and the analysis may be extended from thematic to purely stylistic isotopies.
- Individual ad expressive categories may be further explored in the light of distinctive patterns of co-occurrence with both semic elements and modes of rhetorical configuration. In this book, emphasis was laid on rhetorical relations over and above pro-filmic elements, while the analysis of ad expressive units stopped at the level of ad filmic segments. Further drilling-down to particular ad expressive categories (cf. Rossolatos 2013n) will yield a more expansive and detailed outlook of modes of brand textual configuration and, hence, may lead to more acute micro-textual brand management.
- The predictive ability of a resulting model based on the salient variables that were employed in the proposed brand equity calculi may be further explored by running a multiple regression analysis against the individual linguistic value scores for each brand.
- The rhetorical analysis that was provided in this book may be expanded to include argumentative schemes (cf. Rossolatos 2013n).

### **Decoding stage**

- This book focused on the encoding stage of brand texts with semes and modes of rhetorical configuration. This area was found to be a significant opportunity gap in the extant literature. Going further, the projected equity structures and the brand associative strength and uniqueness scores remain to be examined in the face of emerging consumer response data in the context of brand tracking surveys.
- Brand trackers constitute an indispensable source of information as to which brand image attributes (semes) emerge in consumers' associations, from

which advertising (and other communicative vehicles) expressive elements and from which medium. Data collected in the context of brand trackers concerning ad expressive elements and senses may be associated and mapped out in exactly the same fashion as the projected equity structures. By conducting gap analyses between the projected calculi and the emerging consumer response data from tracker surveys, areas of fit and discrepancy between projected equity structures and final consumer associations may be discerned.

- The above pose a considerable challenge in terms of rhetorical relations which were found to be of equal (if not of greater) weight compared with ad profilmic units. This challenge consists in what was termed in Chapter 1 as rhetorical/tropical literacy, that is with regard to consumers' ability to recognize the entire spectrum of rhetorical operations and figures that are employed in advertising discourse. Failing this, a significant hurdle will be posed in providing a full-fledged account of brand textuality, isotopic coherence and superior linguistic value as the semiotic counterpart of brand equity. In this respect, it is suggested to incorporate a section on rhetorical figures in brand equity trackers.
- Last, but not least, given that the application of the proposed methodology involves various stakeholders in the creation and ongoing management of brands (marketing research, brand management, account planning), specific templates and procedures for group decision making should be developed for facilitating agreement on the segmentation and coding schemes that were put forward in this book.

## Appendices

### Appendix A. The ad films making up the study's corpus

	Brand	Manufacturer	TVC launch year	TVC title	Source
1	Kelloggs corn flakes	Kelloggs	2008	Kellogg's cornflakes Kelly Holmes	<a href="http://www.youtube.com/watch?feature=player_embedded&amp;v=AYpt2wNuvSo">http://www.youtube.com/watch?feature=player_embedded&amp;v=AYpt2wNuvSo</a>
2	Kelloggs corn flakes	Kelloggs	2010	Kellogg's cornflakes Big breakfast	<a href="http://www.youtube.com/watch?v=oR_wG-7YaA">http://www.youtube.com/watch?v=oR_wG-7YaA</a>
3	Kelloggs corn flakes	Kelloggs	2008	Kellogg's cornflakes Supermarket meeting	<a href="http://www.youtube.com/watch?feature=player_embedded&amp;v=hXiS28tAfNU">http://www.youtube.com/watch?feature=player_embedded&amp;v=hXiS28tAfNU</a>
4	Kelloggs corn flakes	Kelloggs	2011	Kellogg's cornflakes Honey	<a href="http://www.vince.co.uk/projects/kelloggs-cornflakes-hint-of-honey/">http://www.vince.co.uk/projects/kelloggs-cornflakes-hint-of-honey/</a>
5	Kelloggs corn flakes	Kelloggs	2012	Kellogg's cornflakes 100 years	<a href="http://paulreevesmusic.co.uk/video/kelloggs.html">http://paulreevesmusic.co.uk/video/kelloggs.html</a>
6	Kelloggs Special K	Kelloggs	2010	Kellogg's Special K Jeans 1	<a href="http://www.youtube.com/watch?v=3JCMolusVBk">http://www.youtube.com/watch?v=3JCMolusVBk</a>
7	Kelloggs Special K	Kelloggs	2006	Kellogg's Special K Lisa Snowdon	<a href="http://www.youtube.com/watch?v=TFo_5byG2OUandfeature=related">http://www.youtube.com/watch?v=TFo_5byG2OUandfeature=related</a>
8	Kelloggs Special K	Kelloggs	2010	Kellogg's Special K Jeans 2	<a href="http://www.youtube.com/watch?v=6A5H0lzQ-P0andplaynext=1andlist=PL8003B0BA291793EEandfeature=results_main">http://www.youtube.com/watch?v=6A5H0lzQ-P0andplaynext=1andlist=PL8003B0BA291793EEandfeature=results_main</a>
9	Kelloggs Special K	Kelloggs	2010	Kellogg's Special K Summer shape	<a href="http://www.youtube.com/watch?v=sKeNPjgJ1Okandfeature=BFaandlist=PL8003B0BA291793EE">http://www.youtube.com/watch?v=sKeNPjgJ1Okandfeature=BFaandlist=PL8003B0BA291793EE</a>
10	Kelloggs Special K	Kelloggs	2012	Kellogg's Special K Original morning deliciousness	<a href="http://www.youtube.com/watch?v=SeSRkNH4Ghs">http://www.youtube.com/watch?v=SeSRkNH4Ghs</a>

11	Kelloggs Rice Krispies	Kelloggs	2012	Kellogg's Rice Krispies Happy 70th birthday	<a href="http://www.youtube.com/watch?v=DYCcFKAqhVk">http://www.youtube.com/watch?v=DYCcFKAqhVk</a>
12	Kelloggs Rice Krispies	Kelloggs	2011	Kellogg's Rice Krispies Stop motion	<a href="http://www.youtube.com/watch?v=korvZB2vWRA">http://www.youtube.com/watch?v=korvZB2vWRA</a>
13	Kelloggs Rice Krispies	Kelloggs	2004	Kellogg's Rice Krispies Pop rocks	<a href="http://www.youtube.com/watch?v=1o3vT2UGXzw">http://www.youtube.com/watch?v=1o3vT2UGXzw</a>
14	Kelloggs Rice Krispies	Kelloggs	2009	Kellogg's Rice Krispies Crackling sound	<a href="http://www.youtube.com/watch?v=vS7X02Wa3GA">http://www.youtube.com/watch?v=vS7X02Wa3GA</a>
15	Kelloggs Rice Krispies	Kelloggs	2007	Kellogg's Rice Krispies Breakfast fuelling	<a href="http://www.youtube.com/watch?v=jdvHnlEq7E">http://www.youtube.com/watch?v=jdvHnlEq7E</a>
16	Kelloggs coco pops	Kelloggs	2011	Kellogg's Coco Pops moons and stars	<a href="http://www.youtube.com/watch?v=Q_54wRHCU4">http://www.youtube.com/watch?v=Q_54wRHCU4</a>
17	Kelloggs coco pops	Kelloggs	2007	Kellogg's Coco Pops Megamunchers	<a href="http://www.youtube.com/watch?v=B6_9oIL0G8s">http://www.youtube.com/watch?v=B6_9oIL0G8s</a>
18	Kelloggs coco pops	Kelloggs	2011	Kellogg's Coco Pops Hippo	<a href="http://www.youtube.com/watch?v=Tm5LmUrLhvk">http://www.youtube.com/watch?v=Tm5LmUrLhvk</a>
19	Kelloggs coco pops	Kelloggs	2013	Kellogg's Coco Pops Croc prints	<a href="http://www.youtube.com/watch?v=Rlq6_cvRGks">http://www.youtube.com/watch?v=Rlq6_cvRGks</a>
20	Kelloggs coco pops	Kelloggs	2007	Kellogg's Coco Pops Cupboard	<a href="http://www.youtube.com/watch?v=FzXvCEKWF2Y">http://www.youtube.com/watch?v=FzXvCEKWF2Y</a>
21	Kelloggs All-Bran	Kelloggs	2012	Kellogg's All Bran Golden crunch	<a href="http://www.youtube.com/watch?v=kP5k8Nucycc">http://www.youtube.com/watch?v=kP5k8Nucycc</a>
22	Kelloggs All-Bran	Kelloggs	2010	Kellogg's All Bran Bloatedness	<a href="http://www.youtube.com/watch?v=McPHEIB4jBg">http://www.youtube.com/watch?v=McPHEIB4jBg</a>
23	Kelloggs All-Bran	Kelloggs	2010	Kellogg's All Bran Tall Jeanne is malicious	<a href="http://www.youtube.com/watch?v=W_wJ5n5r6Y">http://www.youtube.com/watch?v=W_wJ5n5r6Y</a>
24	Kelloggs All-Bran	Kelloggs	2004	Kellogg's All Bran William Shatner 1	<a href="http://www.youtube.com/watch?v=1t6W_XOZ4Uo">http://www.youtube.com/watch?v=1t6W_XOZ4Uo</a>
25	Kelloggs All-Bran	Kelloggs	2004	Kellogg's All Bran William Shatner 2	<a href="http://www.youtube.com/watch?v=pSOUBvsvzY">http://www.youtube.com/watch?v=pSOUBvsvzY</a>
26	Kellogg's Crunchy Nut	Kelloggs	2009	Kellogg's Crunchy Nut Clusters snack boards	<a href="http://www.youtube.com/watch?v=7ES3z_WN5v8an">http://www.youtube.com/watch?v=7ES3z_WN5v8an</a> <a href="#">dfeature=related</a>

27	Kellogg's Crunchy Nut	Kelloggs	2008	Kellogg's Crunchy Nut Special lane	<a href="http://www.youtube.com/watch?v=wc7_1HRBYrAandfeature=related">http://www.youtube.com/watch?v=wc7_1HRBYrAandfeature=related</a>
28	Kellogg's Crunchy Nut	Kelloggs	2007	Kellogg's Crunchy Nut Nation gone nuts	<a href="http://www.youtube.com/watch?v=c5xZc_uVw0andfeature=related">http://www.youtube.com/watch?v=c5xZc_uVw0andfeature=related</a>
29	Kellogg's Crunchy Nut	Kelloggs	2012	Kellogg's Crunchy Nut snake	<a href="http://www.youtube.com/watch?v=qRKJVwqMTNc">http://www.youtube.com/watch?v=qRKJVwqMTNc</a>
30	Kellogg's Crunchy Nut	Kelloggs	2013	Kellogg's Crunchy Nut aliens	<a href="http://www.youtube.com/watch?v=lz6MDiaajYE">http://www.youtube.com/watch?v=lz6MDiaajYE</a>
31	Kelloggs Frosties	Kelloggs	2009	Kellogg's Frosties Skiing	<a href="http://www.youtube.com/watch?v=iZQgTahNsY">http://www.youtube.com/watch?v=iZQgTahNsY</a>
32	Kelloggs Frosties	Kelloggs	2007	Kellogg's Frosties Thibet	<a href="http://www.youtube.com/watch?v=D38umbRo7SE">http://www.youtube.com/watch?v=D38umbRo7SE</a>
33	Kelloggs Frosties	Kelloggs	2007	Kellogg's Frosties Musical	<a href="http://www.youtube.com/watch?v=n1AdATored8">http://www.youtube.com/watch?v=n1AdATored8</a>
34	Kelloggs Frosties	Kelloggs	2008	Kellogg's Frosties High dive	<a href="http://www.youtube.com/watch?v=rbwm0gZhuAk">http://www.youtube.com/watch?v=rbwm0gZhuAk</a>
35	Kelloggs Frosties	Kelloggs	1996	Kellogg's Frosties Secret recipe	<a href="http://www.youtube.com/watch?v=AMKfDt3L9rY">http://www.youtube.com/watch?v=AMKfDt3L9rY</a>
36	Weetabix	Weetabix	2012	Weetabix Marathon	<a href="http://www.adforum.com/creative-work/ad/player/34458769">http://www.adforum.com/creative-work/ad/player/34458769</a>
37	Weetabix	Weetabix	2009	Weetabix Steeplechase	<a href="http://www.youtube.com/watch?v=ANzD09ZqppY">http://www.youtube.com/watch?v=ANzD09ZqppY</a>
38	Weetabix	Weetabix	2011	Weetabix Fuel for big days	<a href="http://www.youtube.com/watch?v=4x1s60tXJtQandfeature=BFaandlist=UUC3ce0NdeSFA9Wk2kAxge8Q">http://www.youtube.com/watch?v=4x1s60tXJtQandfeature=BFaandlist=UUC3ce0NdeSFA9Wk2kAxge8Q</a>
39	Weetabix	Weetabix	2005	Weetabix Scarecrow	<a href="http://www.youtube.com/watch?v=hbzYM0slZcM">http://www.youtube.com/watch?v=hbzYM0slZcM</a>
40	Weetabix	Weetabix	2013	Weetabix Topping choice	<a href="http://www.youtube.com/watch?v=hiHLQL3GQso">http://www.youtube.com/watch?v=hiHLQL3GQso</a>
41	Weetabix Minis	Weetabix	2008	Weetabix Minis factory	<a href="http://www.youtube.com/watch?v=dmxdlVzJo9Q">http://www.youtube.com/watch?v=dmxdlVzJo9Q</a>
42	Weetabix Minis	Weetabix	2013	Weetabix Minis breakfast	<a href="http://www.youtube.com/watch?v=nMr2JWgRmPE">http://www.youtube.com/watch?v=nMr2JWgRmPE</a>
43	Weetabix Minis*	Weetabix	NA		NA

44*	Weetabix Minis	Weetabix	NA		NA
45	Weetabix Minis	Weetabix	NA		NA
46	Weetos	Weetabix	2009	Weetabix Weetos Boxer	<a href="http://www.youtube.com/watch?v=DFKFMeML0Hs">http://www.youtube.com/watch?v=DFKFMeML0Hs</a>
47	Weetos	Weetabix	2012	Weetabix Weetos For breakfast and beyond	<a href="http://www.adforum.com/creative-work/ad/player/34479369/sxi:3266623sxi:3266623">http://www.adforum.com/creative-work/ad/player/34479369/sxi:3266623sxi:3266623</a>
48	Weetos	Weetabix	2008	Weetabix Weetos Mission impossible	<a href="http://www.youtube.com/watch?v=OVJGaZ9c9-Y">http://www.youtube.com/watch?v=OVJGaZ9c9-Y</a>
49	Weetos	Weetabix	2009	Weetabix Weetos Chop	<a href="http://www.youtube.com/watch?v=VXJN9-7U9DU">http://www.youtube.com/watch?v=VXJN9-7U9DU</a>
50	Weetos	Weetabix	1994	Weetabix Weetos Mad professor	<a href="http://www.youtube.com/watch?v=0R_izq-Jb6g">http://www.youtube.com/watch?v=0R_izq-Jb6g</a>
51	Cheerios	Nestle	2005	Nestle Cheerios Family	<a href="http://www.youtube.com/watch?v=N-A70PFL7Sc">http://www.youtube.com/watch?v=N-A70PFL7Sc</a>
52	Cheerios	Nestle	2010	Nestle Cheerios Honey	<a href="http://www.youtube.com/watch?v=Xgvw9JplkoY">http://www.youtube.com/watch?v=Xgvw9JplkoY</a>
53	Cheerios	Nestle	2009	Nestle Cheerios Give those O's a go	<a href="http://www.youtube.com/watch?feature=endscreen&amp;dNR=1&amp;andv=LHRqncEuObE">http://www.youtube.com/watch?feature=endscreen&amp;dNR=1&amp;andv=LHRqncEuObE</a>
54	Cheerios	Nestle	2012	Nestle Cheerios Smiles all round	<a href="http://www.youtube.com/watch?v=8_0s2dH4I_8">http://www.youtube.com/watch?v=8_0s2dH4I_8</a>
55	Cheerios	Nestle	2008	Nestle Cheerios Moon	<a href="http://www.youtube.com/watch?v=4kqGJsJOKD8">http://www.youtube.com/watch?v=4kqGJsJOKD8</a>
56	Shreddies	Nestle	2012	Nestle Shreddies Morning Rally	<a href="http://www.youtube.com/watch?v=Wggt1h-THR8">http://www.youtube.com/watch?v=Wggt1h-THR8</a>
57	Shreddies	Nestle	2008	Nestle Shreddies Three crows	<a href="http://www.youtube.com/watch?v=FErPCPhQ_Is">http://www.youtube.com/watch?v=FErPCPhQ_Is</a>
58	Shreddies	Nestle	2010	Nestle Shreddies Nanas	<a href="http://www.youtube.com/watch?v=B2DT63DxGVs">http://www.youtube.com/watch?v=B2DT63DxGVs</a>
59	Shreddies	Nestle	2011	Nestle Shreddies Wedding	<a href="http://www.youtube.com/watch?v=j2oKpTzuk60">http://www.youtube.com/watch?v=j2oKpTzuk60</a>
60	Shreddies	Nestle	2010	Nestle Shreddies Soft ball	<a href="http://www.youtube.com/watch?v=F3QP5XHvb30">http://www.youtube.com/watch?v=F3QP5XHvb30</a>

61	Shredded Wheat	Nestle	2009	Nestle Shredded Wheat No to innovation	<a href="http://www.youtube.com/watch?v=ULz2rZJT4Q">http://www.youtube.com/watch?v=ULz2rZJT4Q</a>
62	Shredded Wheat	Nestle	2011	Nestle Shredded Wheat Big biscuit	<a href="http://www.youtube.com/watch?v=Jun9TP2Di9g">http://www.youtube.com/watch?v=Jun9TP2Di9g</a>
63	Shredded Wheat	Nestle	2008	Nestle Shredded Wheat What's inside	<a href="http://www.youtube.com/watch?v=q6y4jIMMRQcU">http://www.youtube.com/watch?v=q6y4jIMMRQcU</a>
64	Shredded Wheat	Nestle	2008	Nestle Shredded Wheat Superfruity	<a href="http://www.youtube.com/watch?v=H_IWihw5Mdg">http://www.youtube.com/watch?v=H_IWihw5Mdg</a>
65	Shredded Wheat	Nestle	2006	Nestle Shredded Wheat Heart	<a href="http://www.youtube.com/watch?v=XeBpHHy38FM">http://www.youtube.com/watch?v=XeBpHHy38FM</a>

**\*Note:** Only two TVC's included from Weetabix Minis, due to availability.

## **Appendix B. Segmentation and transcription of verbal and visual expressive units of the ad films making up the corpus of the study (accompanied by indicative screen-shots for each segment)**

**Note:** TVC number (e.g., 1,2 etc.) corresponds to the equivalent number from the list of TVCs that make up the corpus of this study (Appendix A), followed by the corresponding Section number in Chapter 3. Segment number (e.g., 1\_1, 1\_2) corresponds to the equivalent film/segment number that has been assigned to filmic segments in the content analytic software atlas.ti. As regards the transcription rationale, the incidence of modalities by filmic segment is denoted by:

(Visual) where a segment features only visual pro-filmic elements. Visual expressive elements are transcribed by reference to the salient categories displayed in Section 2.3.4.

(Verbal) where a segment features only verbal expressive elements. Verbal expressive elements feature full transcription of voice-over, actors' dialogues, actors' monologues.

(Verbal, Visual) where a segment features both visual and verbal expressive elements.

(Verbal, Visual, Music) where all three modalities are present in a filmic segment.

SUPER denotes the superimposition of written text on filmic segments.

SFX denotes sound-effects, that is artificial noises embedded in scenes, either intra-diegetically (that is corresponding to the portrayed action) or extra-diegetically, that is as part of a wider thematic context that does not correspond necessarily to the portrayed action.

### **KELLOGGS CORNFLAKES**

#### **1 (3.7.1) Kellogg's corn flakes Kelly Holmes**

1\_1 (Visual). Man on bus stop, untidily dressed up, sigh of anxiety, dropping bag contents unwillingly before stepping on the bus. Kelly Holmes standing next to him and watching the scene.



1\_2. (Verbal, Visual).

Female Olympics endorser (Kelly Holmes): "He obviously skipped breakfast this morning".

SUPER at the bottom of the scene: "Kelly Holmes Double Olympics Champion".



1\_3. (Visual). Female in office, pushing photocopy machine button, but not working due to unplugged machine.



1\_4. (Verbal, Visual). Female Olympics endorser: “And she skipped breakfast too”.



1\_5. (Verbal, Visual). Female Olympics endorser in same office setting: “Skip your breakfast and you may miss out on fuel for your brain throughout the morning”.



SUPER running at the bottom of the screen: “Research shows people who eat breakfast tend to perform better in the morning”.

1\_6. (Verbal, Visual). Female Olympics endorser in a family breakfast setting: “As an Olympian I know that eating a balanced breakfast can help you perform better in the morning”.

SUPER at the bottom of the screen: “as part of a healthy, balanced diet and active lifestyle”.



1\_7 (Verbal, Visual). Female actress from Segment 1\_3 portrayed in a more vivid mood state, uttering in the context of a telephone conversation (apparently talking to a client or her supervisor or a colleague from another department: “On its way as we speak. Will do”.

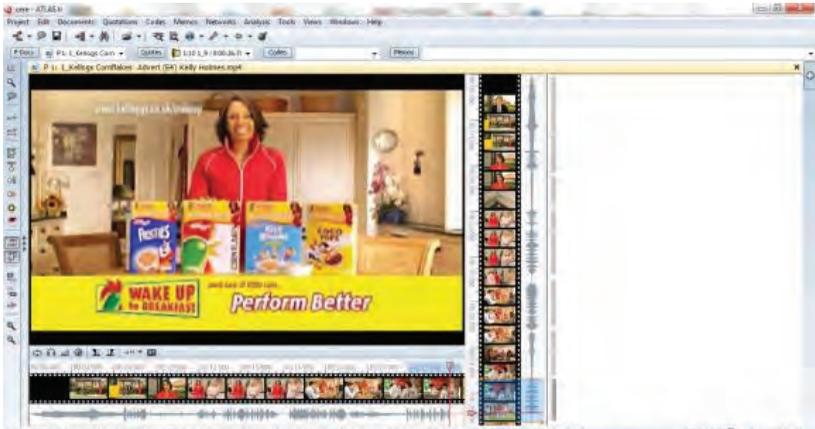


1\_8 (Visual). Student in a classroom exercise setting smiling.



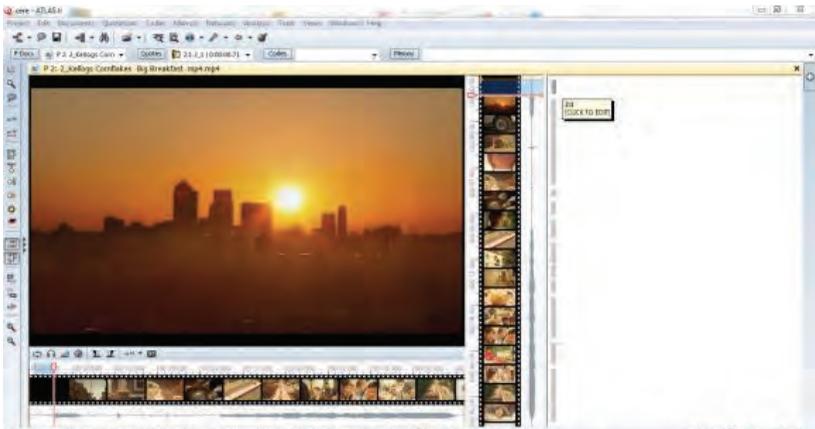
1\_9 (Verbal, Visual). Female Olympics endorser in front of kitchen table on which four packs of Kellogg are placed, viz., Frosties, Rooster, Rice Krispies, Coco pops (her left hand on the Rooster pack, i.e., Kellogg's Corn-flakes): "Wake up to breakfast of Kelloggs and see if you can perform better".

Product claims in SUPER running underneath the array of packs: "1. Wake up to breakfast (verbal), ROOSTER (visual) 2. And see if you can... (verbal) 3. Perform better. (verbal)".



## 2 (3.7.2) Big breakfast

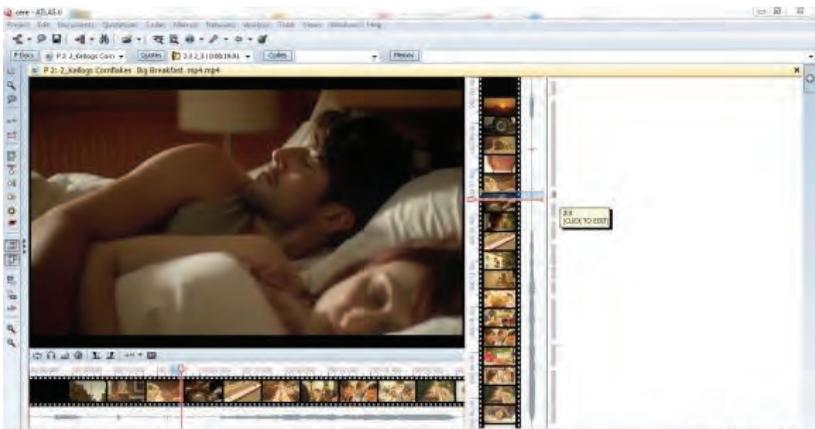
2\_1 (Visual). Break of dawn.



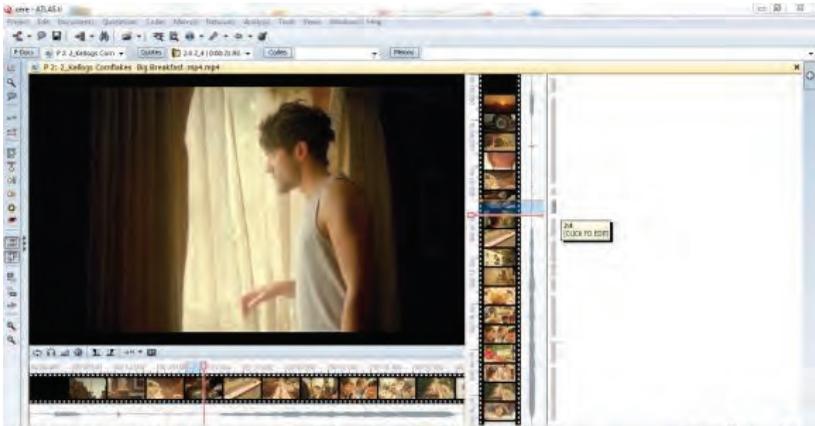
2\_2 (Visual-Intradiegetic noises). Men stepping out of vehicle, setting up gigantic breakfast table in a neighbourhood, then entering car again and leaving the scene (cat looking perplexed).



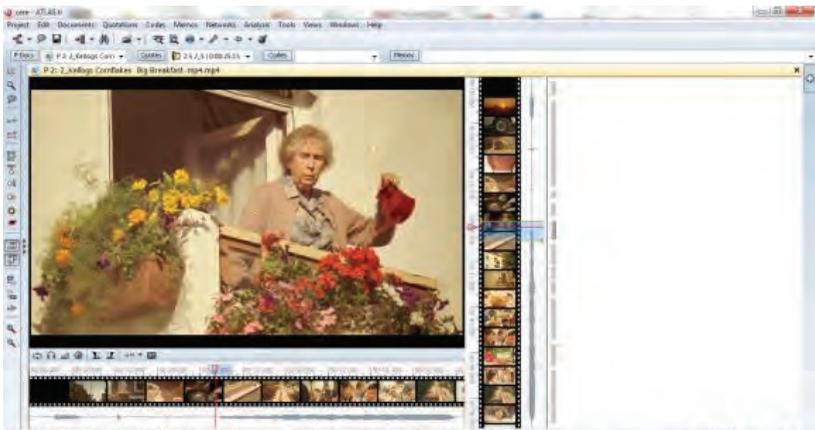
2\_3 (Visual). Upon hearing the closing door's noise (from 2\_2) man sleeping next to woman in an apartment wakes up, apparently perplexed.

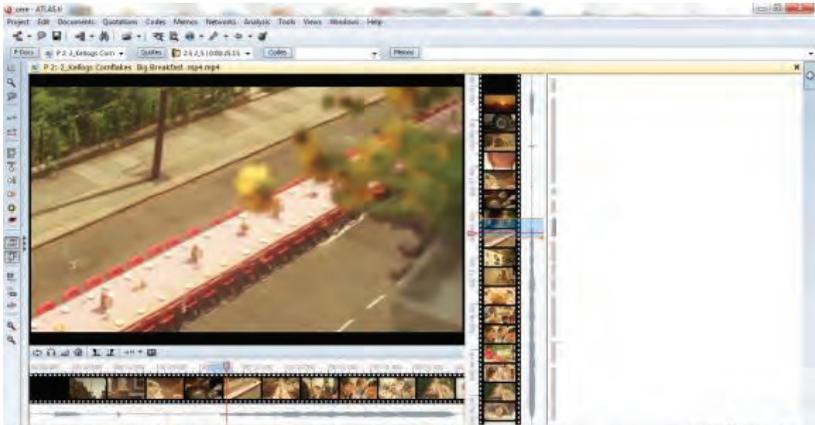


2\_4 (Visual). Boy looking outside of window, man repeating the same from the opposite angle.

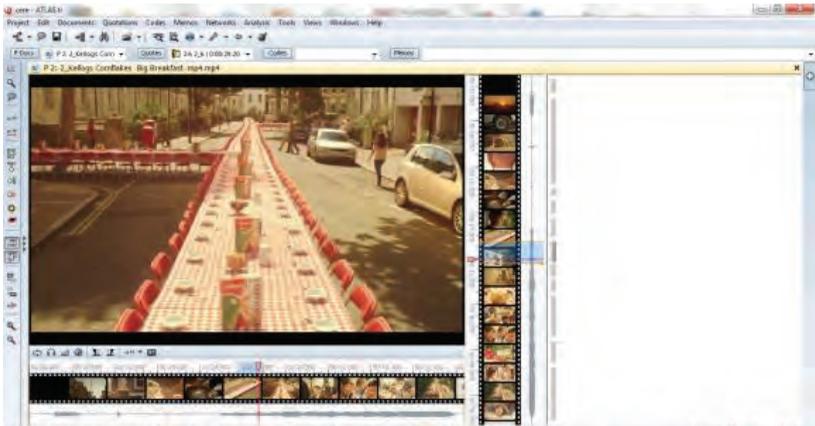


2\_5 (Visual, Music). Granny watering flowers establishes visual contact with the gigantic breakfast table.

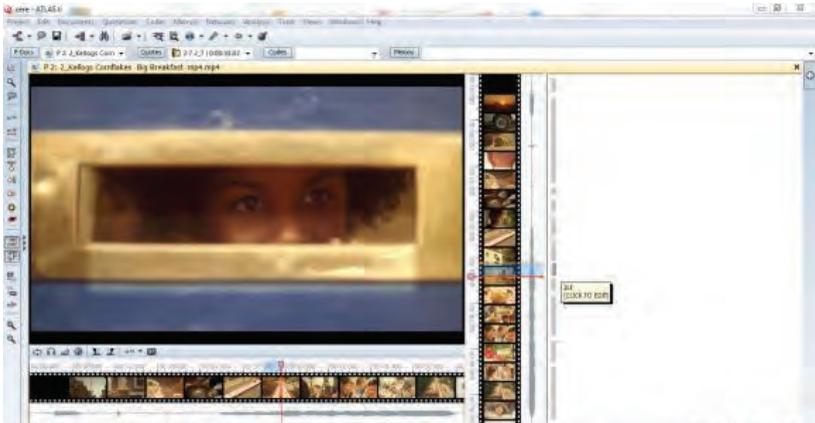




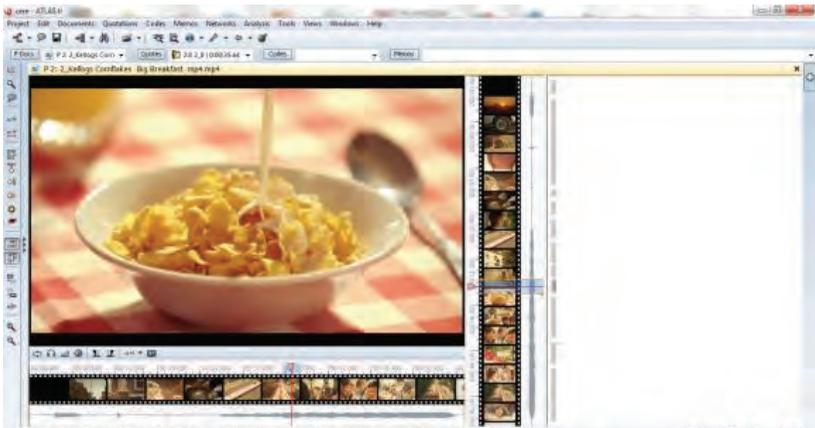
2\_6 (Visual, Music). Neighbours walking towards the breakfast table.



2\_7 (Visual, Music). Little girl running down apartment's corridor and gazing at the scene.



2\_8 (Visual, Music). Interpolated shot of milk pouring onto cereals bowl.



2\_9 (Visual, Music). Little girl from 2\_7 holding her mother's hand, rushing down the door-steps on her way to the breakfast table



MUSIC LYRICS: I'm moving all up now, yeah, now that there's darkness, my life shines on (the last verse repeated until the end of the film).

2\_10 (Visual, Music). Neighbours (all genders, ages, walks of life) chatting over the breakfast table, enjoying this convivial occasion, while eating cereals; medium-shots, emphases on people holding Kellogg's cereals package.



2\_11 (Visual, Music). Close-up on second little girl, smiling at her mother in contentment.

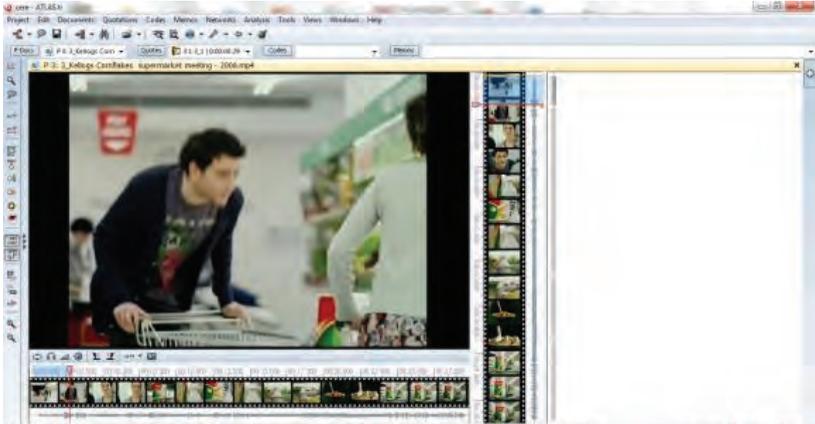


2\_12 (Visual, Music). Kellogg's super in red fonts against white background: "Good morning" (rooster visual with 'cornflakes' descriptor at bottom right corner).



### 3 (3.7.3) Supermarket meeting

3\_1 (Visual, Verbal). Man pushing trolley in supermarket corridor accidentally bumping into woman's trolley and exclaiming 'Wou'!



3\_2 (Visual, Verbal, Music). Man gazing at woman in awe, uttering: "I'm so sorry, my wheel is a bit wanky".

Background music kicks in (cover version of 'Love Story' movie soundtrack).

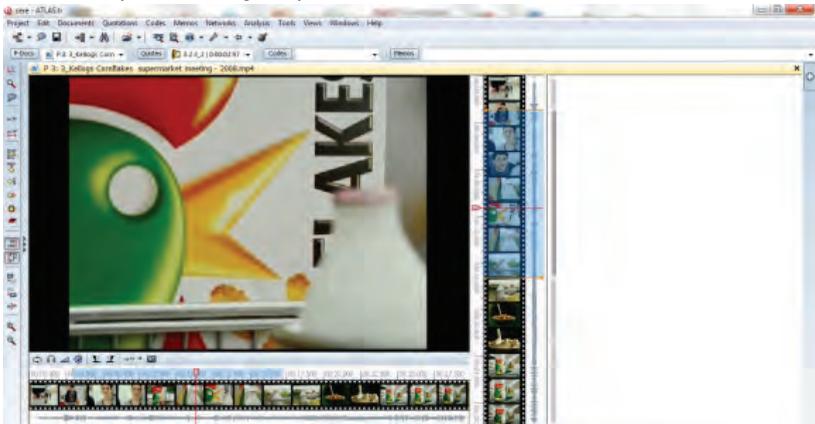
Camera closing in on Kellogg's corn-flakes package that becomes the spokesperson; in turn, the milk bottle in woman's trolley becomes the enunciatee who retorts: "No, no don't worry I was miles away".

Corn-flakes pack replying: "Sounds nice".

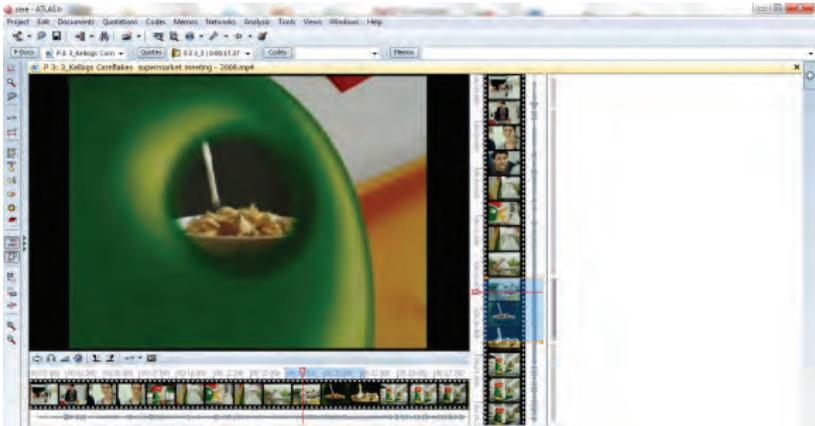
Milk bottle slipping away from an uncomfortable situation, while uttering: "Well, it was nice to bump into you".

Corn-flakes pack replying: "Yeah, you too".

Female trolley seen moving away from the scene.



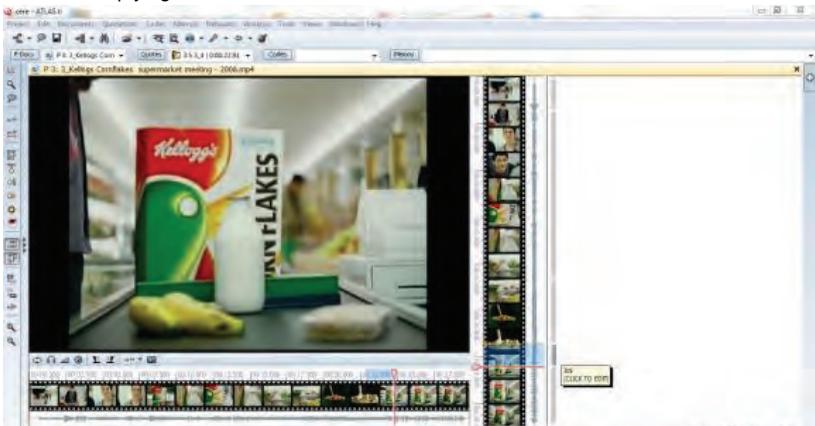
3\_3 (Visual, Music). Fade-out from within the Rooster's eye on the corn-flakes pack and onto a milk pouring over cereals bowl scene.



3\_4 (Visual, Verbal, Music). Kellogg's cereals box and milk bottle meeting again at the till.

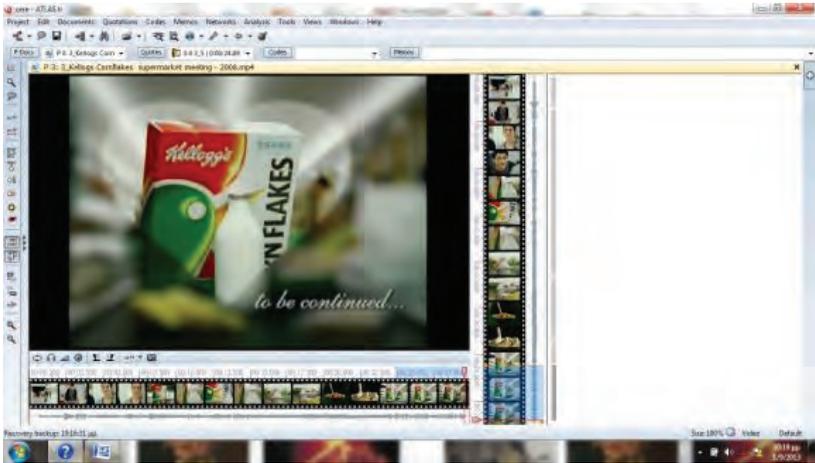
Kellogg's pack uttering: "Hello again" (while leaning gently on milk bottle).

Milk bottle replying in steadfast manner: "Hi".



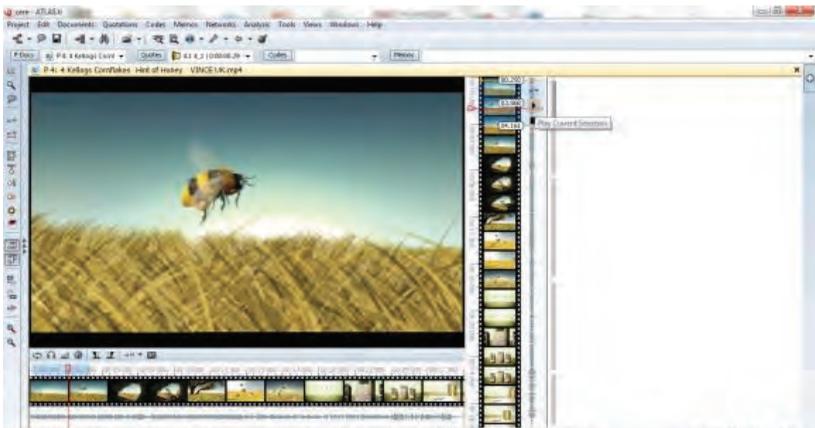
3\_5 (Visual, Verbal, Music). Heart-shaped cut-out superimposed on cereals box/milk shot.

Speakage: "Kellogg's corn-flakes and iced cold milk, the greatest love story ever told" (SUPER in italics "to be continued..." appearing at bottom right corner).



#### 4 (3.7.4) Kellogg's cornflakes Honey

4\_1 (Music, Visual). A bee seen flying over a wheat-field in the middle of the screen against the background of jazz music.



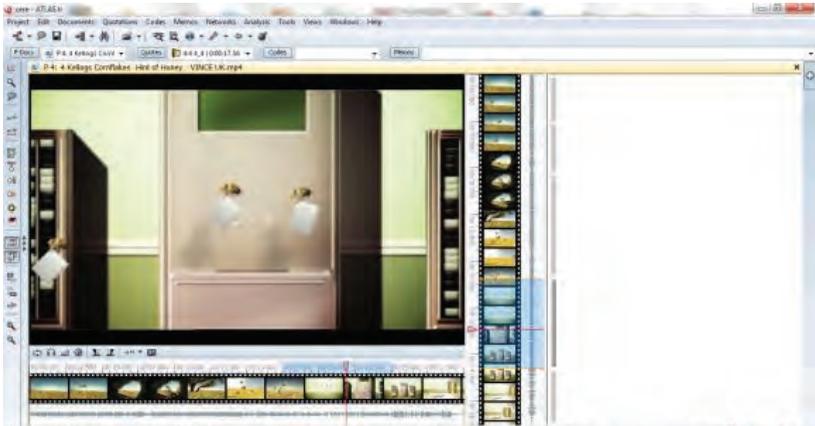
4\_2 (Music, Visual) Soon it is joined by other bees; altogether flying out of the bee-hive.



4\_3 (Music, Visual). The bees fly across a wheat field and on to the Kellogg's factory.



4\_4 (Music, Visual). The bees clock in at the Kellogg's factory.



4\_5 (Music, Visual, Verbal).

Voice-over: "Now you can wake up to the great taste of Kellogg's corn-flakes with a hint of honey".

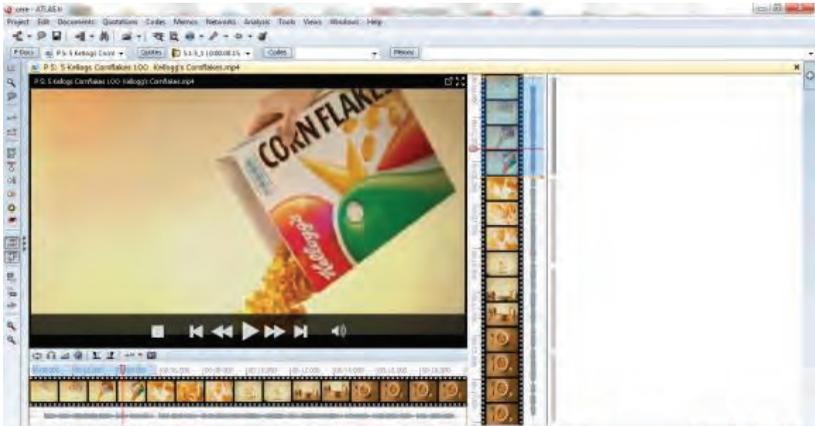
Bees handing over the (apparently just produced by them in the Kellogg's factory) Kellogg's Honey box.



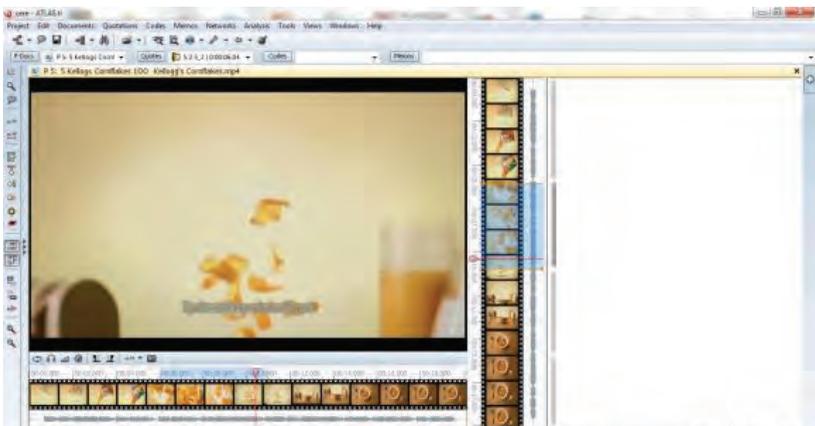
### 5 (3.7.5) Kellogg's cornflakes 100 years

5\_1 (Verbal,visual,music). Speakege: "At Kellogg's we've been making cornflakes for over a hundred years".

Visuals portraying different Kellogg's corn-flakes packs that have been used throughout the years.



5\_2 (Verbal,visual,music). “And it’s good to know we still select the best corn and use our own unique recipe”.

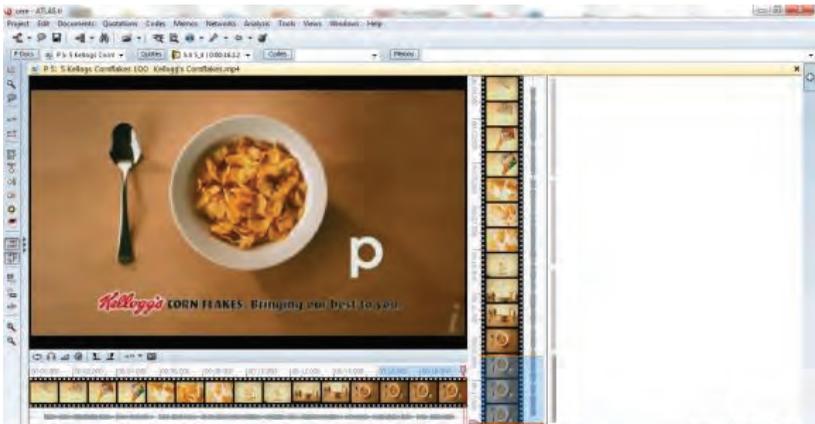


5\_3 (Verbal, visual, music). “And it’s even better to know that you get all this for just 10p a bowl”.

Changing camera angle from bowl on top of table to foregrounding image where, in line with the speakage, the spoon stands for 1 and the bowl for 0, while ‘p’ appears at the bottom right corner.



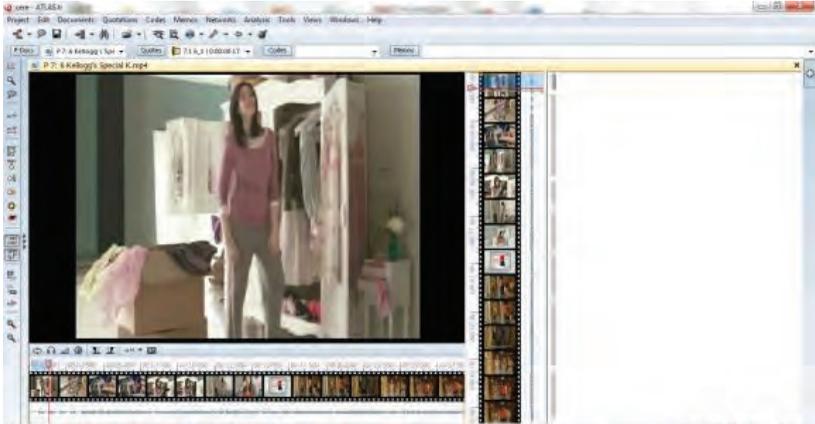
5\_4 (Verbal, visual, music). "Kellogg's corn-flakes: Bringing our best to you".



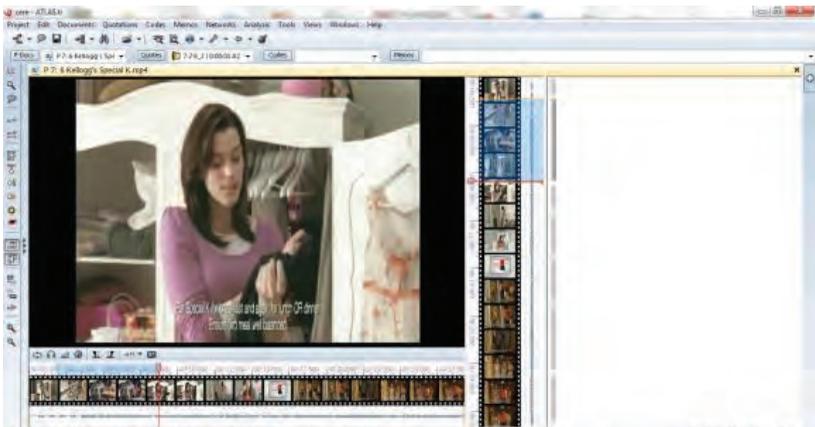
## KELLOGG'S SPECIAL K

### 6 (3.7.7) Kellogg's Special K Jeans 1

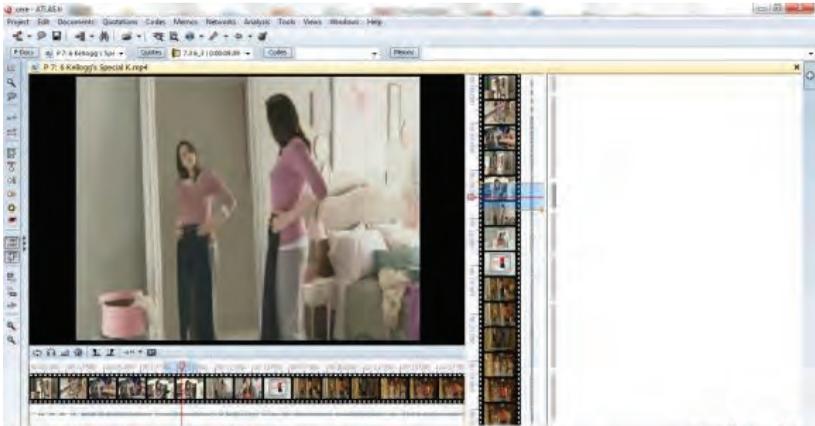
6\_1 (Visual. Music). Female actress seen removing no longer fitting clothes from wardrobe and throwing them into a box.



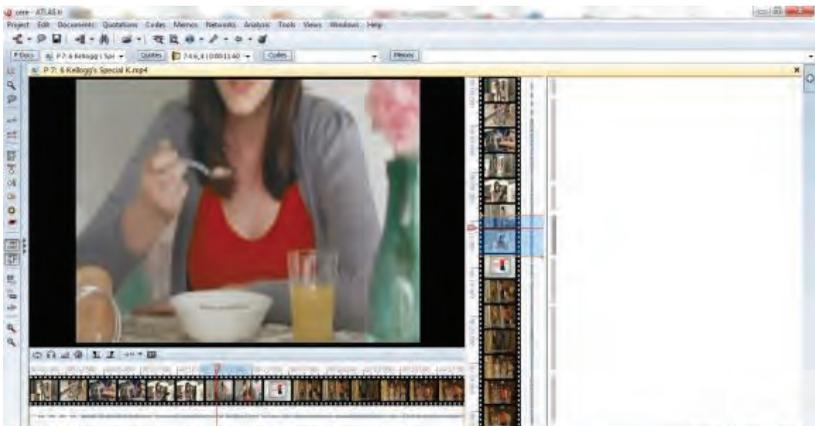
6\_2 (Verbal, Visual, Music). Female actress sitting on the floor in her bedroom going over old photographs and smiling at how 'fit' she used to be by drawing an imaginary line with her finger across the line of the blue-jean she wore on a photograph. Voice-over: "Everyone has a pair of jeans they used to look and feel gorgeous in". Woman seen picking up this old blue-jean, staring at it and biting her lip (music lyrics repeating verbally 'bites her lip'). Super at the bottom of the screen: "Eat Special K for breakfast and again for lunch OR dinner. Ensure 3<sup>rd</sup> meal well balanced".



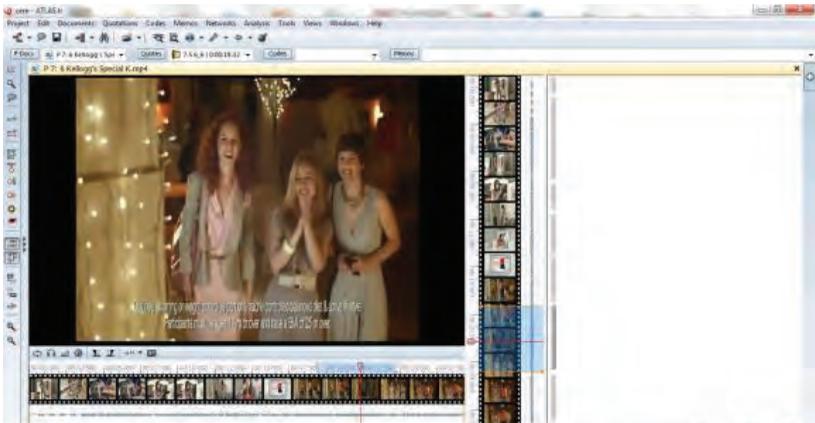
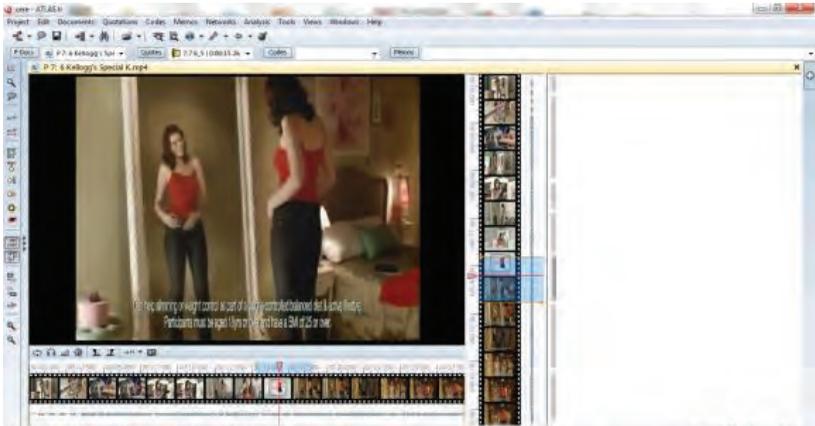
6\_3 (Verbal, Visual, Music). Female actress in front of the mirror in sportswear gazing at herself while holding her old blue jeans. Voice-over: "See if you can again in just 2 weeks with Special K's free online personal plan". Super at the bottom of the screen: "Eat Special K for breakfast and again for lunch OR dinner. Ensure 3<sup>rd</sup> meal well balanced".

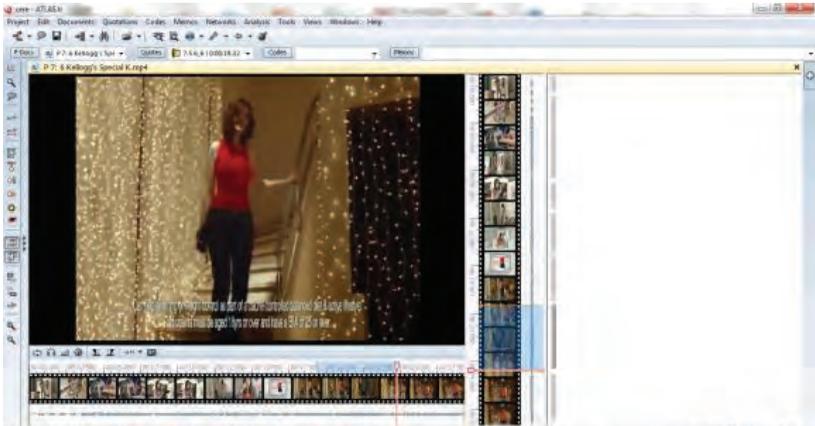


6\_4 (Verbal, Visual, Music). Female actress seen eating cereals and looking at Kellogg's webpage on her laptop.



6\_5 (Verbal, Visual, Music). Female actress seen trying on old jeans (apparently after having lost weight) in front of her mirror and smiling.  
Super at the bottom of the screen: "Can help slimming or weight control as part of a calorie controlled diet & active life-style. Participants must be aged 18 years or over and have a BMI of 25 or over".





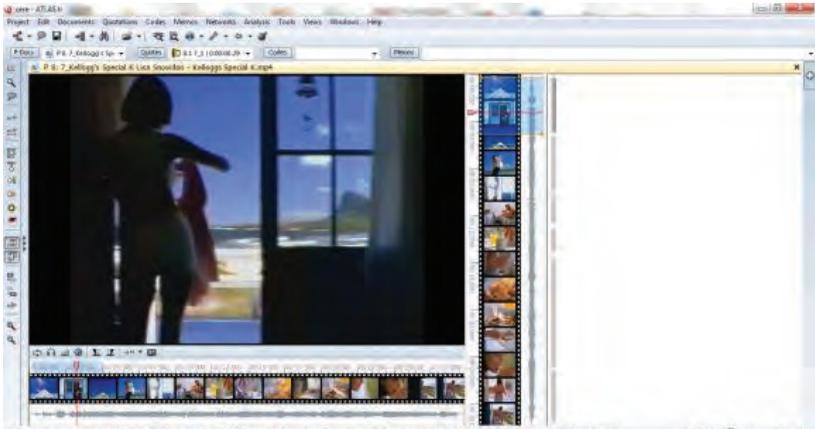
6\_7 (Visual, Music). Special K pack-shot with online address next to it: “myspecialk.co.uk”.



### 7 (3.7.8) Kellogg's Special K Lisa Snowdon

7\_1 (Verbal, Visual, Music). (Male voice-over) “Women ... they'll borrow anything”

Female actress (Lisa Snowdon) seen going through boyfriend's drawers, looking for something to wear.



7\_2 (Verbal, Visual, Music).

Male voice-over: "your t-shirt, your shirt, your razor for heaven's sake."

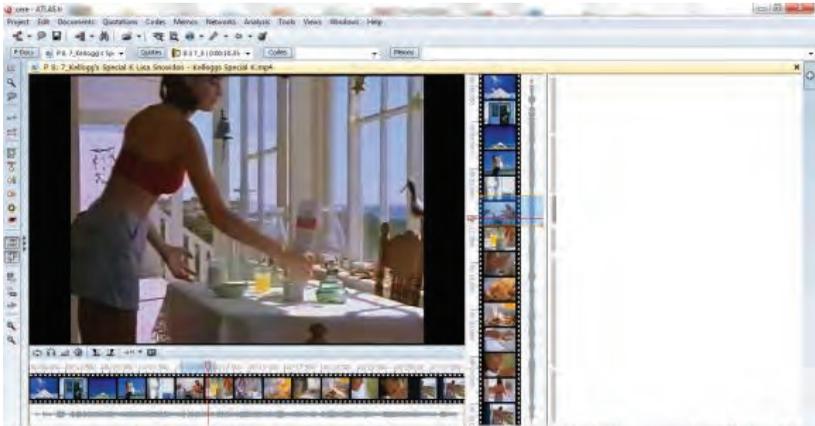
Female actress (Lisa Snowdon) seen wearing boyfriend's shirt, t-shirt and shaving her legs with boyfriend's razor, while smiling.



7\_3 (Verbal, Visual, Music).

Male voice-over: "just try and borrow her Special K".

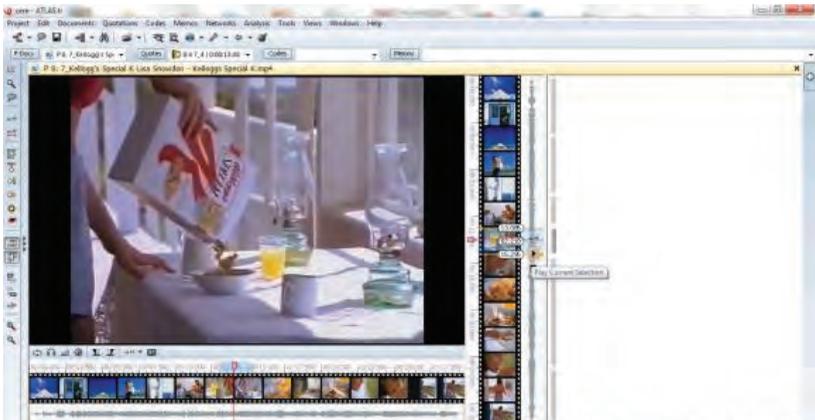
Female actress (Lisa Snowdon) seen filling bowl with cereals.



7\_4 (Verbal, Visual, Music).

Male voice-over: "They won't let you have it because they know you'll like it."

Female actress (Lisa Snowdon) seen grabbing a pack of Kellogg's special K from the breakfast table and heading towards the beach.



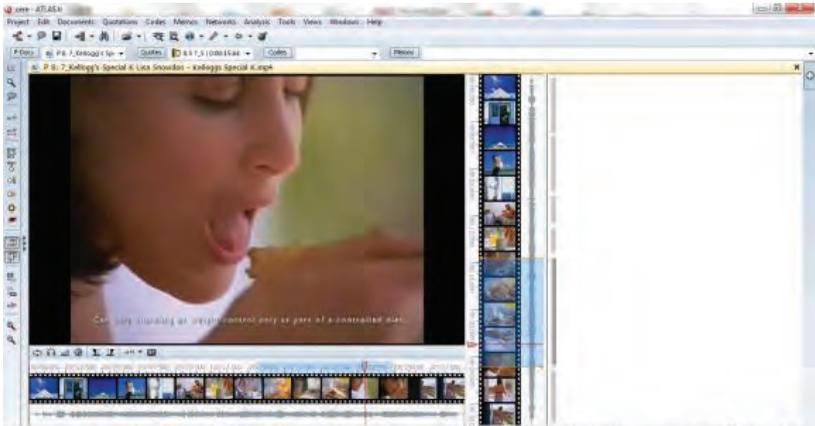
7\_5 (Verbal, Visual, Music).

Male voice-over: "look at those flakes, man-size flakes, crunchy, multy. Women..."

Flakes of cereal dropping over bowl and milk being poured onto them. Lisa Snowdon eating a spoonful of cereals with milk in slow-motion, looking at the camera.

Super at the bottom of the screen: "30g Special K, 125 ml skimmed milk, 100 ml glass of orange juice, cup of black coffee"

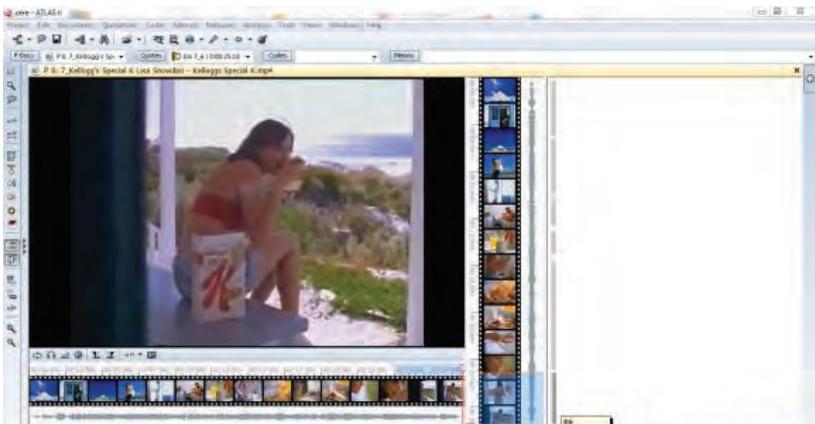
"Can help slimming or weight control only as part of a controlled diet."



7\_6 (Verbal, Visual, Music).

Female voice-over: "Kellogg's Special K. Can taste the shape for breakfast."

Male voice-over: "Her breakfast"



## 8 (3.7.9) Kellogg's Special K Jeans 2

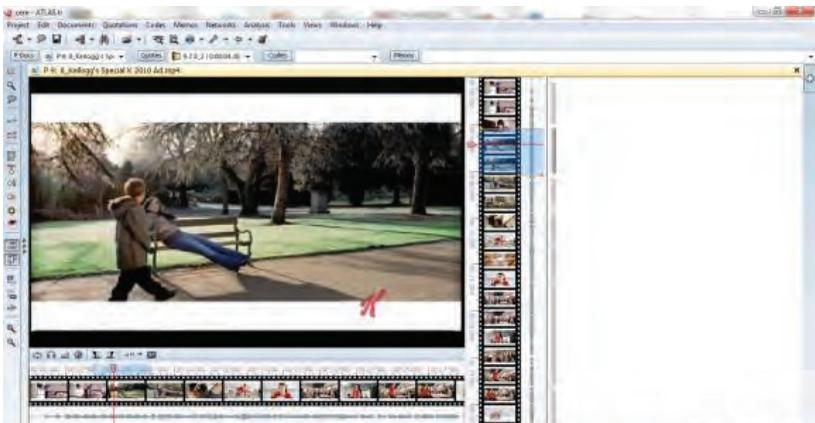
8\_1 (Visual, Music) Female actress seen trying to bend over and reach her shoes on the floor.

Music lyrics: "Bend it, bend it..."



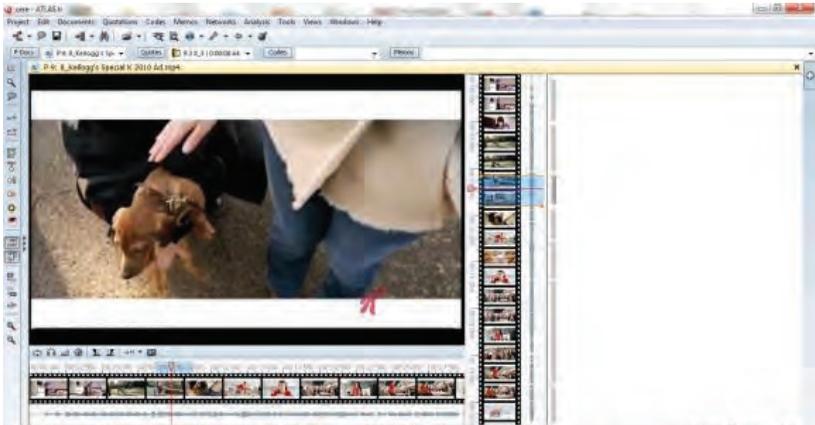
8\_2 (Visual, Music). Female actress seen trying to bend her waist and sit properly on a bench.

Music lyrics continue from previous segment: "Just a little bit..."



8\_3 (Verbal, Visual, Music). Female actress seen trying to bend over and caress a puppy.

Voice-over: "Not feeling too good in your jeans?"



8\_4 (Verbal, Visual, Music).

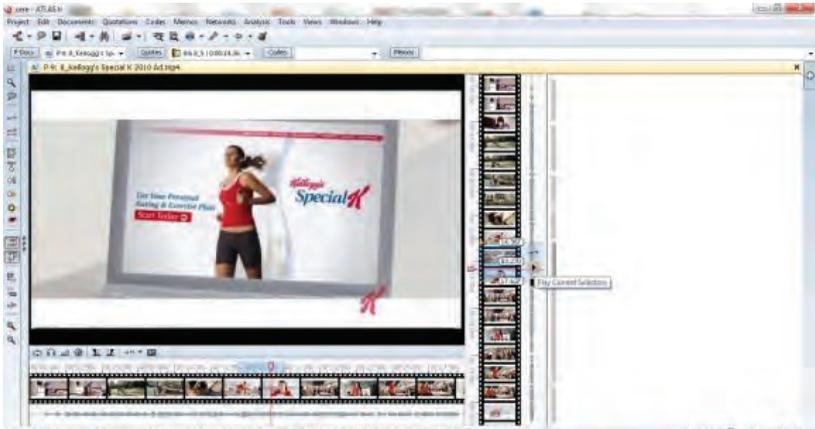
Voice-over: "Take the Special K jeans challenge"

Female actress seen dropping cereals in bowl, pouring milk over it and eating cereals.



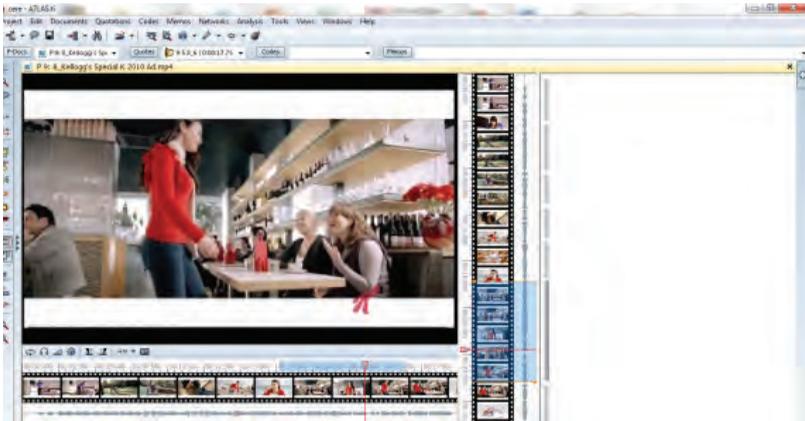
8\_5 (Verbal, Visual, Music). Voice-over: "Go online to get your personal eating and exercise plan".

Visual with Special K online webpage on computer screen.



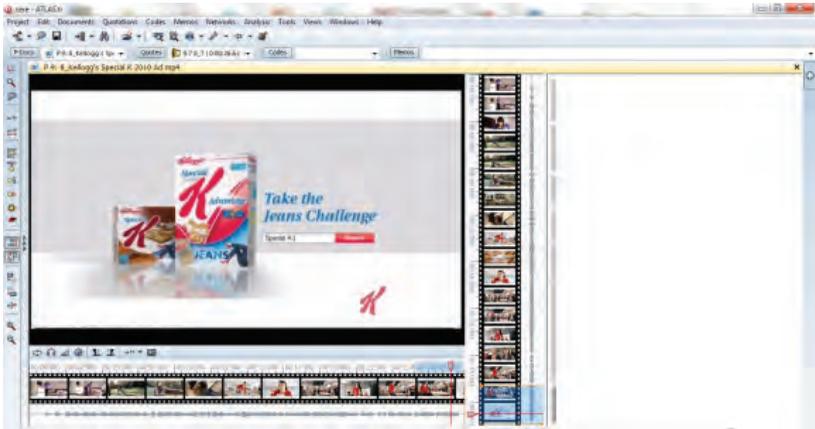
8\_6 (Verbal, Visual, Music). Voice-over: "And see how great you will feel in your jeans".

Female actress seen meeting friends at a bar. Friends enthused at her new, slim looks. Main female actress sitting without making any effort at bending. Close-up on her behind.



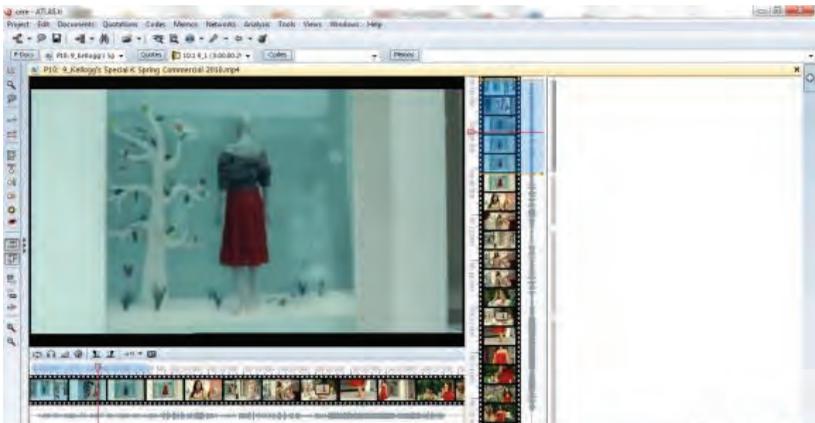
8\_7 (Verbal, Visual, Music). Voice-over: "Take the jeans challenge, just search Special K online".

Special K Packshot appearing on-screen with search online box next to it and the message "Take the jeans challenge over it".



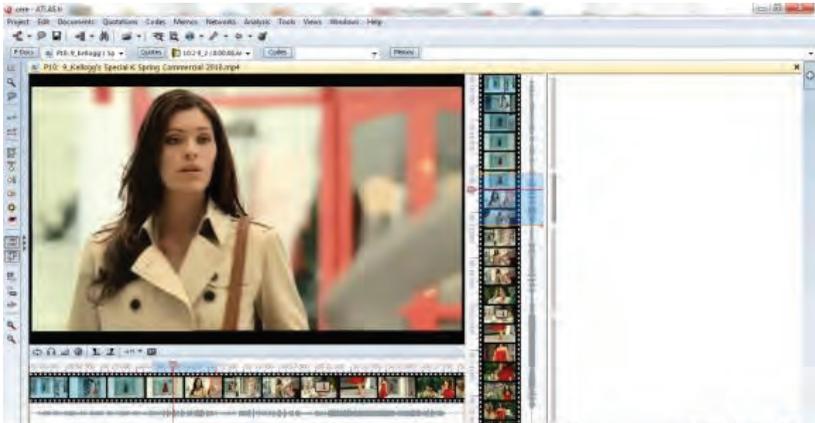
### 9 (3.7.10) Kellogg's Special K Summer shape

9\_1 (Visual, Music). Transition from winter to spring portrayed in the form of a transformation of a dress in a shop's vitrine.



9\_2 (Verbal, Visual, Music). Voice-over: "When winter turns to spring and you want to show more and wear less"

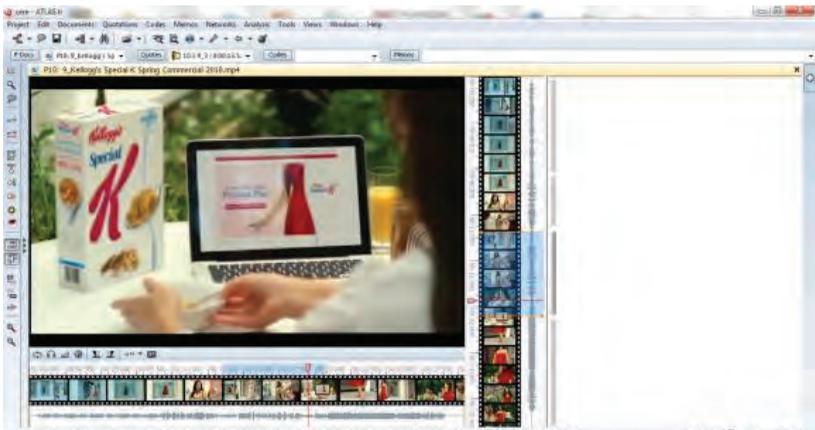
Female actress looking at the spring dress and wondering about whether she can fit in. Walks away from the vitrine, decided to do something about her fat.



9\_3 (Verbal, Visual, Music). Voice-over: “see if you can get slimmer with Special K’s free personal plan”

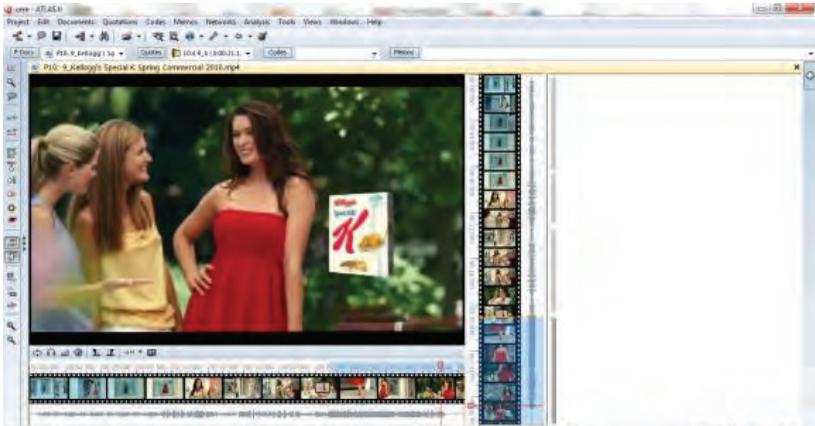
Female actress seen eating cereals, with Special K’s online home page open on her laptop on the table.

Music: Lyrics about sunshine.



9\_4 (Verbal, Visual, Music). Voice-over: “And love your summer shape”.

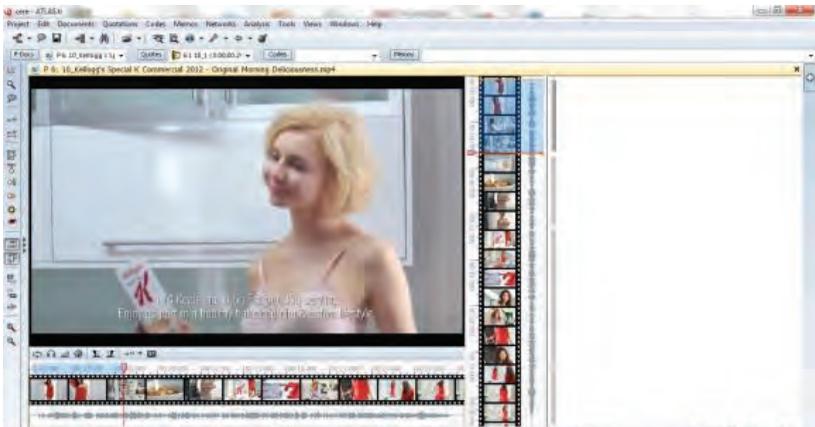
Female actress seen walking away from the vitrine, dressed in the craved spring dress, walking through a park with a feeling of confidence and meeting friends who congratulate her on her looks/dress.



### 10 (3.7.11) Kellogg's Special K Original morning deliciousness

10\_1 (Verbal, Visual, Music). Voice-over: "We women know how to get the most out of our mornings"

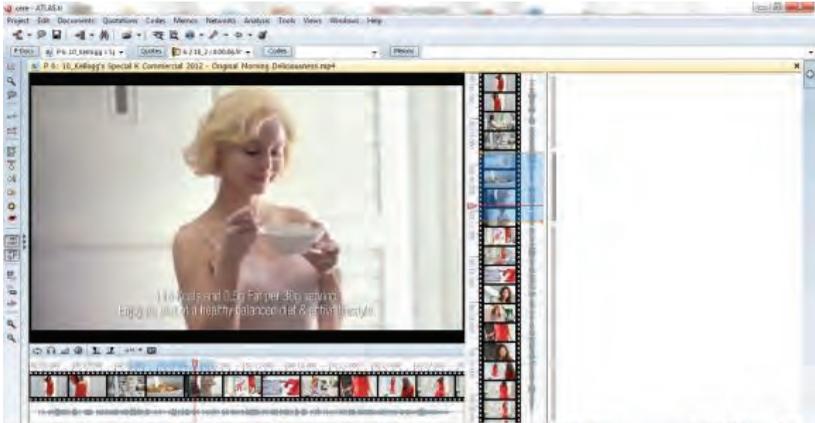
Female actresses portrayed each carrying out different typical morning activities, i.e., actress 1 covered in red towels drying her hair after having taken a shower, actress 2 preparing an espresso, actress 3 picking a box of Special K from the kitchen cupboard.



10\_2 (Verbal, Visual, Music). Voice-over: "Like enjoying a delicious bowl of Special K at 114 calories"

Female actresses seen swallowing a spoonful of Special K. Close-up on Special K pack-shot.

Super at the bottom of the screen: "114 Kcal and 0.5 g fat per 30g serving. Enjoy as part of a healthy balanced diet & active lifestyle".



10\_3 (Verbal, Visual, Music). Voice-over: "Because believe it or not we don't just wake up looking fabulous"

Quasi-chubby female actress looking at the clothes she intends to wear on the same day (including red dress), while smiling in confidence. Looking at the mirror and smiling before leaving her home in her red dress.



10\_4 (Verbal, Visual, Music). Voice-over: "Special K Original: Get more delicious every day"

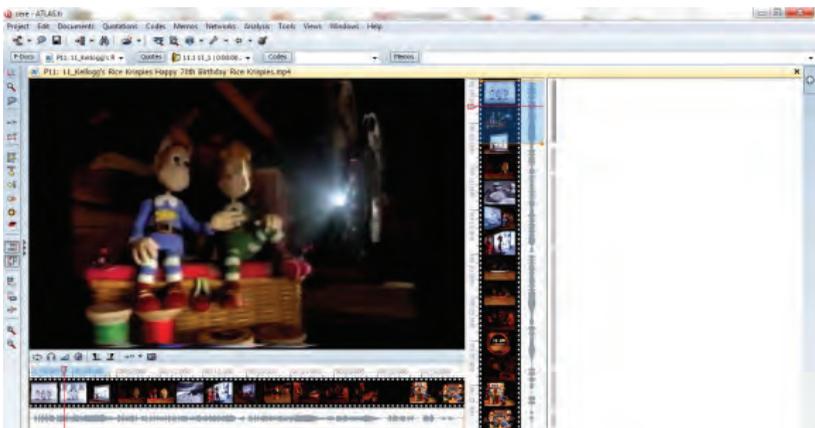
Special K packshot in the middle of the screen, female actress to its right and brand claims “Get more delicious every day” below the Special K box.



## KELLOGG'S RICE KRISPIES

### 11 (3.7.13) Kellogg's Rice Krispies Happy 70th birthday

11\_1 (Verbal, Visual). Two of the three Rice Krispies cartoon heroes, Snap and Crackle, watch old brand commercials, while uttering: “Seems we go back a long way”. Pop appears on the scene, while projecting a rabbit shadow on the screen that forces Snap and Crackle to fall off the couch.



11\_2 (Verbal, Visual, music). “Kellogg’s Rice Krispies have always been ... whoawesome” (playing with wholesome and awesome)

Background music emanating from an old commercial that is playing on a screen within the scene.

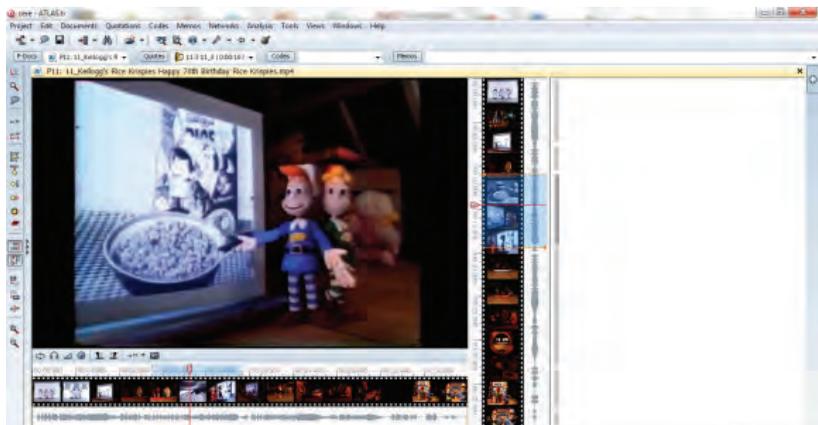


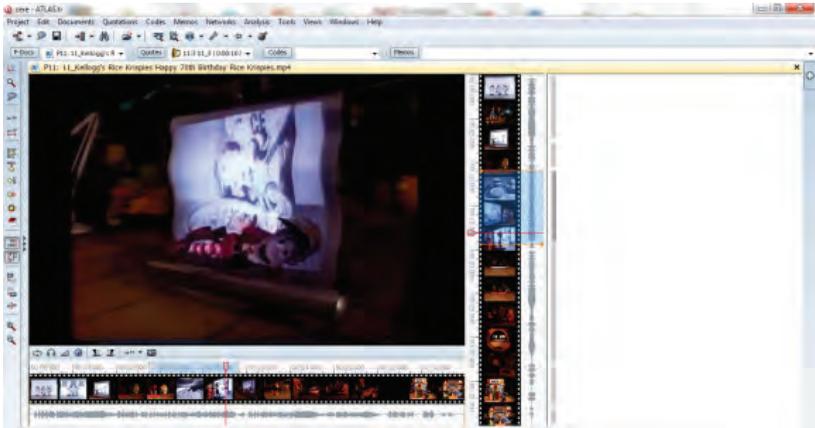
11\_3 (Verbal, Visual, music).

“Each one’s made from a single grain of rice” (visual: Snap pointing to a Rice Krispies grain in a bowl from the old commercial that is still playing on a screen within the scene”

“...with niacin, vitamin and ribo-riby flavy... Oohhh” (visual: Rice Krispies’ heroes monologues interrupted by Pop being folded accidentally within the movie screen).

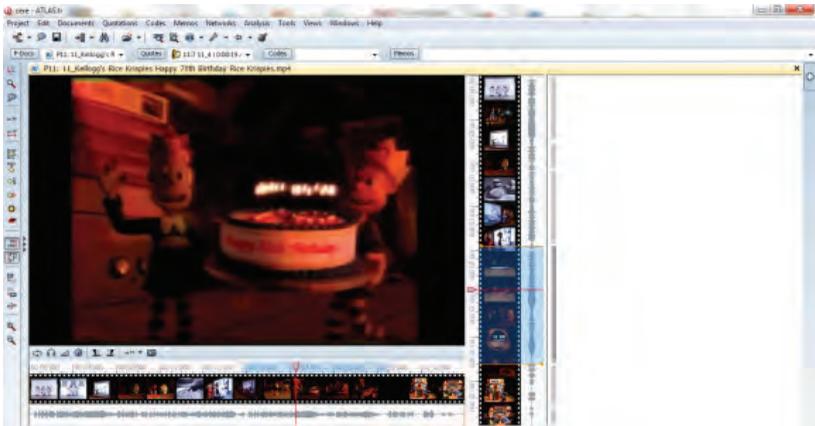
Background music playing from from an old commercial that is projected on a screen within the scene.





11\_4 (Verbal, Visual). "In fact, mums have rated...for 70 years" .

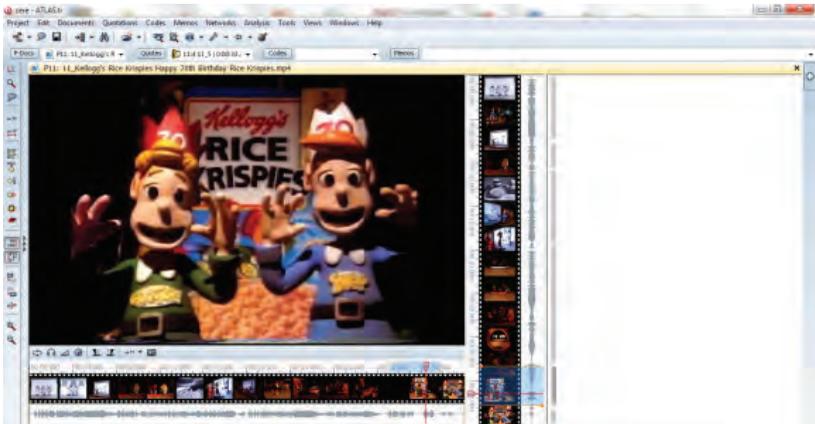
Visuals: Rice Krispies 70 years anniversary birthday cake brought to the middle of the scene. Krispies Hero Pop climbing on Crackle and jumping onto a blowing machine that puts out candles.





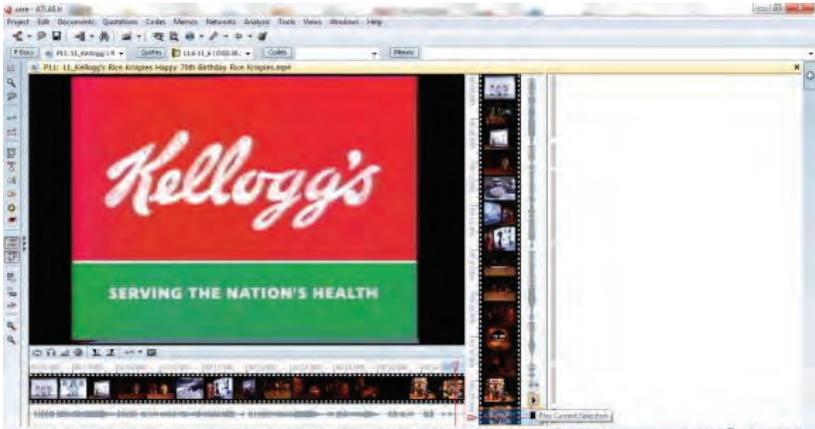
11\_5 (Verbal, Visual). “Much more than Snap, Crackle and .... where is Pop?”

Visuals: Snap and Crackle portrayed in front of an anniversary Krispies box.



11\_6 (Verbal, Visual). Sound of child smiling and appearance of super: “Kellogg’s, serving the nation’s health” (in red, green and white background).

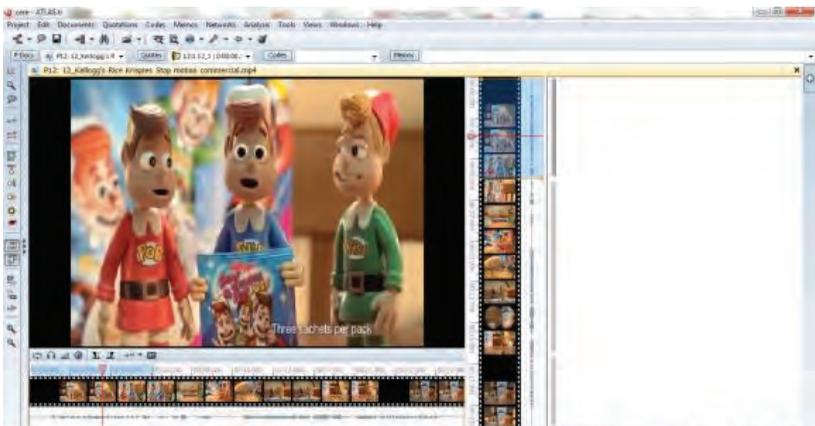
Kellogg’s logo letters forming out of an initial smiling visual.



### 12 (3.7.14) Kellogg's Rice Krispies Stop motion

12\_1 (Verbal, Visual). Snap uttering: "Pop's kindly agreed to help test our delicious strawberry flavored Snap, Crackle and Popp dust"

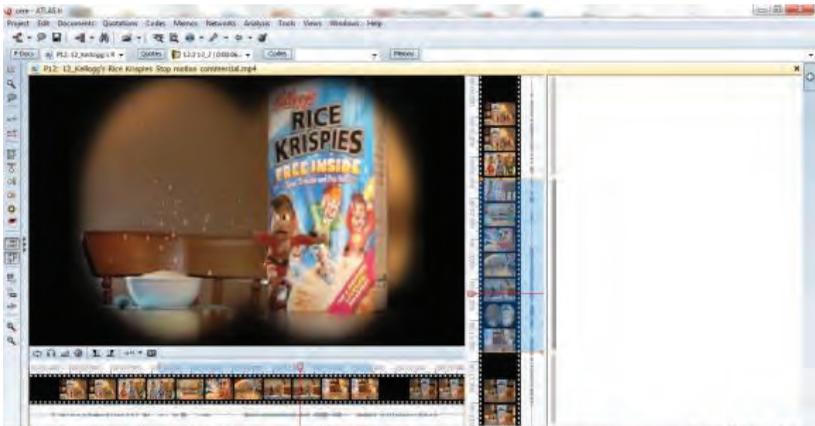
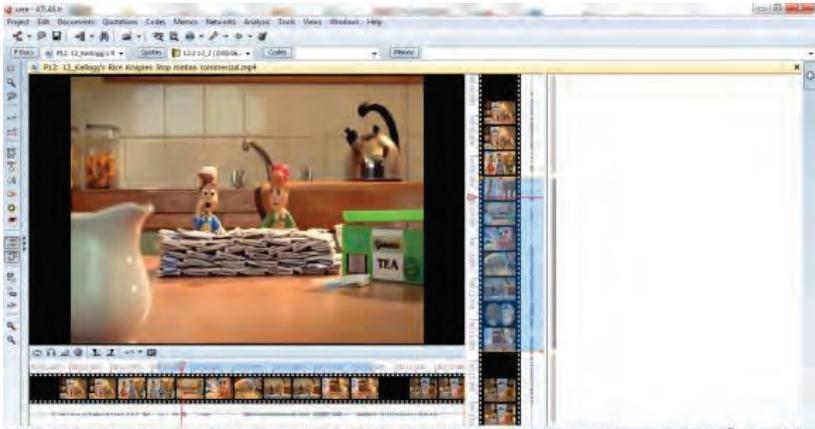
Visuals: Snap and Crackle seen flying from the scene, and seeking shelter behind a paper-made barricade, after having handed over test pack to Pop.



12\_2 (Verbal, Visual). Snap shouting: "Ready Pop".

Pop replies: "Here it goes", while pouring the strawberry dust to a bowl of Rice Krispies.

Bowl starts shaking like a volcano eruption, while Krispie unit flying off the bowl and landing over Pop.

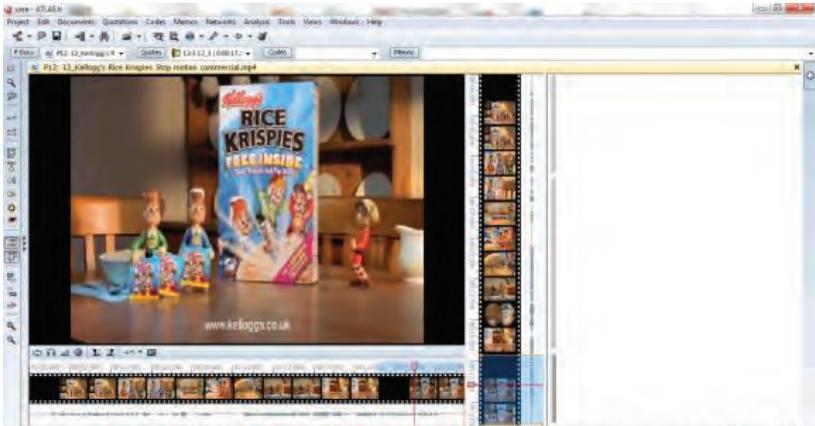


12\_3 (Verbal, Visual). Snap uttering: “Look out” (pause- referring both to manifest plot, i.e., as a suggestion to Pop and to the commercial’s viewers, in the sense of watching out for the Rice Krispies special packs)...”

“...for Snap, Crackle and Pop dust inside special packs of Rice Krispies”.

Pop seen lingering while bumping into special pack.

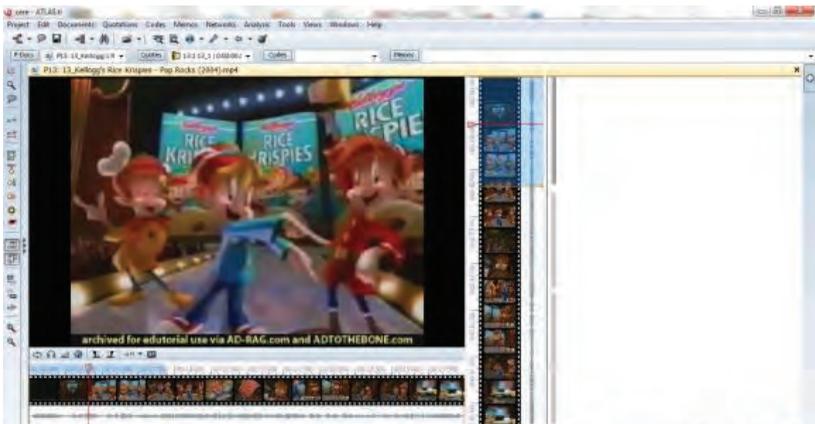
[www.kelloggs.co.uk](http://www.kelloggs.co.uk) web address appearing at the bottom of the screen.



### 13 (3.7.15) Kellogg's Rice Krispies Pop rocks

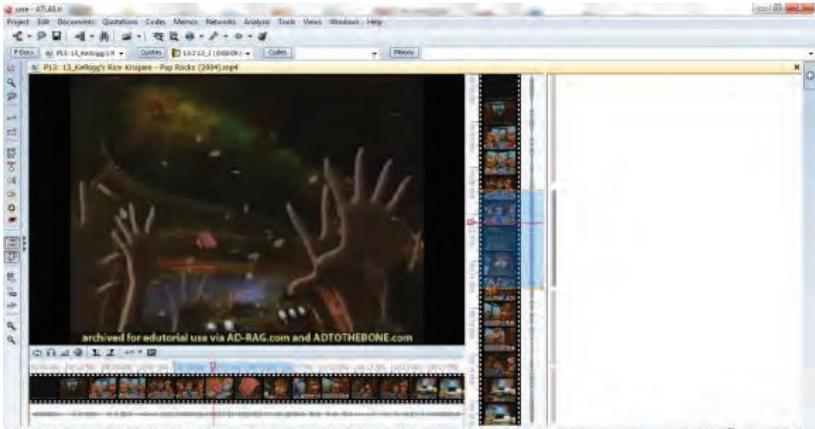
13\_1 (Verbal, Visual, Music). Snap, Crackle, Pop singing in the center of a packed music hall stage: “Snap, Crackle, Pop”, while the audience retorts “Rocks”.

Crackle: “Why didn’t I think of that?”



13\_2 (Verbal, Visual). Voice-over: “Now you can find pop-rocks candy that treats the pops in your mouth inside specially marked boxes of Rice Krispies cereal. Just another way Rice Krispies is making you sound a star”.

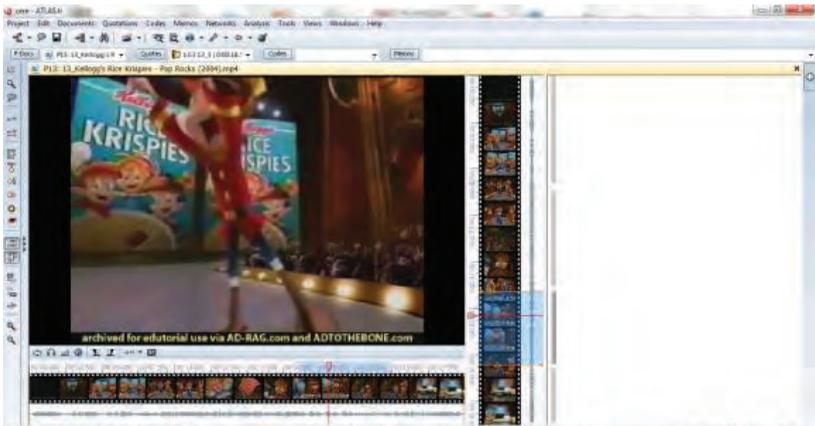
Visual portraying rice krispies flying from product boxes and pop-rocks candy bags that land over audience members in the music hall.



13\_3 (Verbal, Visual). Visual portraying Snap, Crackle, Pop shouting “Pop” on stage amidst a cheering audience that retorts “Rocks”.

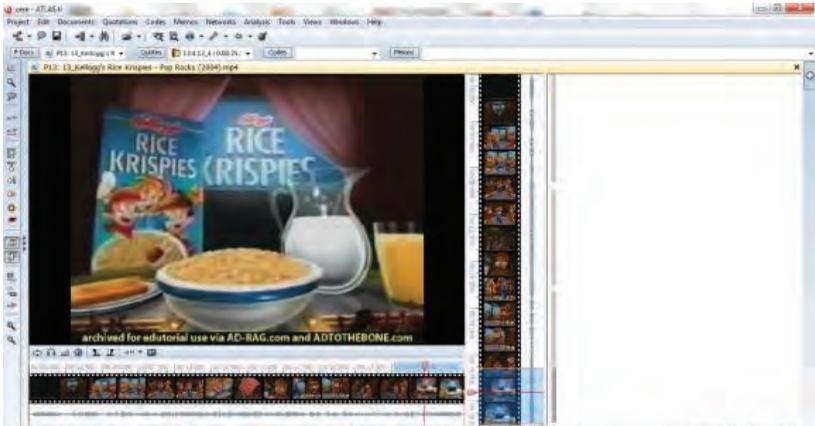
Snap and Crackle are seen leaving the scene and moving backstage, while Crackle utters “they should have tried the Crackle pops”.

Snap retorts “Oh, brother”.



13\_4 (Verbal, Visual, Music). Voice-over: “Rice Krispies are part of this complete breakfast”, portraying a toast, a bowl of cereals, a jar of milk and a glass of orange juice.

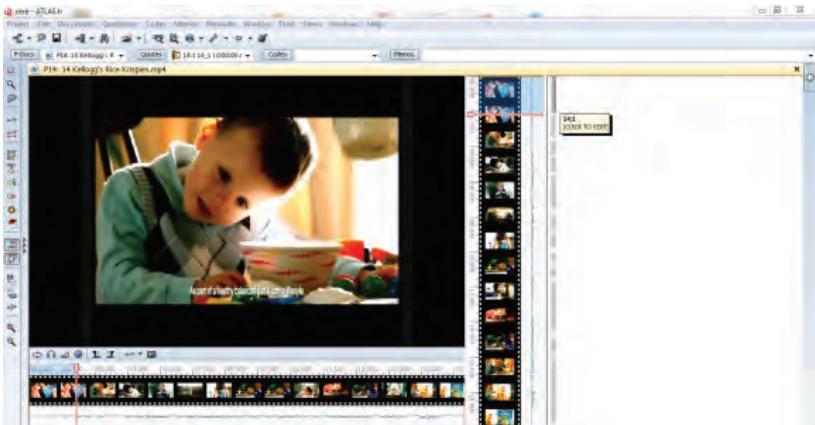
The commercial closes with the sung phrase: “The sound’s a star”.



#### 14 (3.7.16) Kellogg's Rice Krispies Crackling sound

14\_1 (Verbal, Visual, Music). Mom pouring Rice Krispies into daughter's bowl, alternating scene portraying boy bending towards the bowl in order to hear the sound produced by Rice Krispies as they are suffused with milk, while mom's hand holding milk jar disappearing from the scene.

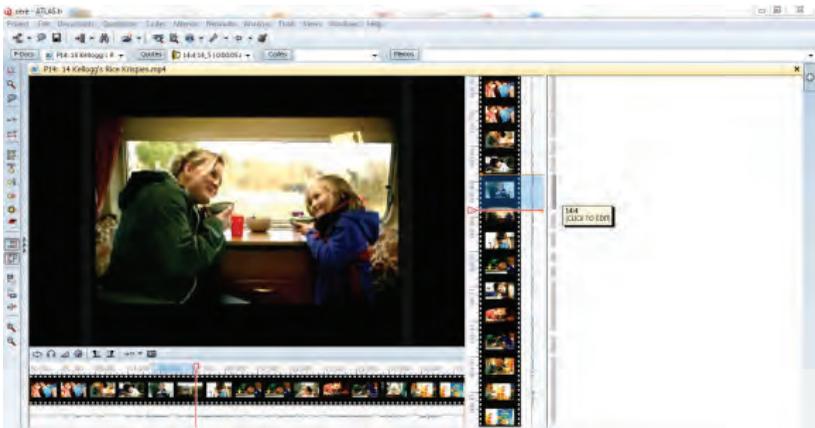
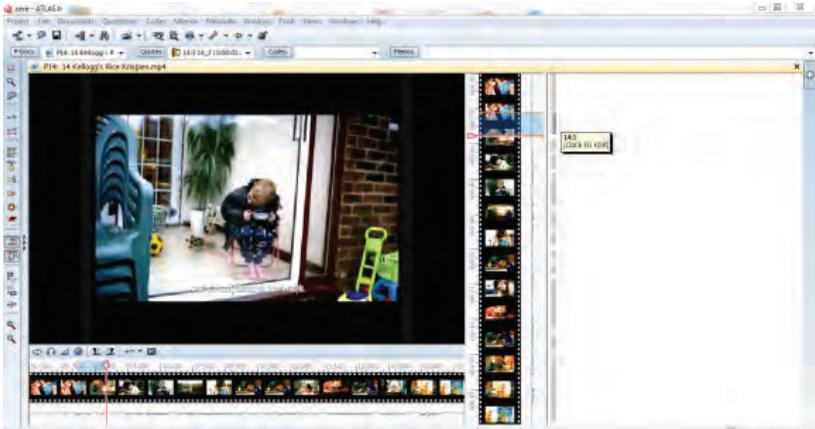
SFX with 'crackling sound' produced by Krispies suffused with milk.

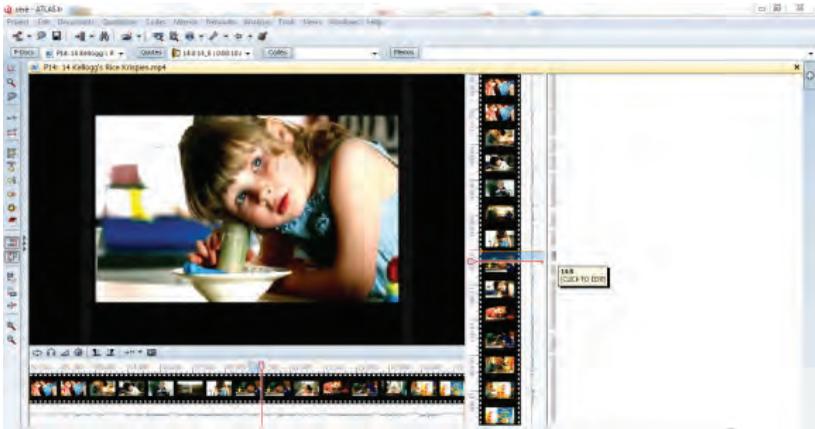


14\_2-14\_11 (Visual, Music). Children and mothers portrayed listening to the 'crackling' sound produced by Rice Krispies as they fuse with milk, by attaching ordinary objects to their ears as (hypothetical) sound-enhancing devices.

Background music lyrics: "Snack, crackle, pop, crazy, crazy world we live in" (soundtrack reminiscent of Mr.Scruff's music).

Super at the bottom of the screen: “As part of a healthy balanced diet & active lifestyle”.



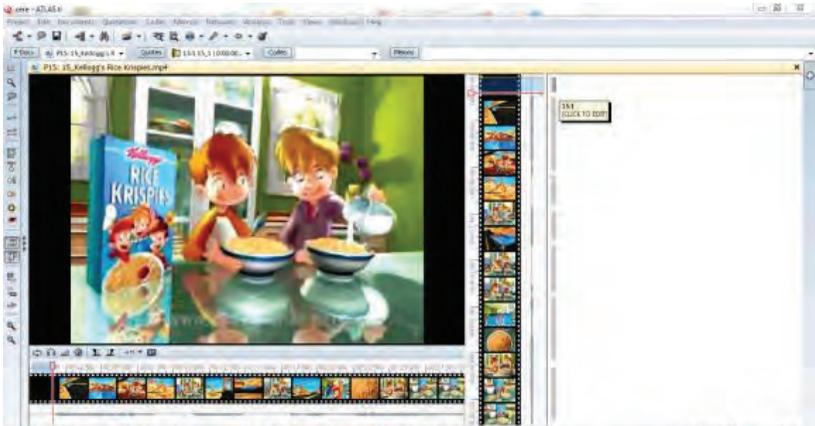


14\_12 (Verbal, Visual). The commercial closes with the voice-over “Kellogg’s Rice Krispies, wonderfully simple”, against the background of a packshot.



**15 (3.7.17) Kellogg’s Rice Krispies Breakfast fuelling**

15\_1 (Visual). Two of the three Rice Krispies heros portrayed eating Rice Krispies for breakfast.

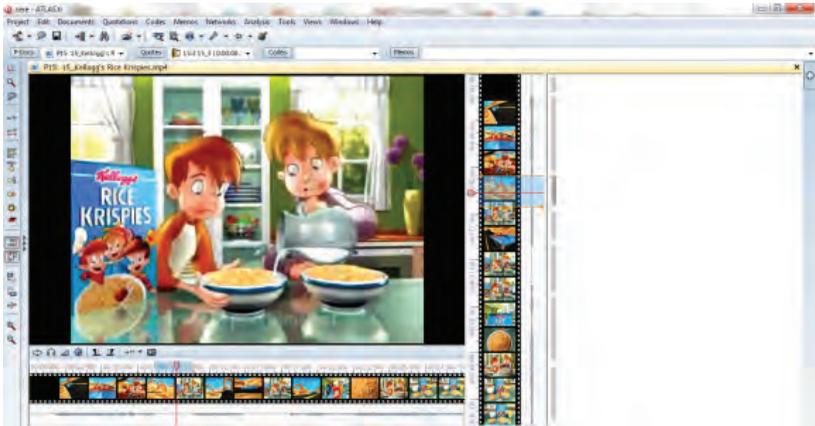


15\_2 (Verbal, Visual, Music). The three heroes are portrayed driving on a highway, while the landscape is made up of rice krispies.

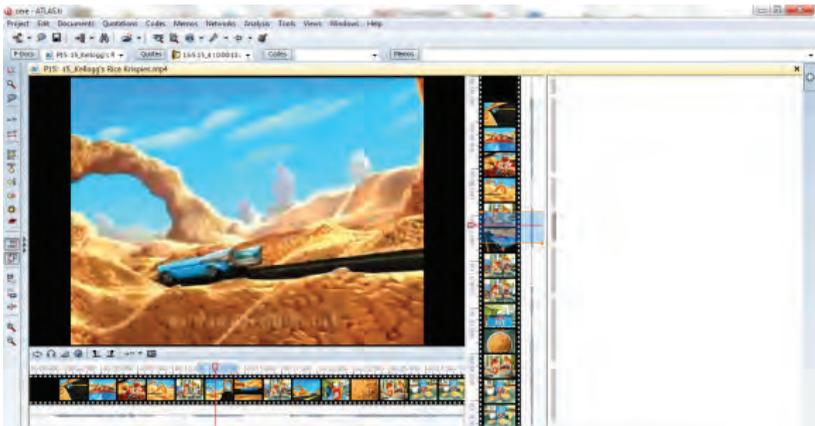
One of them suggests to the driver: "Faster, go faster", while the driver retorts: "I got over the speed limit".



15\_3 (Visual). Two of the three Rice Krispies heros portrayed eating Rice Krispies for breakfast, while one is pouring milk into the other's bowl.



15\_4 (Visual, Music). Car speeding.



15\_5 (Visual, Music). Car stopping and Krispies heroes getting off the car in tandem with breakfast scene where milk and Rice Krispies supplies have run out.



15\_6 (Verbal, Visual, Music). Krispies heroes seen popping out of Krispies box and landing onto the kitchen table.

Close-up on Krispies cereals bowl against the background of crackling sound.

Snap apologizing to audience: "Sorry we're running a little late this morning".





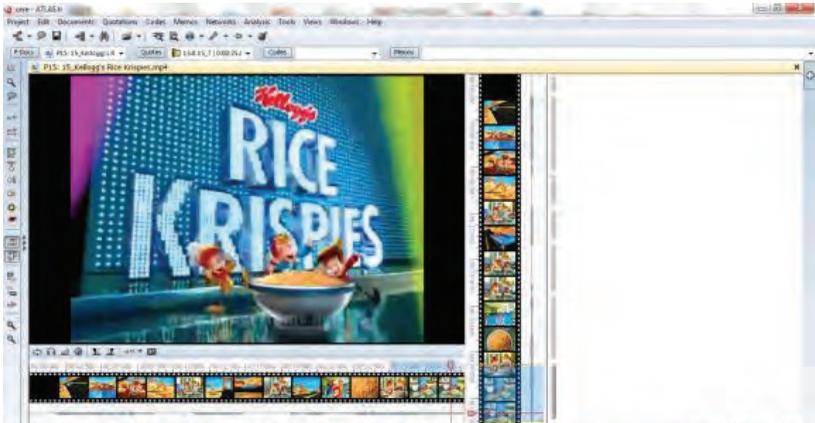
15\_7 (Verbal, Visual, Music).

Voice-over: "Kellogg's Rice Krispies is a part of this complete breakfast".

Visuals: Krispies heroes gathering around packshot against the background of a giant video screen with the sub-brand name.

Music: "The sound's a star"





## Kellogg's Coco pops

### 16 (3.7.19) Kellogg's Coco Pops moons and stars

16\_1 (Verbal, Visual, Music). Coco-pops monkey: "I will never forget the time at Coco & Co when we were harvesting the grain and the moons and stars room was sabotaged by that crafty crock".

Visual: Setting of Moons and Stars futuristic/phantasy manufacturing plant



16\_2 (Verbal, Visual, Music). Coco monkey: "I knew he had something up his sleeve".

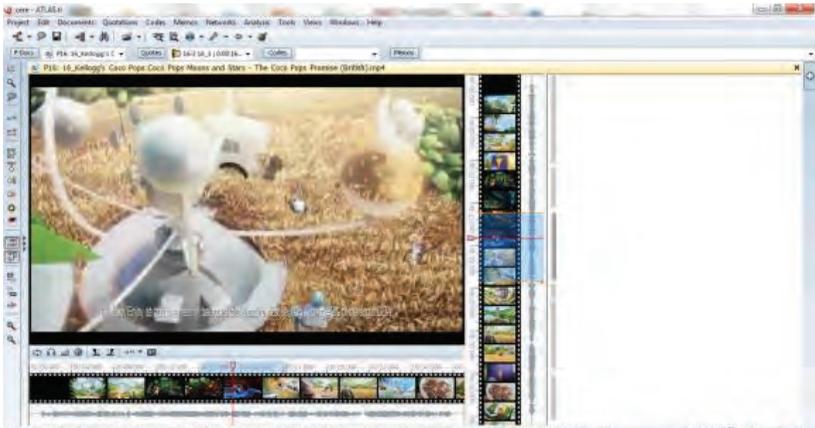
Crock: "I'll get you monkey"

Visual: Crock in submarine seen throwing a wrench down a crypt in order to sabotage the plant's operations.



16\_3 (Verbal, Visual, Music). Monkey: "Suddenly there was a big bang and the machine was out of action. We set about finding the cause of the problem"

Visual: Manufacturing operations breaking down.



16\_4 (Verbal, Visual, Music). Ostrich engineer presumably locating the problem: "Ooohh, there's a spider in the works".

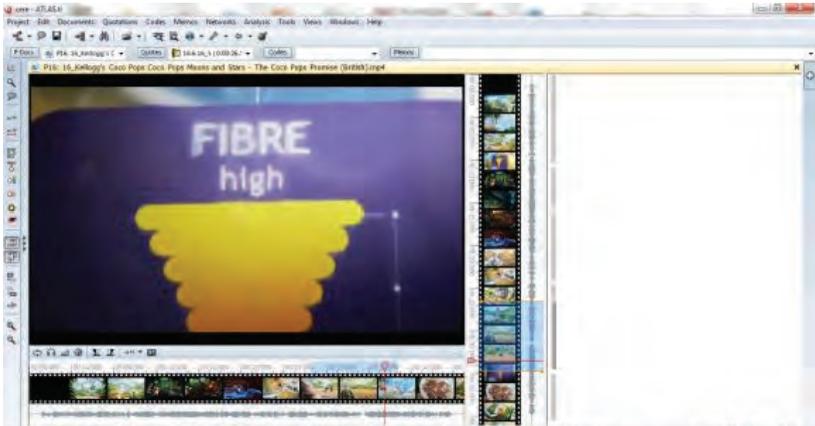
Visual: Ostrich 'hiding head' in the central operations unit.



16\_5 (Verbal, Visual, Music). Monkey: "Solving it wasn't exactly rocket science. My moons and stars were high in fiber once again".

Visual: Giant magnet pulling wrench from hidden spot.

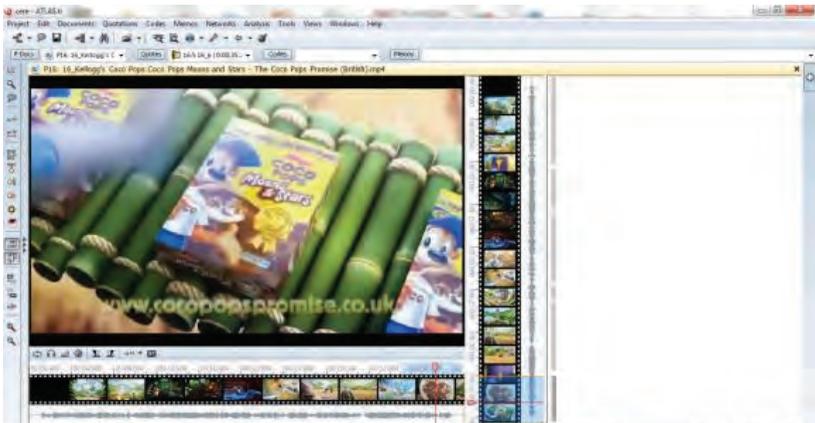




16\_6 (Verbal, Visual, Music). “And that’s part of the coco-pops promise” (intentional suspension of ‘p’ in the enunciation of the word ‘promise’, in line with Tony the Tiger’s ‘G’reat’).

Packshot of Cocopops Moons and Stars and web address [www.cocopopspromise.co.uk](http://www.cocopopspromise.co.uk)

Visual: Monkey’s hand seen stamping the Coco-pops pack in tandem with utterance ‘promise’.

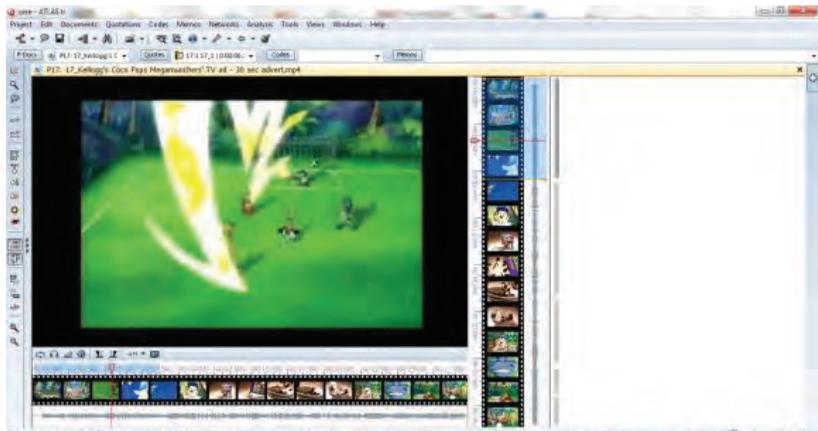
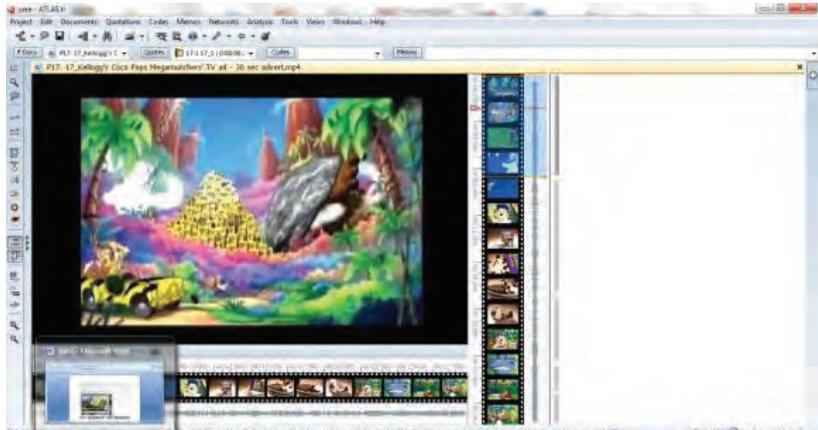


**17 (3.7.20) Kellogg’s Coco Pops Megamunchers**

17\_1 (Verbal, Visual, Music).

Coco-pops monkey: "First we gave you Coco-Pops. Then, we gave you coco-pops, coco rocks".

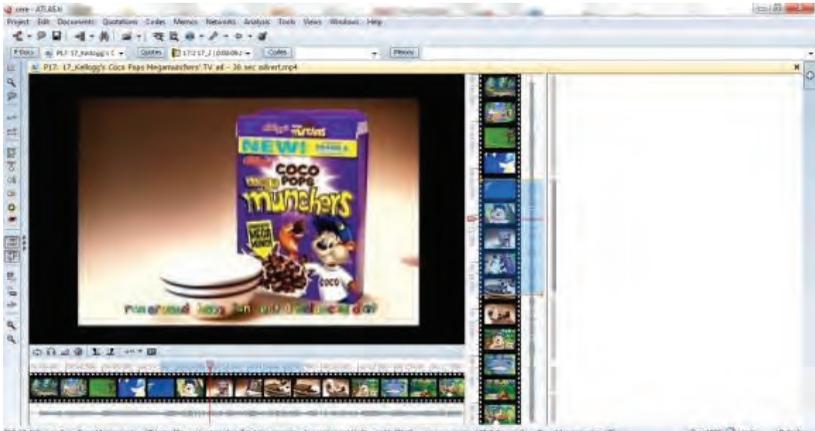
Visuals: Giagantic pyramid made up of coco-pops packs. Coco-rocks flying from the sky towards the earth. Monkey, situated in a football field, dissolving them with a magic wand.



17\_2 (Verbal, Visual, Music). Monkey: "Now, here's coco-pops mega-munchers. Delicious chocolatey curls for the mega munchies".

Visuals: Monkey drawing attention to the new pack. Cereals dropping from pack onto bowl and milk pouring over it.

Super at the bottom of the screen: "run around have fun eat a balanced diet" (colorful, cereal-shaped fonts, complete absence of punctuation).



17\_3 (Verbal, Visual, Music).

Monkey: "Yum, the big chocolate mega-munch".

Visual: Monkey in the middle of animal-cartoon friends biting on crunchy megamunchies.

SFX emphasis on crunchy noise.

Crunching becomes so intense as to force a coconut to drop over the croc's (ubiquitous villain/anti-hero) head.



17\_4 (Verbal, Visual, Music). Monkey "You coco pops mega munchers".

Visual: Animal-cartoon friends.



17\_ 5 (Verbal, Visual, Music). Monkey and friends singing altogether (in children's voices): "We'd rather have a bowl of Mega-munchers".

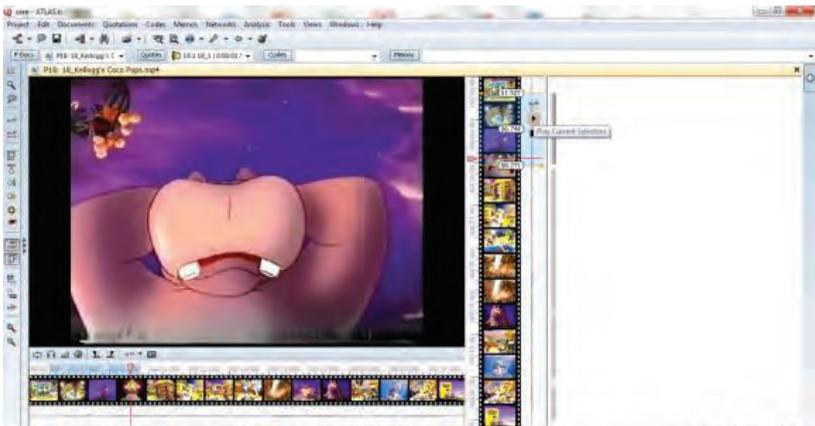
Visual: Monkey holding Mega-munchers box and smiling.



### 18 (3.7.21) Kellogg's Coco Pops Hippo

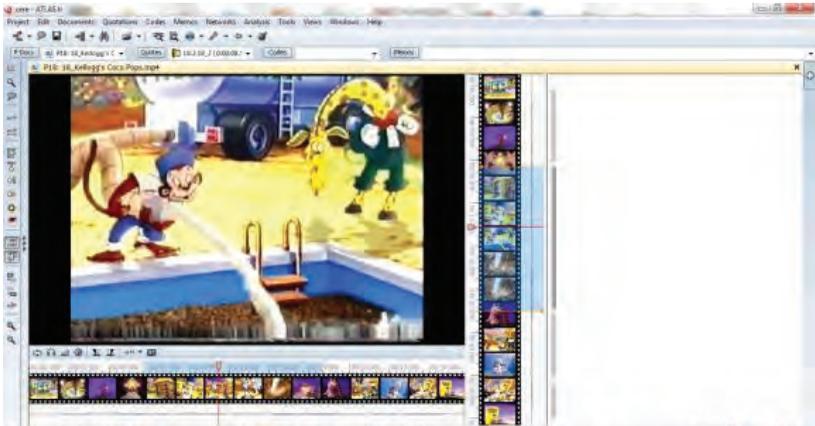
18\_1 (Verbal, Visual, Music). Monkey singing: "Hefty hippo was trying for the world's highest dive, when he got to the top he changed his mind".

Visual: Hippo cartoon in white and pink outfit climbing to the top of a massive wooden ladder, situated in the performance arena of a circus; as soon as he reaches to the top and looks down, he gets dizzy, while covering his eyes in fright.



18\_2 (Verbal, Visual, Music). Monkey singing: "only one fit for this: Kellogg's coco pops. So I built the swimming pool with coco-pops to the brim. When he saw the 'milks and chocolatey' [notice: milk in the plural for emphasis] he dived right in. Oh, yeah".

Visuals: Monkey filling swimming pool with coco-pops. Hippo excited at the view, diving straight into the swimming pool.

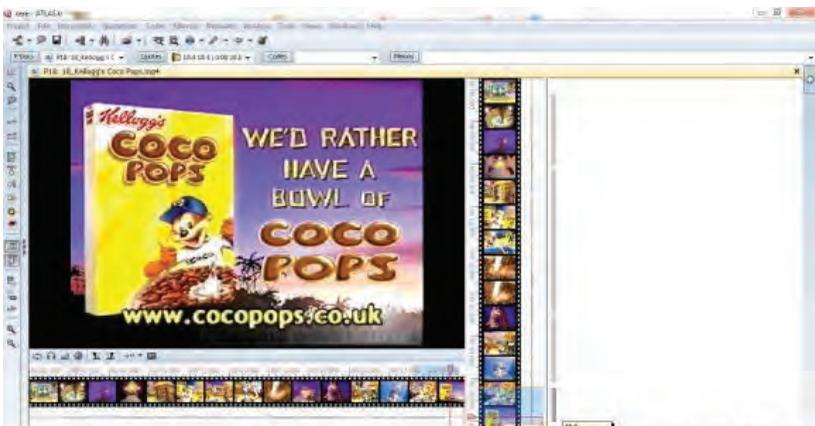


18\_3 (Verbal, Visual, Music). Monkey: "Only Kellogg's coco-pops has Coco's magic secrets, so it looks and tastes magic as part of a nutritious breakfast"



18\_4 (Verbal, Visual, Music). Animal friends singing altogether: "We'd rather have a bowl of coco pops"

Visual: Packshot, web address: [www.cocopops.co.uk](http://www.cocopops.co.uk)



### 19 (3.7.22) Kellogg's Coco Pops Croc prints

19\_1 (Verbal, Visual, Music). Monkey: "We got the idea for coco-pops crock-prints the other day".

Visual: Animal cartoon friends in the woods coming up with the idea of crock-prints. Sitting around a breakfast table, featuring jar of milk, glass of orange juice, cereals bowl.

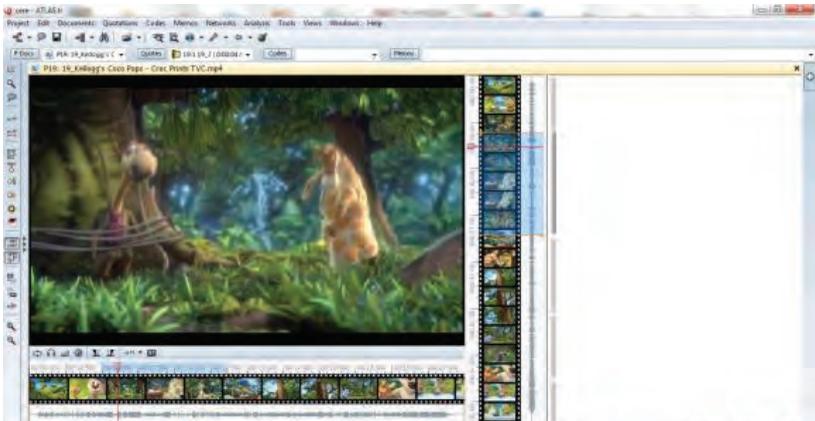


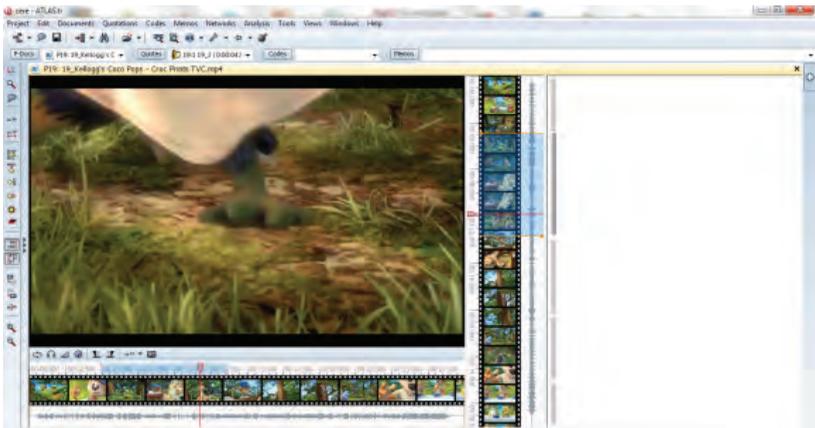
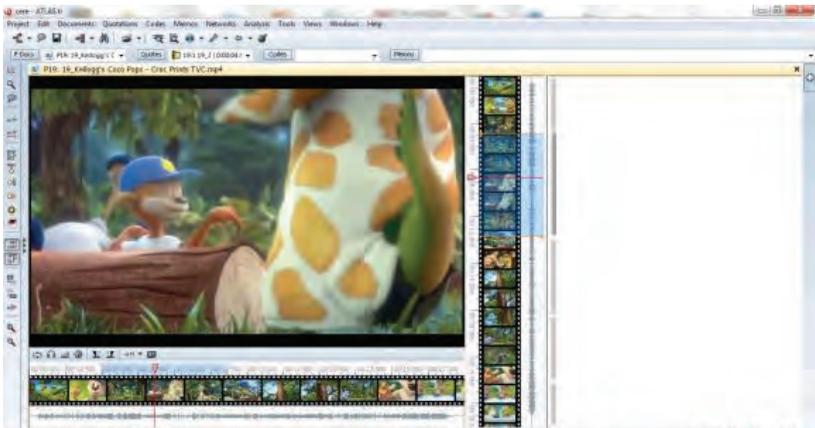
19\_2 (Verbal, Visual, Music). Monkey: "Giraffe didn't quite seem herself".

Giraffe (or, rather, Croc dressed as giraffe, appearing on the scene, after having tied up the real giraffe on a tree and removed her coating): "Hello, just popped for breakfast" (Croc's trying to simulate giraffe's voice).

However, Croc did not cover feet, thus leaving croc-prints on his way which gets noticed by Coco monkey.

Monkey: "Croc had put his feet in it again".

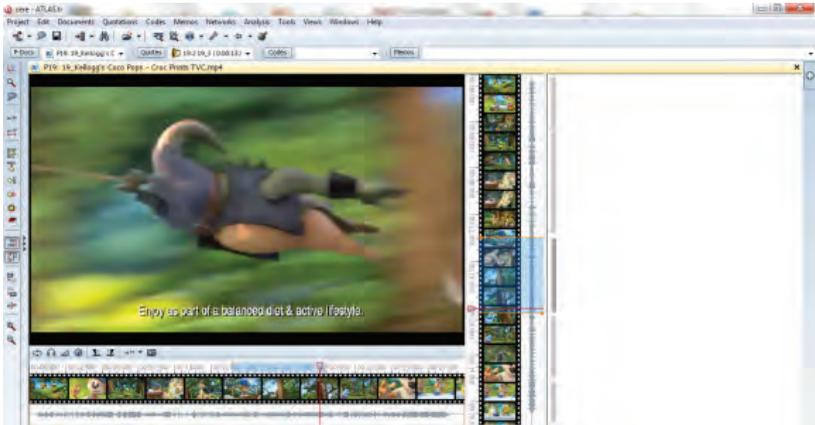




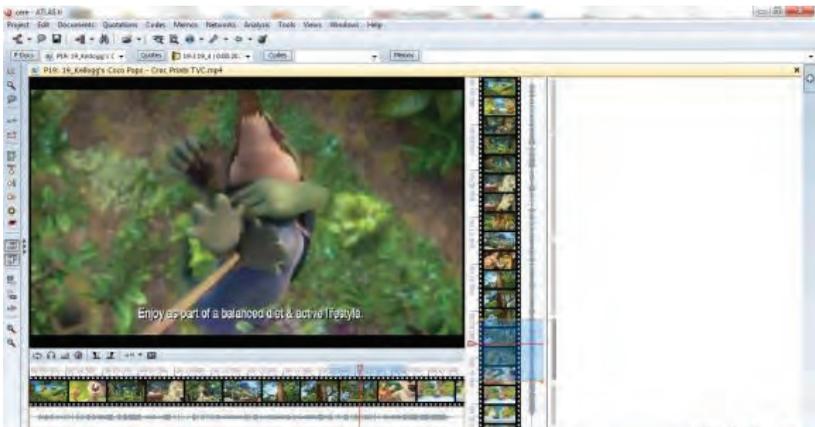
19\_3 (Verbal, Visual, Music). Monkey: "We had to think on our feet".

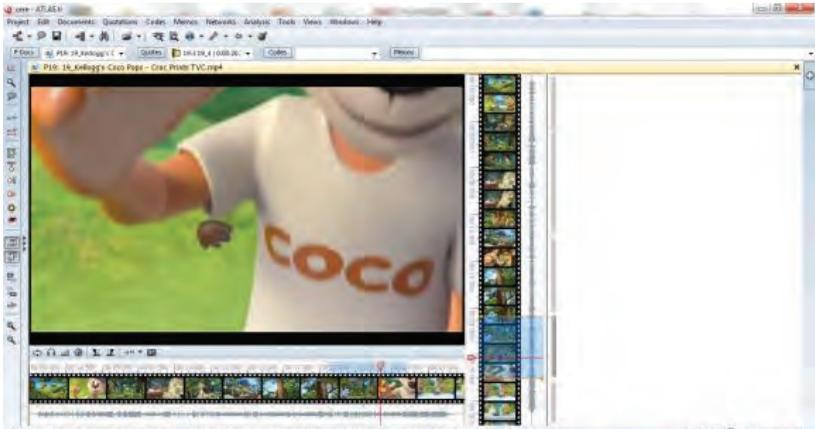
Visual: Monkey and rhino capturing croc and tying him on a tree.

Super at the bottom of the screen: "Enjoy as part of a balanced diet and active lifestyle".



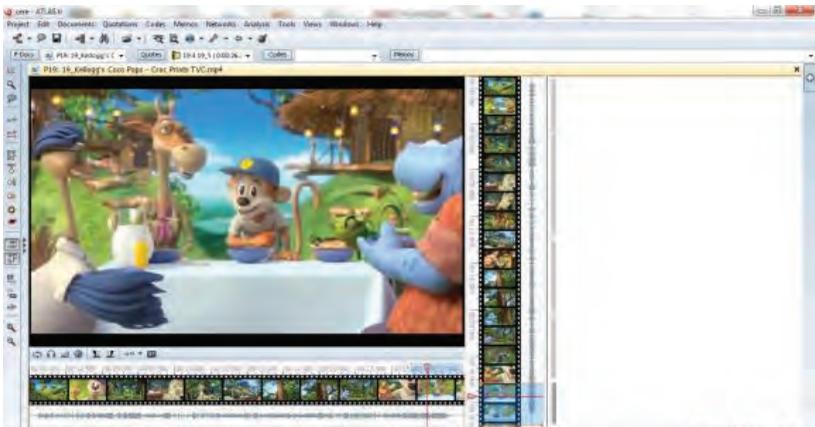
19\_4 (Verbal, Visual, Music). Monkey: "And to celebrate our victory we created delicious wholegrain croc-prints. That's why..."





19\_5 (Verbal, Visual, Music): Animal friends (altogether): "We got to have a bowl of coco-pops".

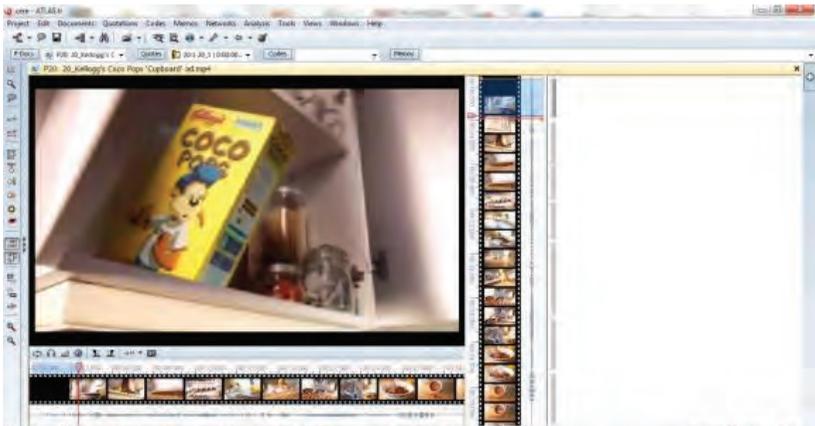
Visual: Milk jar, orange juice glass and bowl of coco-pops with coco-pops/croc prints packshot.





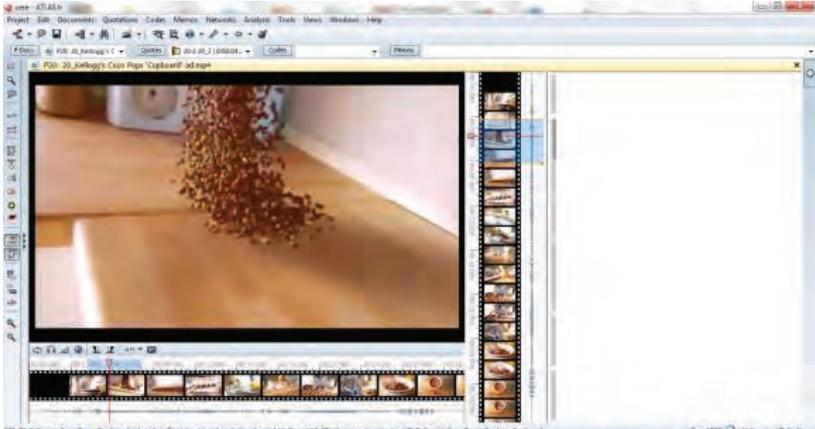
### 20 (3.7.23) Kellogg's Coco Pops Cupboard

20\_1 (Visual, SFX). Camera moving from opening close-up on breakfast table featuring milk jar and empty cereals bowl onto Kitchen cupboard; knocking sound heard from within cupboard.



20\_2 ( Visual, SFX). Cupboard doors opening from within by Coco pops pack, which is seen emptying alive contents and setting them in motion.

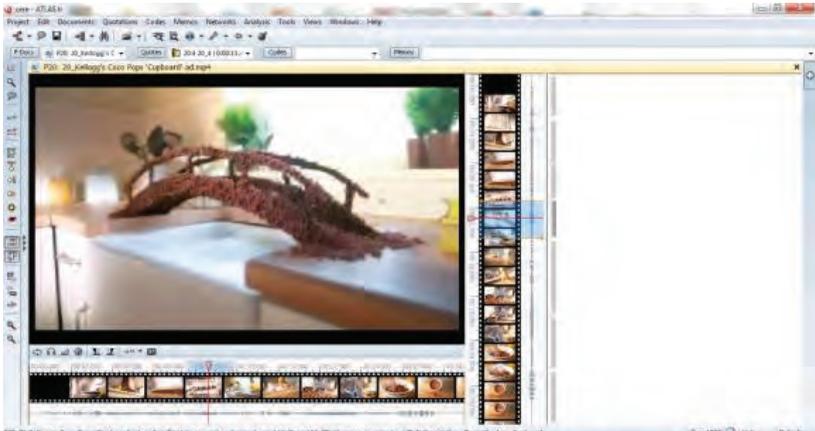
Pack contents move through different parts of the kitchen, while producing a constant hissing noise on their way.



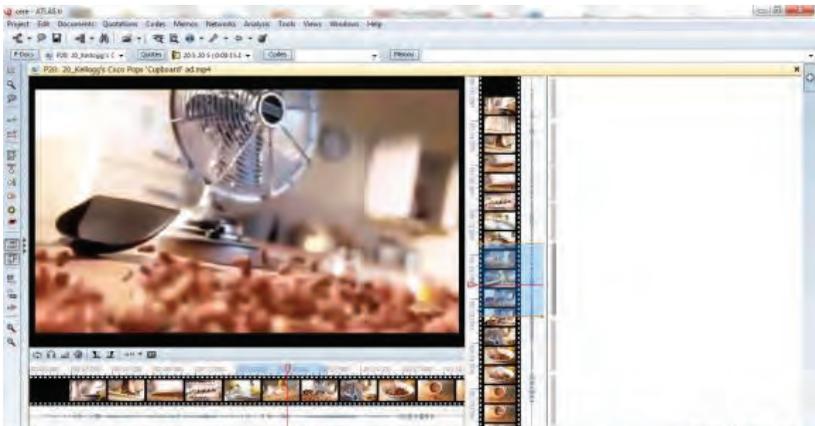
20\_3 (Visual, SFX). Alive coco-pops producing rhythmic sound while passing on top of puns that are hanging on the kitchen wall.



20\_4 (Visual, SFX). Alive coco-pops, still producing constant hissing sound, forming bridge over the sink and entering yellow kitchen glove.



20\_5 (Visual, SFX). Kitchen glove lingering for about ten centimeters, before bumping into wooden corner, thus forcing alive coco pops to exit and land on a small spade, wherefrom they are catapulted to a fan.



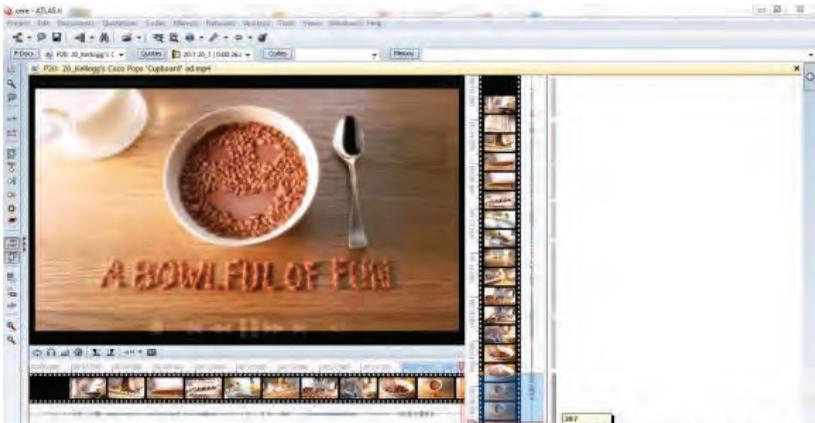
20\_6 (Visual, SFX). After being whirled inside the fan they are thrown onto the empty cereals bowl (from segment 20\_2), with milk pouring into the bowl from the top.

Super: "Enjoy as part of a balanced breakfast".



20\_7 (Visual, SFX). Voice-over (child's voice): "Coco-pops and milk make a bowl full of fun"

Visual: Smile is shaped by alive cereals in the bowl.

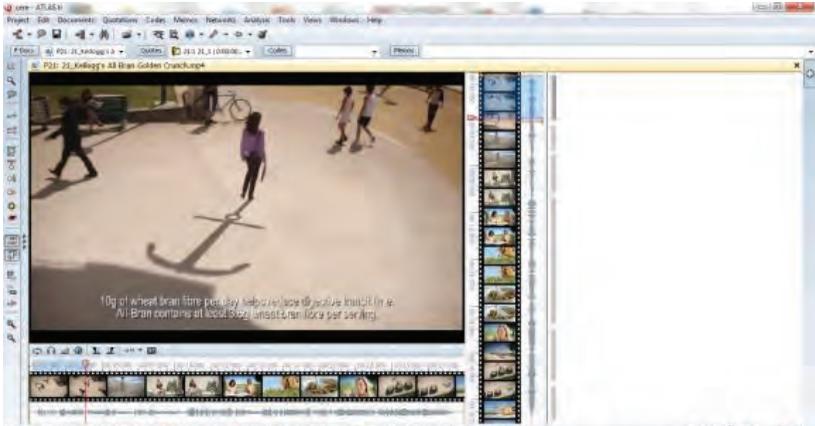


## KELLOGG'S ALL BRAN

### 21 (3.7.25) kellogg's All Bran Golden crunch

21\_1 (Verbal, Visual, Music). Voice-over: "You don't have to put up with that feeling which just slows you down".

Visual: Setting in public space, visual metaphor of 'anchor' as female actress's A.



21\_2 (Verbal, Visual, Music). Voice-over: "If you're feeling bloated"

Female actress B walking on the street.

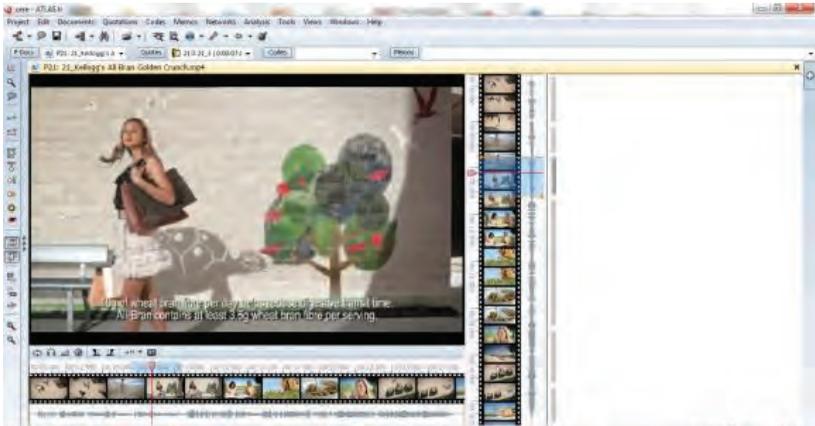
Super at the bottom of the screen: "10g of wheat bran fiber per day helps reduce digestive transit time. All Bran contains at least 3.6 g wheat bran fiber per serving".



21\_3 (Verbal, Visual, Music). Voice-over: "Not to mention sluggish"

Female actress C walking on the street.

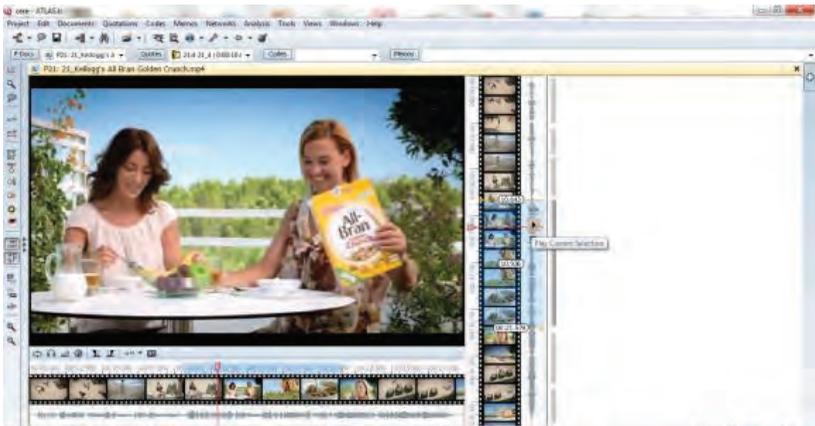
Super at the bottom of the screen: "10g of wheat bran fiber per day helps reduce digestive transit time. All Bran contains at least 3.6 g wheat bran fiber per serving".



21\_4 (Verbal, Visual, Music). Voice-over: "New All-Bran golden crunch is a delicious and light multigrain cluster that's high in natural wheat bran and fiber and oven baked for a golden crunch".

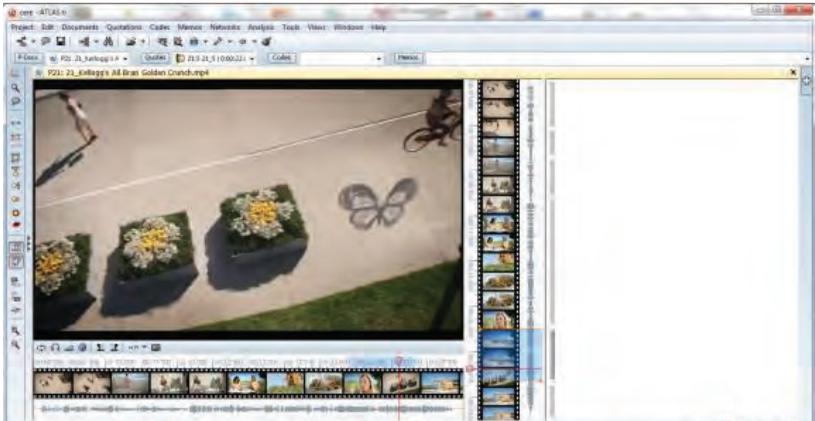
Visual: Female friends having all bran breakfast.

Super at the bottom of the screen: "Enjoy as part of a varied and balanced diet and a healthy lifestyle".



21\_5 (Verbal, Visual, Music): Voice-over: "Try it every day and see if you feel all bran new".

Visual of butterfly (the shadow of female actress D who is cycling on the pavement).



21\_6 (Verbal, Visual, Music). Voice-over: “Tasty new All Bran Golden Crunch “  
 Packshot with three All Bran variants and brand claim “Feel All Bran new”

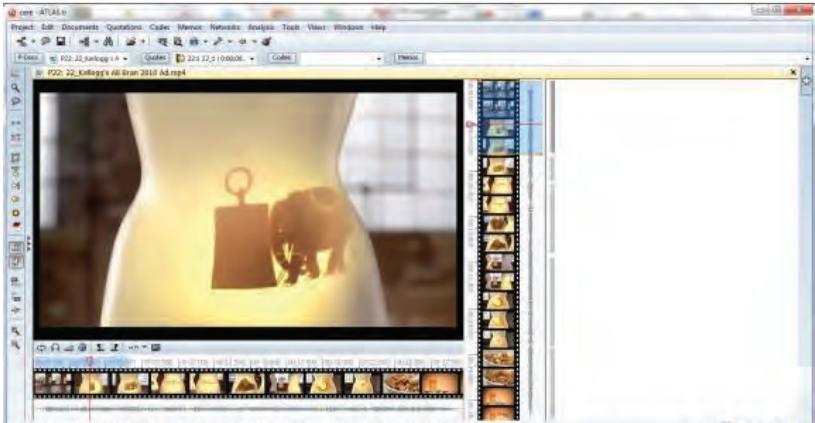


**22 (3.7.26) Kellogg's All Bran Bloatedness**

22\_1 (Verbal, Visual): Hearing laughter (in the context of a non visible discussion among female friends).

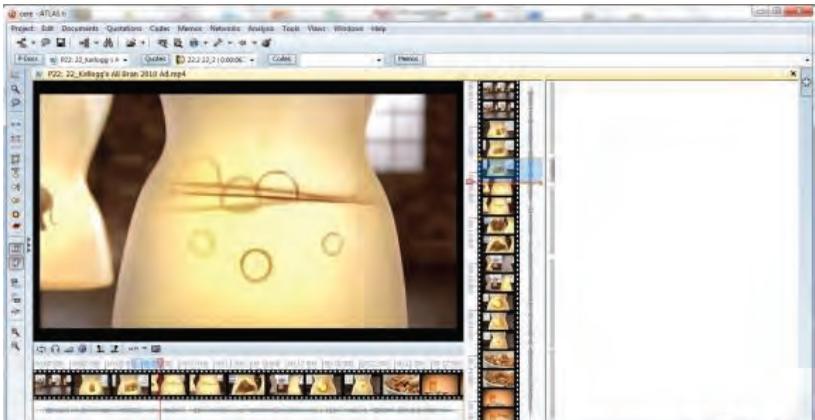
Voice-over (Friend 1): “I don’t know, some times my stomach feels heavy and I feel sluggish, slow”.

Visual: Female naked torso in the foreground whereupon the visual of an elephant pushing a bulky object is projected.



22\_2 (Verbal, Visual): Voice-over (Friend 2): “If I don’t find anything proper I feel, blah...”

Visual: Female naked torso in the foreground whereupon the visual of bubbles is projected.



22\_3 (Verbal, Visual). Voice-over (Friend 3): “Yeah, I know what you mean, my stomach feels uncomfortable, but I get that pretty often, it’s just that I don’t do anything about it”.

Friend 2: “Really?”

Visual: Female naked torso in the foreground whereupon the visual of clouds is projected.

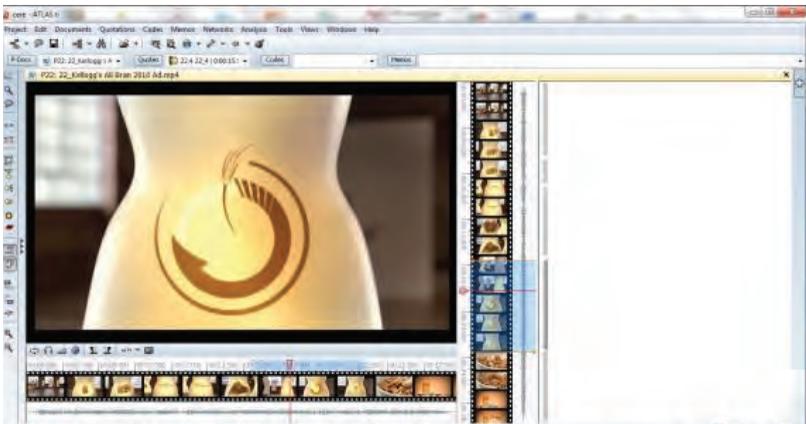


22\_4 (Verbal, Visual). Voice-over (Friend 4): "I just had a bowl of All-Bran each day for seven days, I really felt the difference".

Friend 3: "Wow".

Friend 4: "I feel like I should".

Visual: Female naked torso in the foreground whereupon the visuals of a wheat and a circular arrow symbolizing digestion are projected. Upon mentioning the difference a blossoming flower is projected onto the torso, while the dark background featuring a table with an AllBran pack lightens up.





22\_5 (Verbal, Visual). Voice-over (narrator): "Try All-Bran Honey Almond flakes and see if you feel all bran new".

Friends' comments: "I could do that..."

Visual: All bran flakes succeeded by packshot with brand promise "Feel all bran new".



### 23 (3.7.27) Kellogg's All Bran Tall Jeanne is malicious

23\_1 (Verbal, Visual). Male colleagues in office chatting.

Male actor 1: "What do you got there mate?"

Male actor 2: "All-Bran Honey Almond"

Male actor 1: "All-Bran?"

Male actor 2: "Yeah, All-Bran, it's delicious".

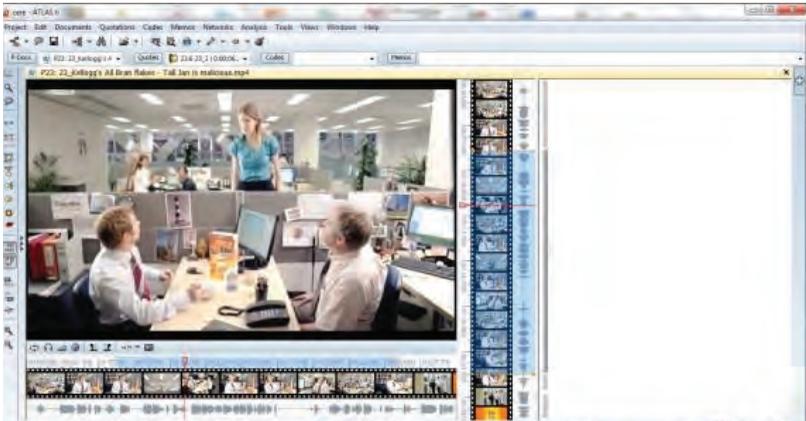


23\_2 (Verbal, Visual). Tall female colleague appearing from next office: "Malicious?"

Tall Jeanne is malicious? I heard what you said, tall Jeanne is malicious".

Male actor 2: "No, I said All-Bran is delicious".





23\_3 (Verbal, Visual). Female actress: "All-Bran is delicious (in ironic tone). Do you expect me to believe that? Pathetic".

Male actor 2: "It is, honey and almond, all bran, it's delicious".



23\_4 (Visual) Female actress seen walking away angry, dropping colleague's papers on the way.

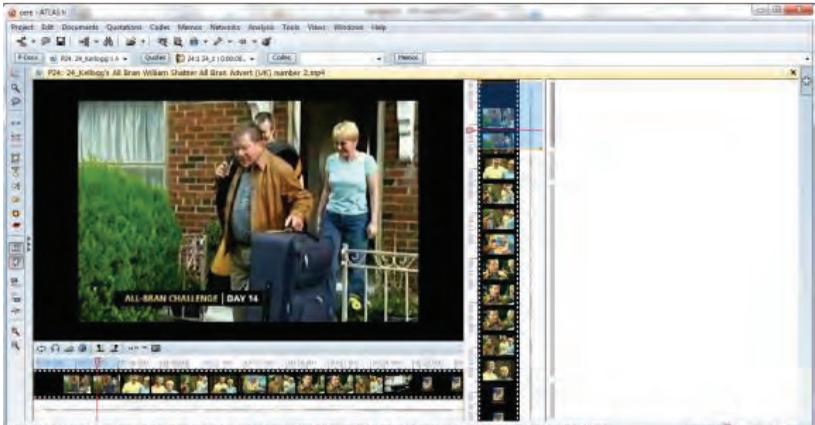


23\_5 (Verbal, Visual). Voice-over: "All-Bran Honey Almond. You won't believe the taste"

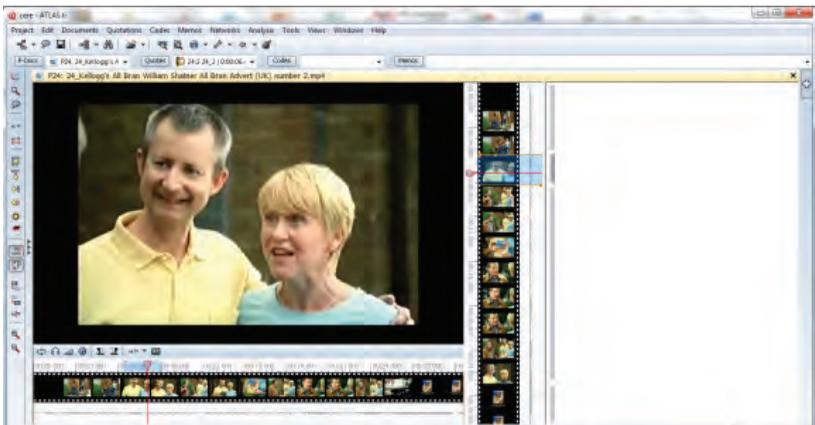


**24 (3.7.28) Kellogg's All Bran William Shatner 1**

24\_1 (Verbal, Visual). William Shatner talking to his hosts: "Well, you did it. Like me you discovered that All Bran can help you feel good on the inside".

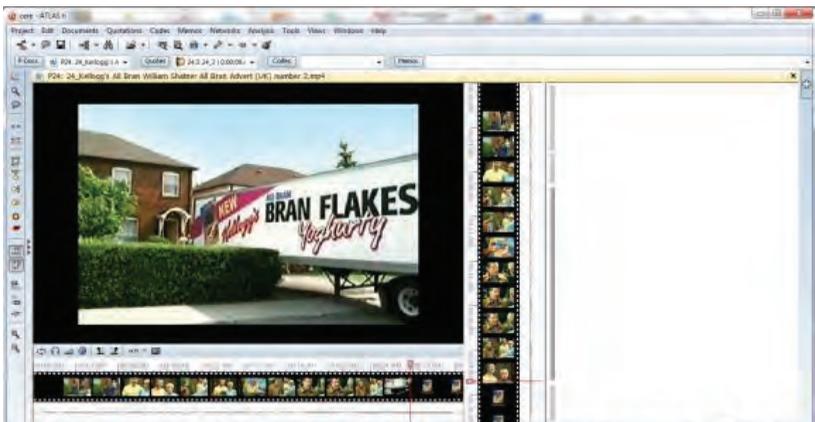
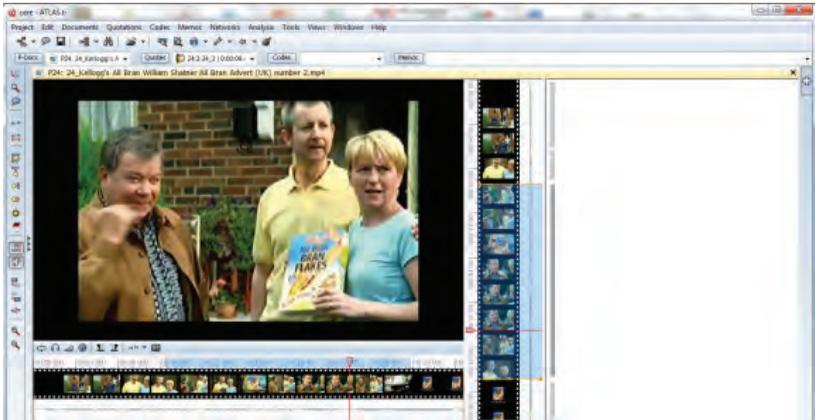


24\_2 (Verbal, Visual) Female actress: “With just one bowl a day I do feel the difference”.



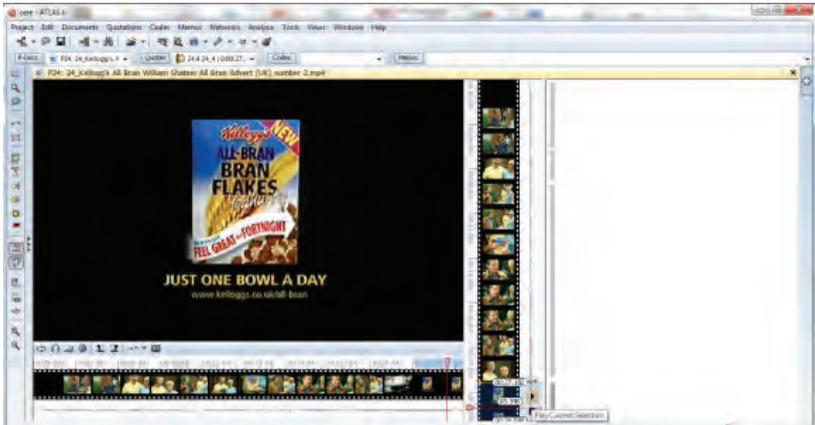
24\_3 (Verbal, Visual). William Shatner: “Oh, you guys, I want to leave you something to remember me by. Bran new, All Bran flakes Yoghurty, Tasty Yoghurty coated flakes. And since it may be a while before I see you guys again I took the liberty of ordering you a few extra boxes”.

Visual: Kellogg's massive truck seen parking in the front yard of Shatner's hosts' house.



24\_4 (Verbal, Visual). Kelloggs All Bran Bran Flakes yoghurtly packshot accompanied by “Just one bowl a day” brand claim and the web address [www.kelloggs.co.uk/all-bran](http://www.kelloggs.co.uk/all-bran)

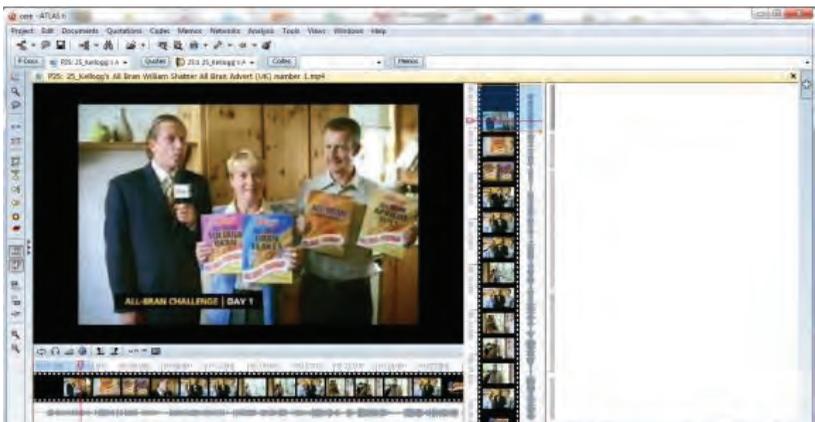
Voice-over: “Take the all bran challenge and see if you can feel great in a fortnight”.



### 25 (3.7.29) Kellogg's All Bran William Shatner 2

25\_1 (Verbal, Visual). (Mock) TV presenter: “Ed and Ann you’ve agreed to take the All Bran 2 week challenge”.

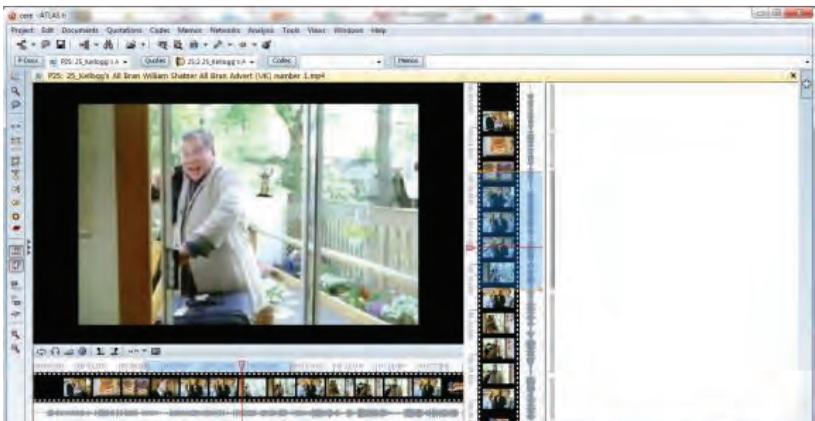
Visual: TV presenter and couple (Ed and Ann) in the middle of the latter’s kitchen.



25\_2 (Verbal, Visual): (Mock) TV presenter: “Just one bowl a day can help you feel good on the inside”.

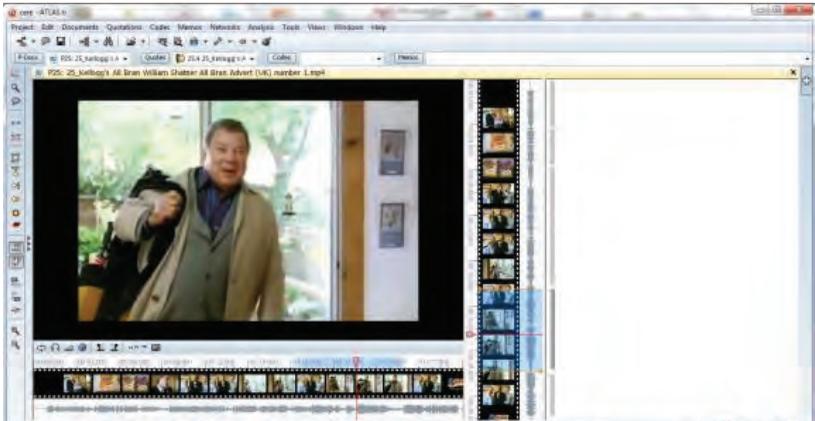


25\_3 (Verbal, Visual). (Mock) TV presenter: “Ed, you don’t seem convinced...That’s why we’ve invited Mr William Shatner to live with you for two weeks. He’s taken the challenge himself and now he’s spreading the word”.



25\_4 (Verbal, Visual). Shatner seen entering the house: “Hi, Great house, smaller than I’m used to... But, hey, all of that to get closer to you guys”.

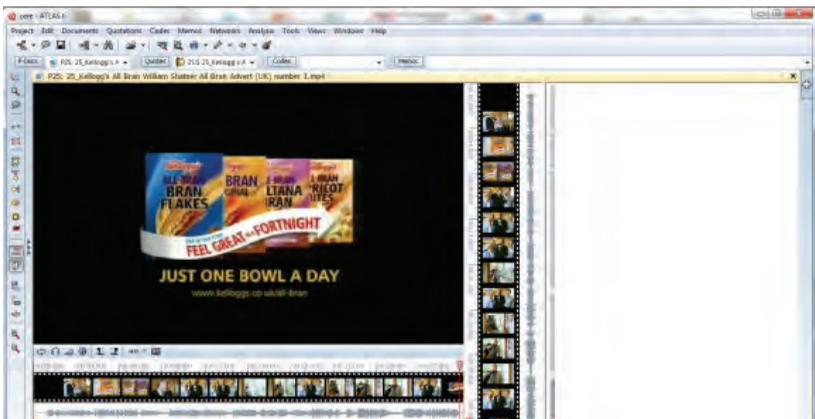
Visual: Shatner entering the house from the kitchen door, equipped with luggage for his 2 week stay.



25\_5 (Verbal, Visual). Voice-over: “Take the All Bran challenge and see if you can feel great in a fortnight”.

Product range packshot with main claim “see if you can feel great in a fortnight” in the middle.

Web address [www.kelloggs.co.uk/all-bran](http://www.kelloggs.co.uk/all-bran) underneath.



## KELLOGG'S CRUNCHY NUT

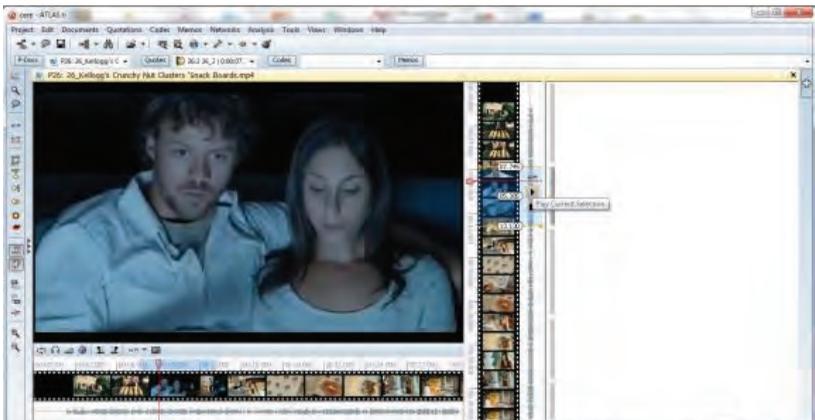
### 26 (3.7.31) Kellogg's Crunchy Nut Clusters snack boards

26\_1 (Visual, Music). Friends portrayed having a garden barbecue with Crunchy Nut clusters.

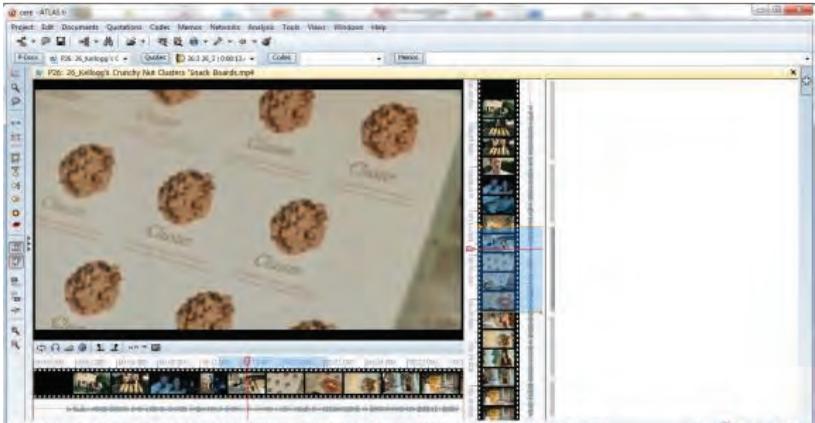


26\_2 (Visual, Music). Couple eating crunchy nut clusters instead of pop corn in their living-room.

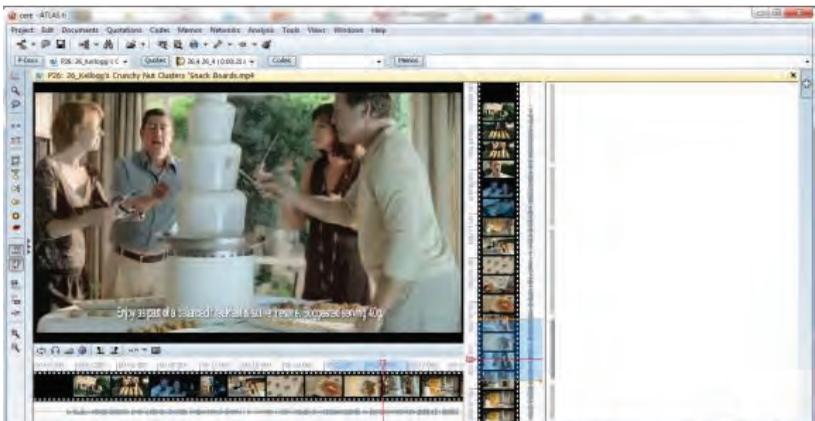
Super at the bottom of the screen: "Enjoy as part of a balanced breakfast & active lifestyle. Suggested serving 40g".



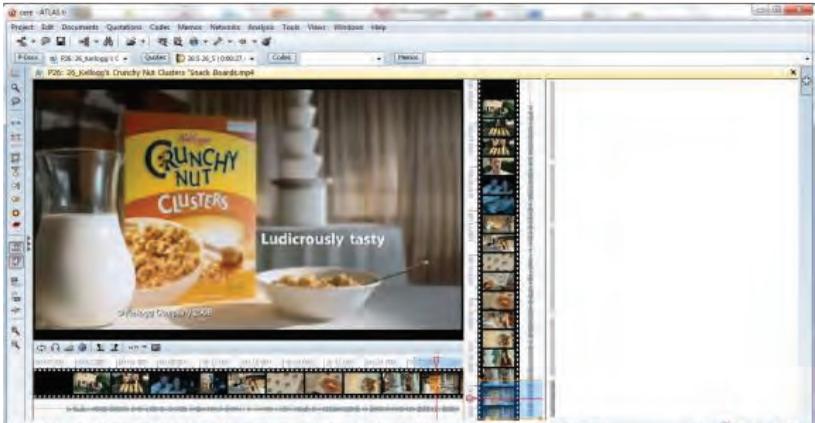
26\_3 (Visual, Music). Female sitting on her bed in front of premium chocolate box that contains crunchy nut clusters instead of chocolate.



26\_4 (Visual, Music). Friends at a party eating crunchy nut clusters by coating them in dip from a giant dip bowl.

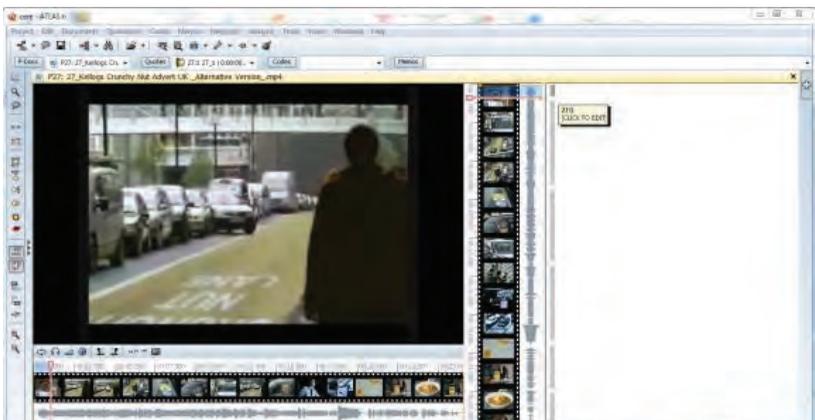


26\_5 (Visual, Verbal). Voice-over: “Kelloggs crunchy nut, ludicrously tasty”, packshot, cereals bowl and super “Ludicrously tasty”.



**27 (3.7.32) Kellogg's Crunchy Nut Special lane**

27\_1 (Visual, Verbal). Voice-over: "Crunchy nut"



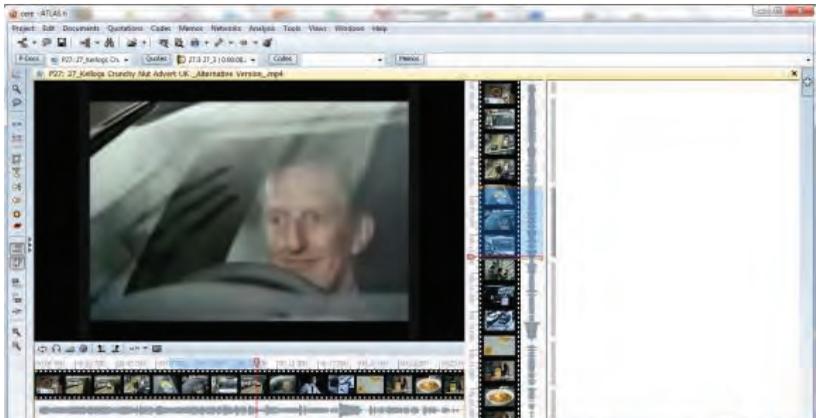
27\_2 (Visual, Verbal). Voice-over: “That’s why Kellogg’s are introducing these special lanes for permit-holders only”.

Visual: Male seen driving on a crunchy nut lane with a crunchy nut permit stuck on the car’s windshield.



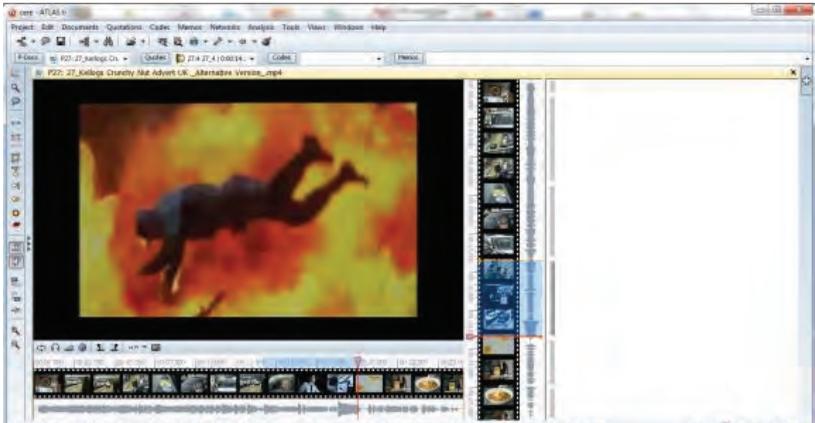
27\_3 (Visual, Verbal). Voice-over: “No Mr. Non crunchy nutter, no one gets past without a pass”.

Visual: Non crunchy nut permitted driver enters the crunchy nut lane and is caught on camera.



27\_4 (Visual, Verbal). Voice-over: “Watch: Get him” (intra-diegetic sound: Aaahhhh)

Visual: Driver spotted by personnel in cameras-control room and bombarded.



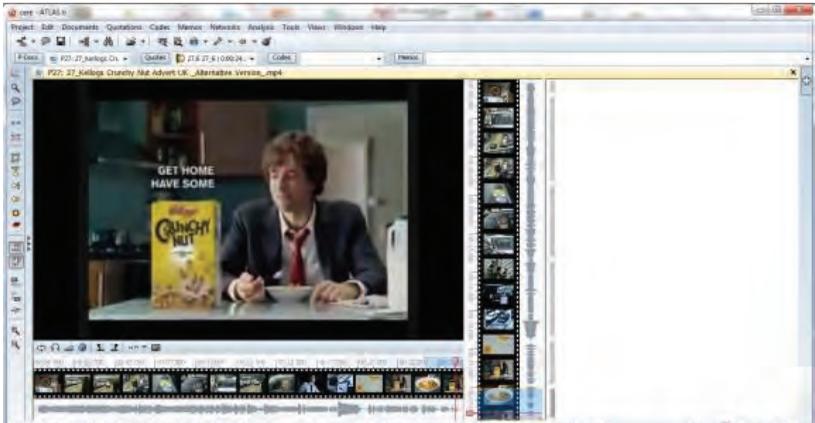
27\_5 (Visual, Verbal): Voice-over: "So if you're a crunchy nutter try using your nearest lane today".

Visual: Male in black suit and red tie seen entering kitchen and pouring milk over breakfast cereals bowl.



27\_6 (Visual, Verbal). Male actor eating cereals and looking at a Crunchy Nut pack on the table.

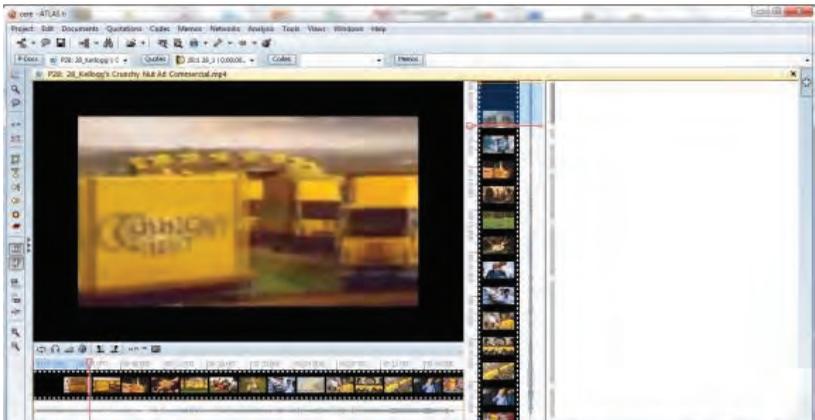
Voice-over: "Kellogg's Crunchy Nut: Get home, have some".



**28 (3.7.33) Kellogg's Crunchy Nut Nation gone nuts**

28\_1 (Visual, Verbal, Music). Voice-over: "This Crunchy Nut isle".

Visual: Crunchy nut labeled trucks exiting Kelloggs factory at sunrise.



28\_2 (Visual, Verbal, Music). Voice-over: "this other Inn"

Visual: An 'Inn's' label at night.



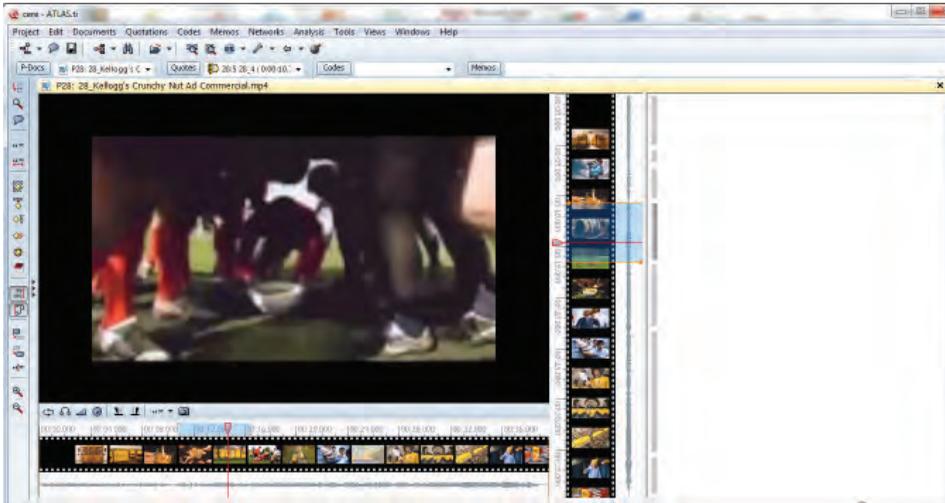
28\_3 (Visual, Verbal, Music). Voice-over: “this honey and nut paradise”.

Visual: Group of friends having crunchy nut with milk in beer pints at a pub.



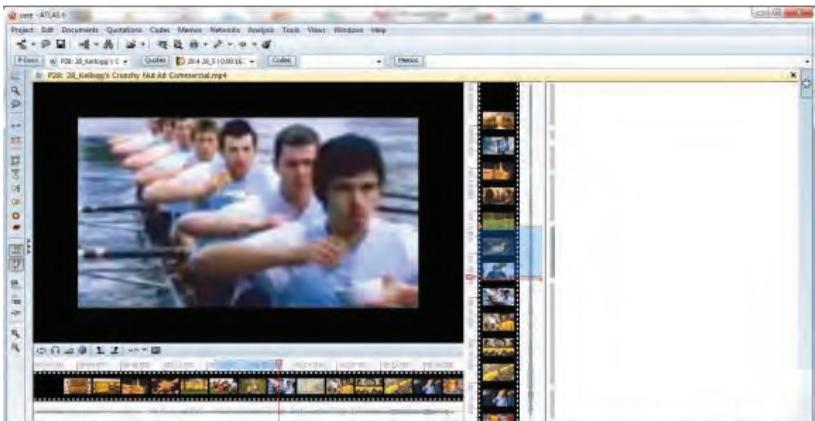
28\_4 (Visual, Verbal, Music). Voice-over: “this land built by spoons to... [incomprehensible verb] our blows of milk and crunch”.

Visual: Rugby game ready to start, teams gathered around bowl of crunchy nut, rather than ball; at the start of the game players eat crunchy nut with spoons from a giant bowl.



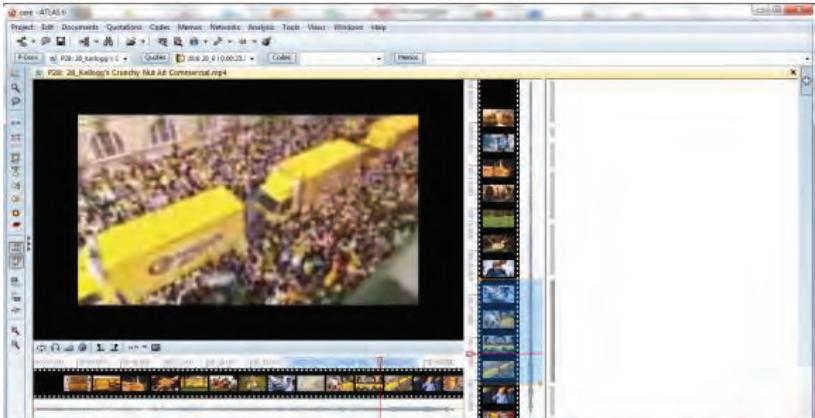
28\_5 (Visual, Verbal, Music). Voice-over: "a search to seduce our taste buds with endless munch and bite and chew"

Visual: Canoe competition setting, where teams eat crunchy nut out of bowls in their canoes.



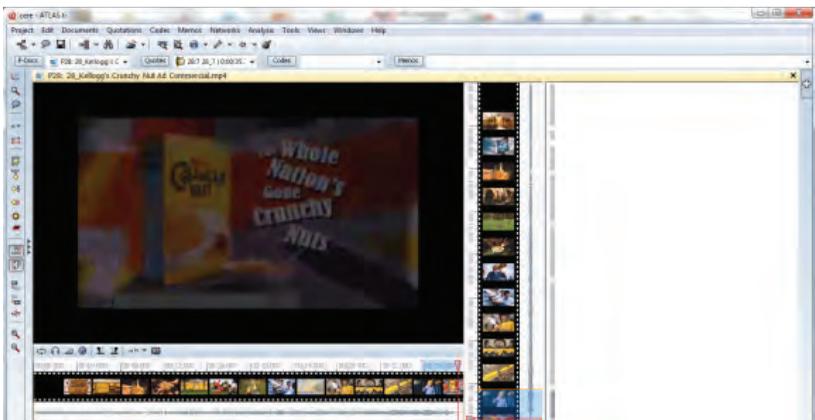
28\_6 (Visual, Verbal, Music). Voice-over: "you can have your toast, you can spread your butter, but nothing beats our crunchy nutter"

Visual: Beefeaters parade, dressed in yellow/black uniforms (in line with brand colors). Girl waving at pilot who's flying over the parade.



28\_7 (Visual, Verbal, Music). Voice-over: “the whole nation’s gone crunchy nuts”.

Visual: packshot on kitchen table with brand claim next to it.



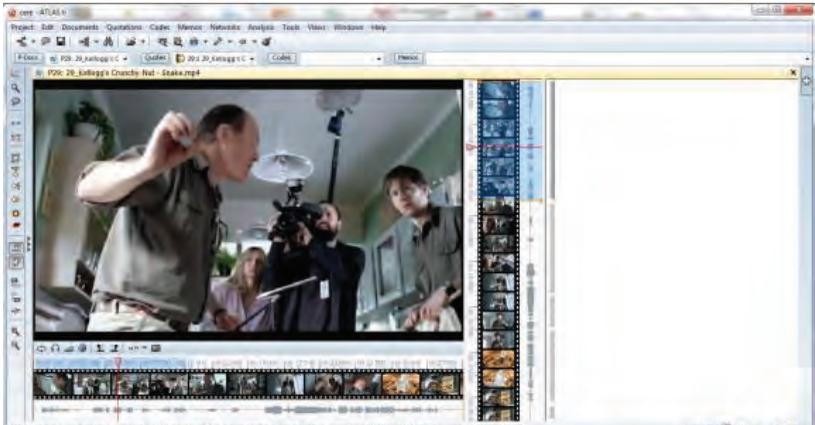
### 29 (3.7.34) Kellogg's Crunchy Nut snake

29\_1 (Visual, Verbal). Cameraman and Animal Planet-like TV show reporter: “We’re here in June’s kitchen”.

Assistant handing over snake-grabbing device to team leader.

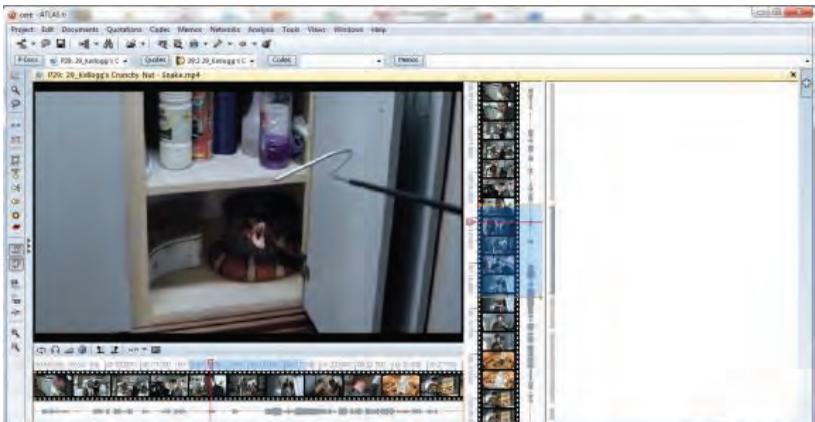
Team leader replying: “Thanks mate”.

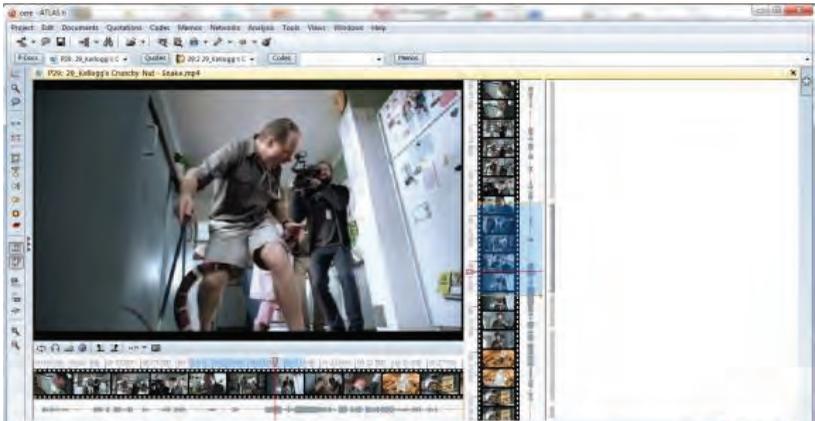
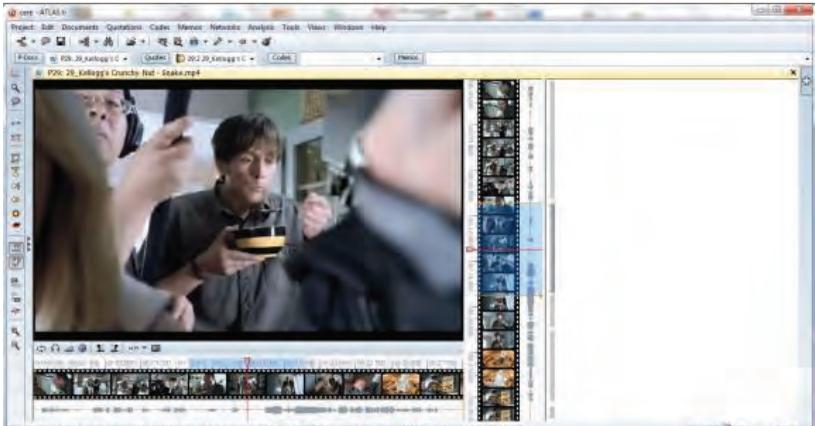
Team leader addressing audience through camera held by cameraman: “Rounding up this female red riddler. Whatever you do, don’t make a sound”.



29\_2 (Visual, Verbal). Male eating Crunchy nut cereals producing accidentally loud crunchy sound, while the red riddler attacks and bites the team leader on the right leg.

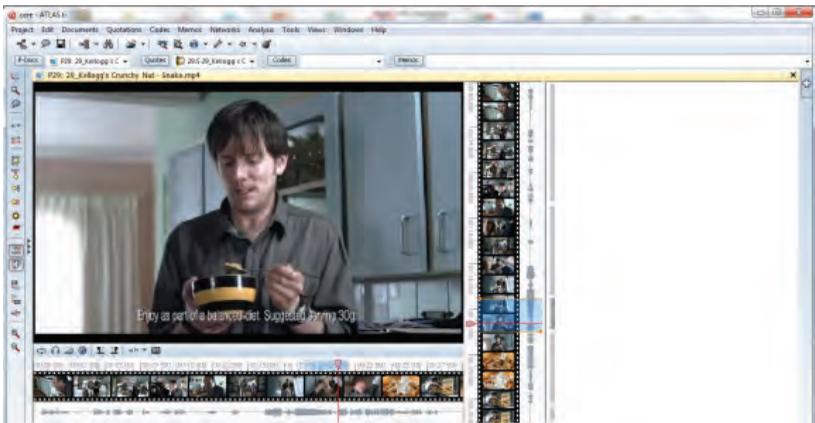
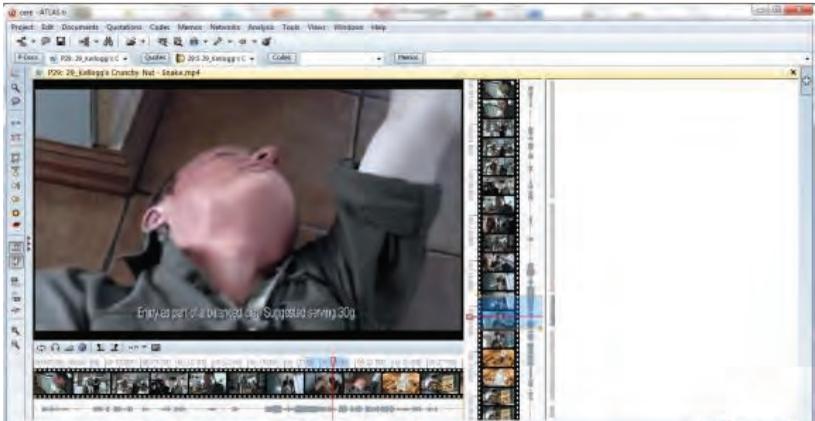
Team leader falls on the ground, in agonizing pain.





29\_3 (Visual, Verbal). Male eating cereals: "Sorry mate, they're nutty".

Super at the bottom of the screen: "Enjoy as part of a balanced diet. Suggested serving 30g".

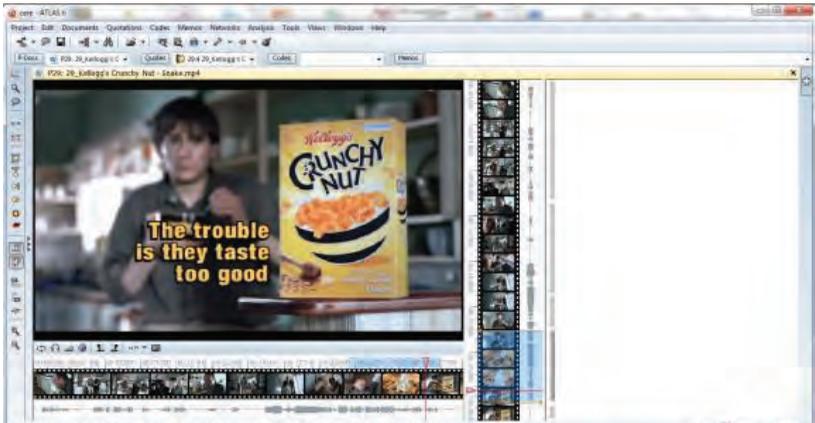
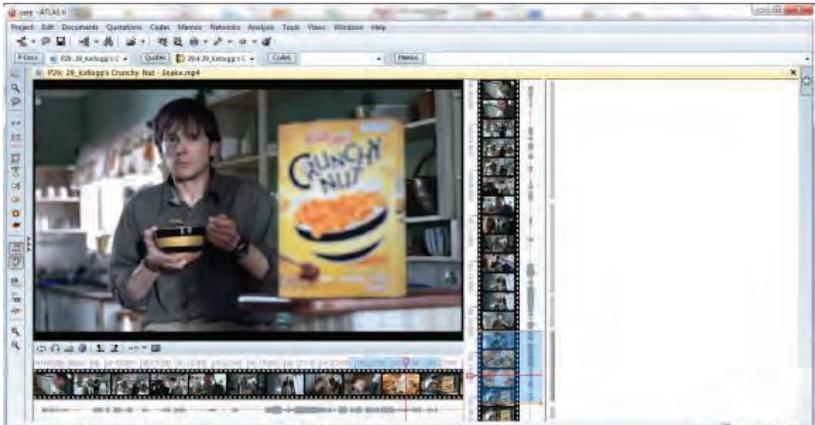


29\_4 (Visual, Verbal). Voice-over: “Kellogg’s crunchy nut. Delicious nutty flakes drizzled in honey. The trouble is they taste too good”.

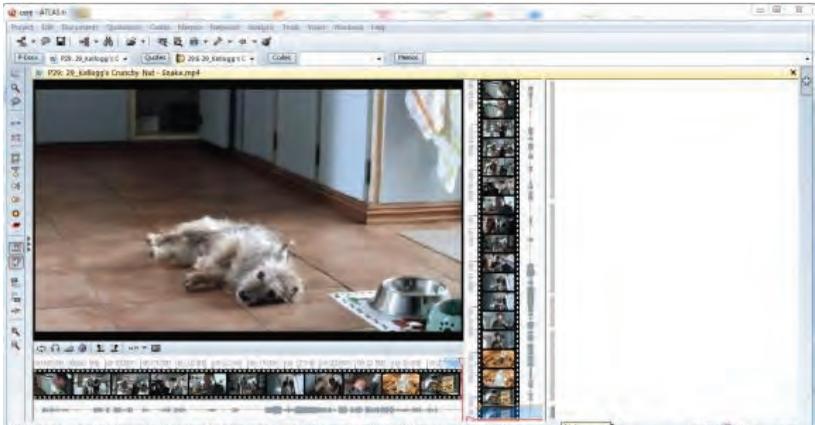
Ambulance sound on the background.

Male actor eating another bite, while gazing fleetingly at the ‘attack’ scene.

Kellogg’s crunchy nut pack-shot and brand claim “the trouble is they taste too good”.



29\_5 (Visual, sound). After-packshot portraying white dog lying on the floor, opening and closing mouth as if content that it has eaten something (perhaps the snake).



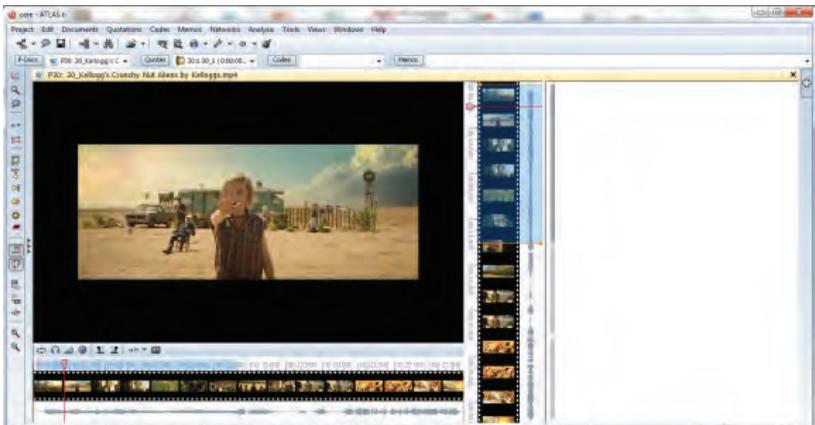
### 30 (3.7.35) Kellogg's Crunchy Nut aliens

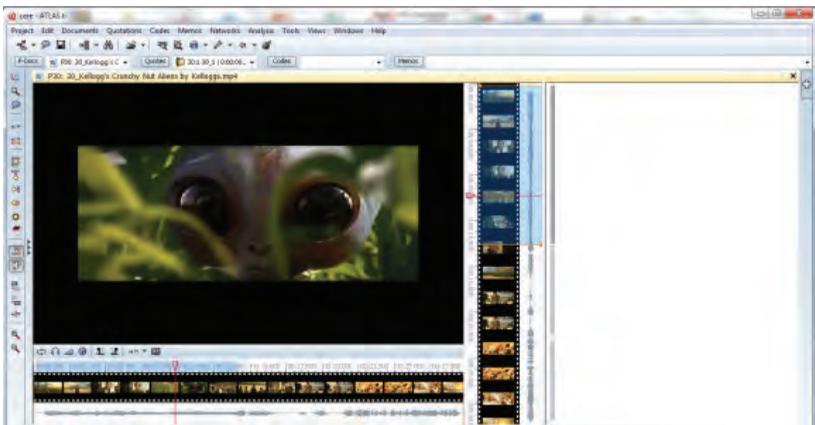
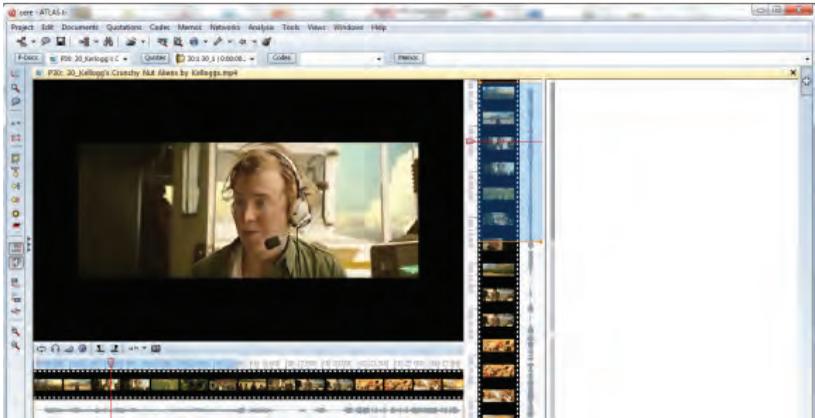
30\_1 (Visual, Verbal, Music). Film-making team awaiting appearance of aliens in a corn-field.

Boy with raised hand whispering: "They're here".

Director whispering: "Whatever you do don't make a sound".

Aliens appearing on the scene.

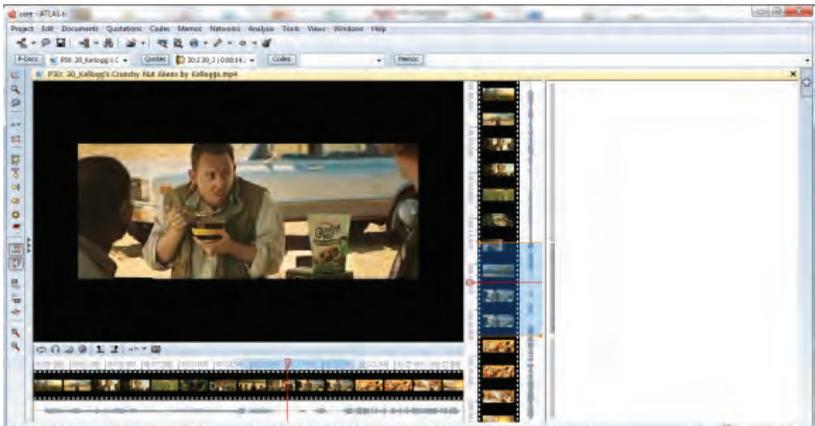
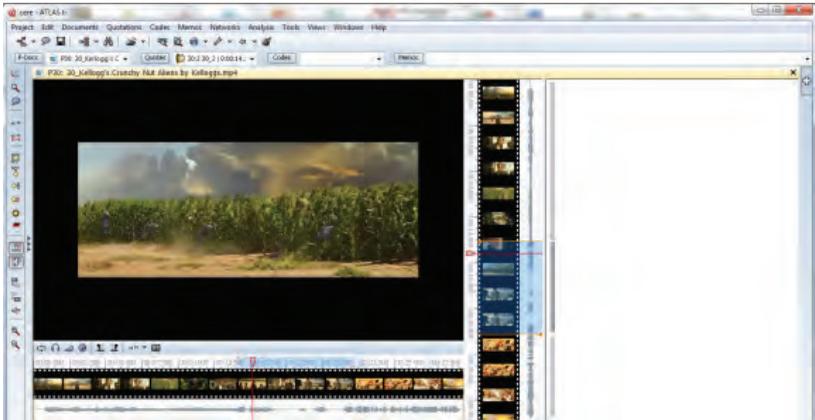




30\_2 (Visual, Verbal, Music). Male production crew-member eating a spoonful of crunchy nut, producing a loud crunchy noise, and uttering: "Sorry, it's granola. Granola"

Aliens disappearing due to the noise produced by the bite without being filmed.

Super at the bottom of the screen: "Enjoy as part of a balanced diet. Suggested serving 45g".

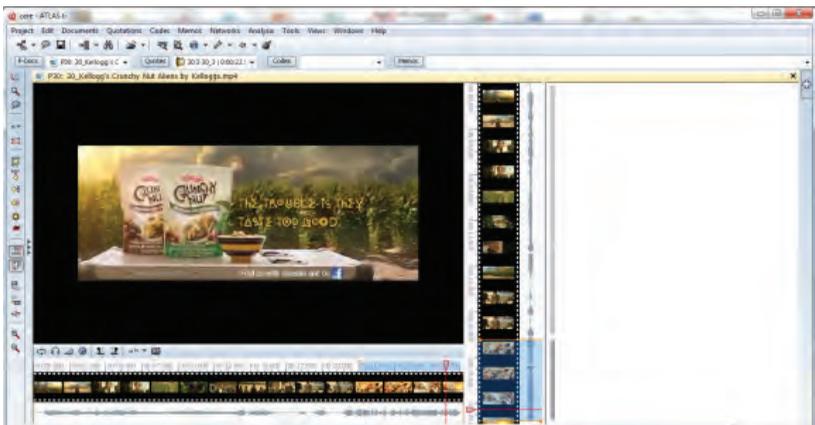
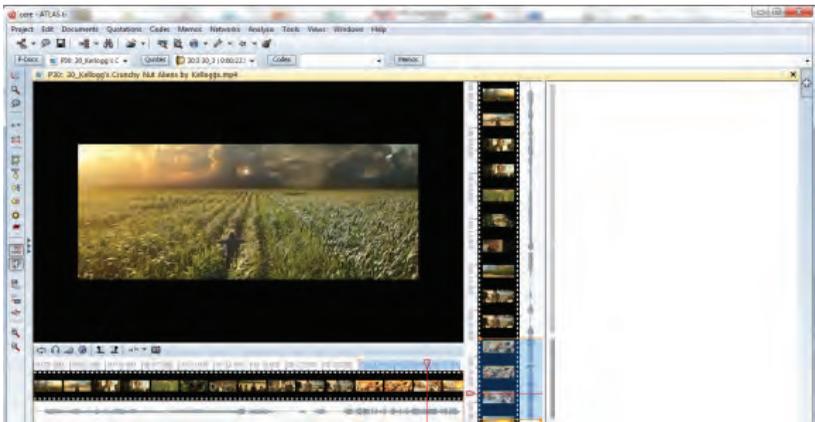


30\_3 (Visual, Verbal, Music). Voice-over: "All new granola from Kellogg's crunchy nut. Glorious fruit and nuts with baked oats. The trouble is they taste too good".

The male crew-member who disrupted the scene is seen chasing the aliens in the corn-field in an attempt to bring them back to the filming site.

Visual: Breakfast table in front of corn-field with cereals bowl, Crunchy Nut granola boxes and brand claim.

Message directing viewers to Facebook.



## KELLOGG'S FROSTIES

### 31 (3.7.37) Kellogg's Frosties Skiing

31\_1 (Visual, Verbal, Music). Voice-over: "And, here he goes".

Visual: Tony the tiger seen water-skiing.



31\_2 (Visual, Verbal, Music): Voice-over: “Anything for the great taste of Frosties”.

Visual: Tony seen landing on the surface of the sea with a breakfast tray, featuring a glass of orange juice, a jar of milk, a pack of Frosties and a bowl of cereals



31\_3 (Visual, Verbal, Music). Tony the tiger: “They’re greeeaatt”, while landing on the beach.

Tony the tiger: “Like a cat out of water, hehehe”.

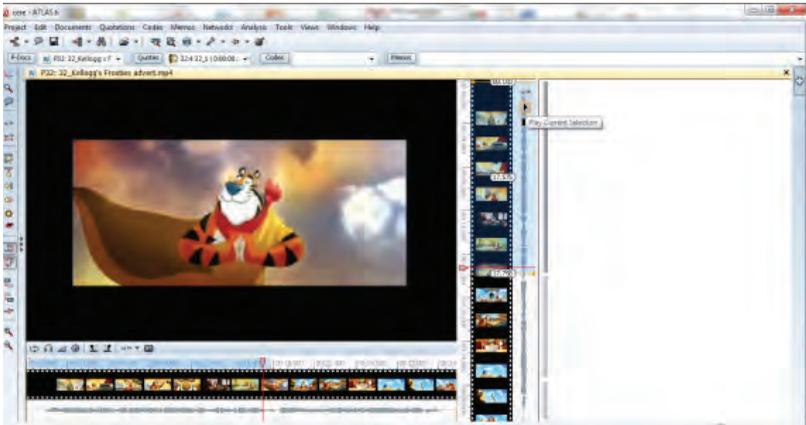


### 32 (3.7.38) Kellogg's Frosties Thibet

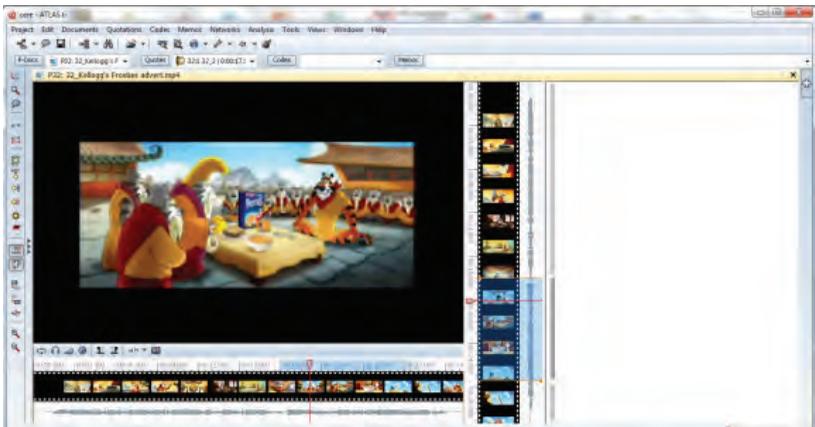
32\_1 (Visual, Verbal). Voice-over: "Tony the tiger has been sent by Kellogg's to the tiger monks of Thibet to control his primal desire for the sweet taste of Frosties by mastering the ancient disciplines of patience, restraint and self-control".

Visuals: Tony seen undergoing various trials and tribulations to master his desire.





32\_2 (Visual, Verbal). Tony is sitting on the ground before the evaluation committee and in front of a bowl of Frosties, while the leading monk is pouring milk over it. Tony cannot resist and jumps straight onto the bowl.



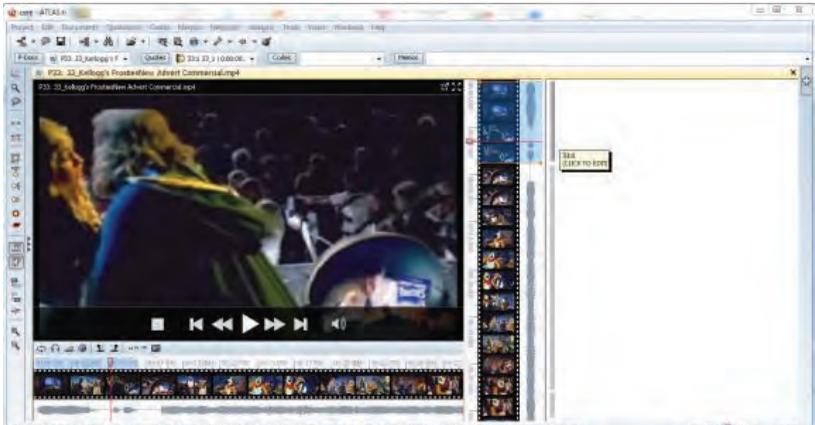


32\_3 (Visual, Verbal): Tony: "They're greeaat". Monks seen banging their heads and covering their eyes.



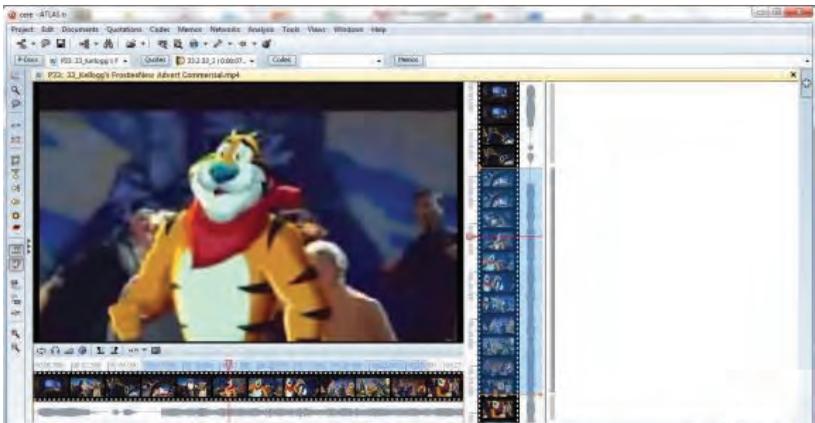
### 33 (3.7.39) Kellogg's Frosties Musical

33\_1 (Visual, Verbal, Music). Opera actor singing: "I looved..", suddenly interrupted by crunchy sound.

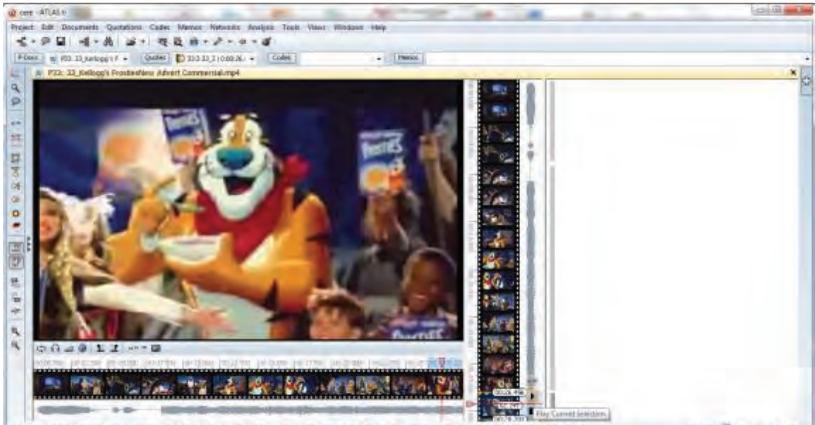


33\_2 (Visual, Verbal, Music). Suddenly Tony jumps into the scene and everyone starts singing "They're gonna taste great".

Voice-over: "When everybody knows Frosties tastes great".

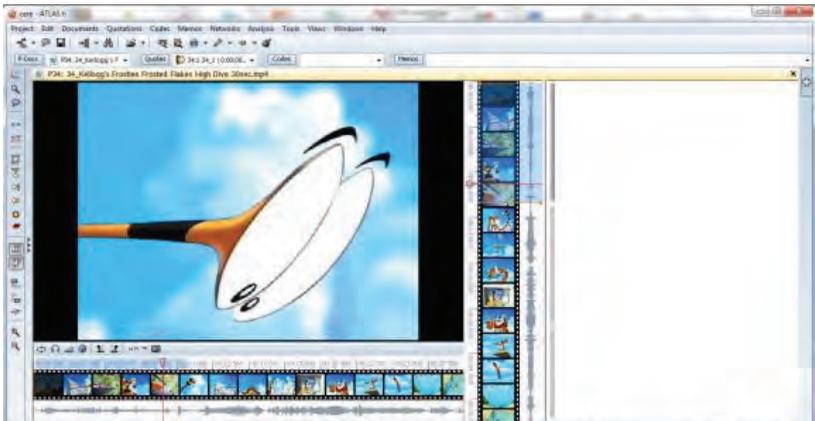


33\_3 (Visual, Verbal, Music). Tony: "They're greeaat".



### 34 (3.7.40) Kellogg's Frosties High dive

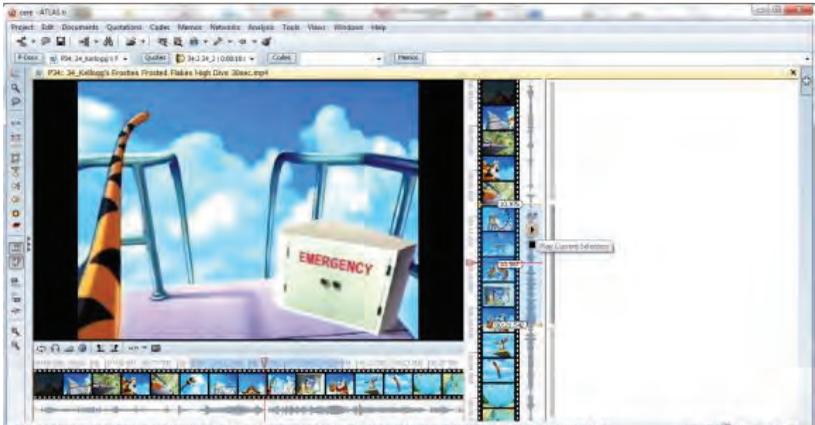
34\_1 (Visual, SFX). Tony seen climbing up a giant staircase, ready to take a leap, but hesitating while on top of the ladder.



34\_2 (Visual, Verbal, SFX): As soon as he reaches the edge of the ladder he fails to jump, as his tail is tied at the handle of an emergency cupboard.

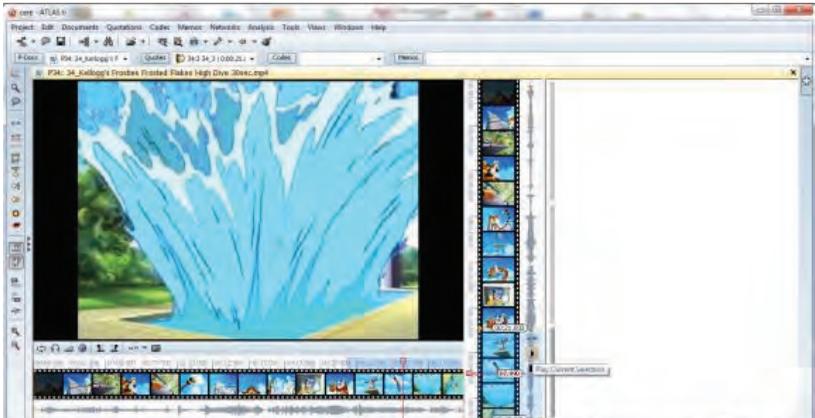
As he unties his tail the cupboard opens, while being seen containing a pack of Kellogg's Frosties, a jar of milk, a pancake and a glass of orange juice.

Voice-over: "Kellogg's supercharged Frosted Flakes is part of a good breakfast and can bring out the tiger in you".



34\_3 (Visual, Verbal, SFX). After having a bowl of Frosties Tony resumes his power and is seen jumping into the swimming pool.

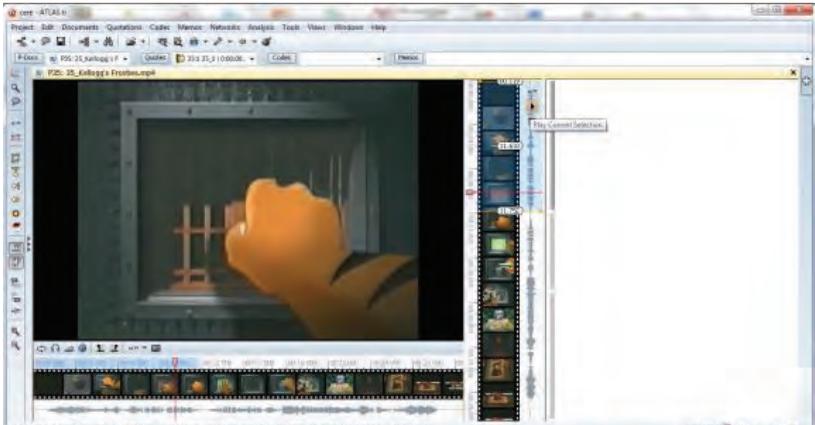
After the jump he emerges from the water, while exclaiming: "They're great!"



### 35 (3.7.41) Kellogg's Frosties Secret recipe

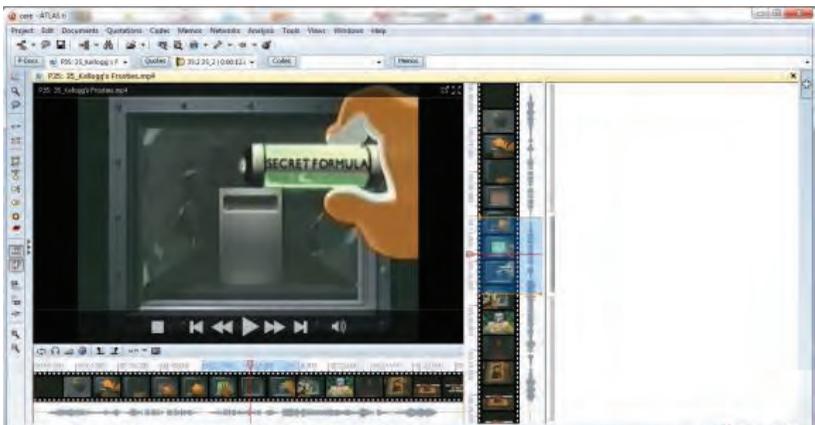
35\_1 (Visual, Verbal, SFX). Voice-over: "For decades the world has hungered for the secret. The elusive secret that makes Kellogg's Frosties one of the most awesome cereals on earth".

Visual: Tony's hand seen opening crypt that contains Frosties' secret formula by going through various encryption phases.



35\_2 (Visual, Verbal, SFX): Voice-over: "But only one person knows it and he's only saying two words" Tony: "They're great!"

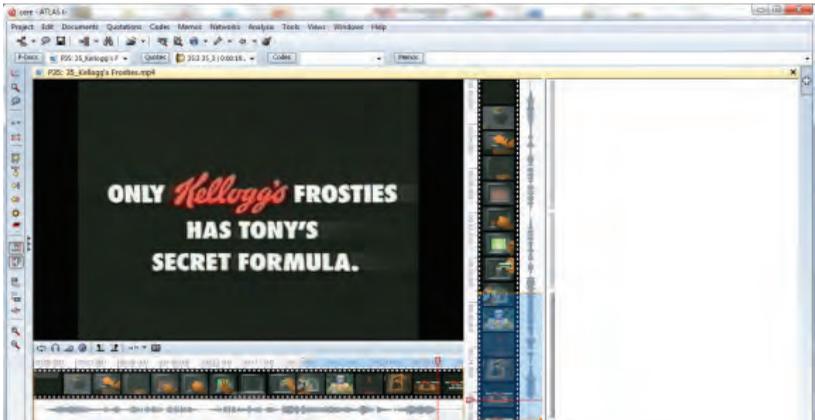
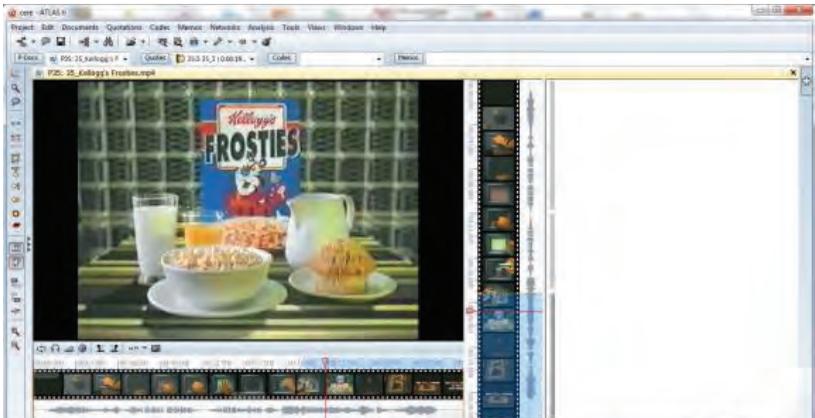
Visual: Tony places a bulb with the inscription 'formula' in the crypt.



35\_3 (Visual, Verbal, SFX). Voice-over: "Only Kellogg's Frosties has Tony's secret formula".

Repeated in written form at the end of the commercial.

Visual: Breakfast featuring a pack of Kellogg's Frosties, a jar of milk, a bowl of cereals, a muffin and a glass of orange juice. Crypt closing behind a painting.



**WEETABIX**

**WEETABIX**

### **36 (3.7.43) Weetabix Marathon**

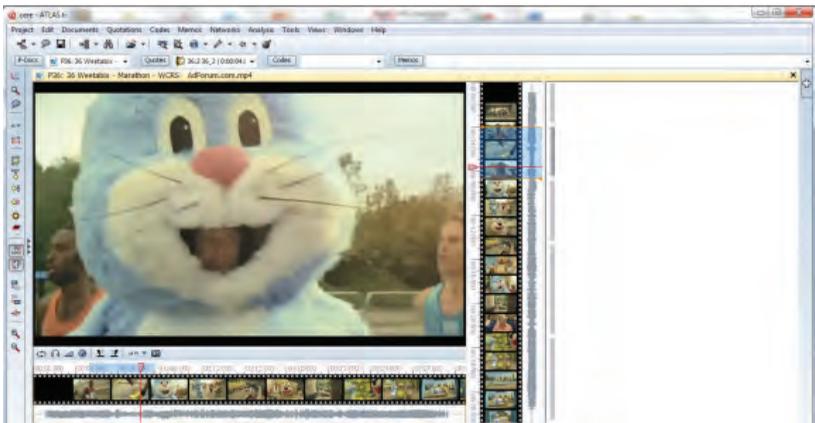
36\_1 (Visual, Music): Marathon athletes running on the street with police custody on the side.



36\_2 (Visual, Verbal, SFX): Zoom-in on athletes' feet, among which a pair of light blue and fluffy feet suddenly appears.

Actor in bunny outfit seen running alongside UK Marathon athletes, while addressing them: "Alright? Hot today, isn't it?"

Marathon athletes looking perplexed.



36\_3 (Visual, Verbal, SFX). Actor in bear outfit appearing on the scene and shouting "Huurrray", addressed by bunny actor: "Alright Dave, how're you doing?"

Dave (bear) retorts: "Nightmare, traffic on the M62".

Gathered crowd cheering and clapping hands.



36\_4 (Visual, Verbal, SFX). Actor in lizard outfit jumping on Dave (bear): "Sorry mate".

All three 'muppets' rushing towards the finishing line, while Marathon athletes and crowd stare in awe.



36\_5 (Visual, Verbal, SFX). Actor in outfit heard saying: "Last one is a muppy".

The three friends in outfits run first through the finishing line.

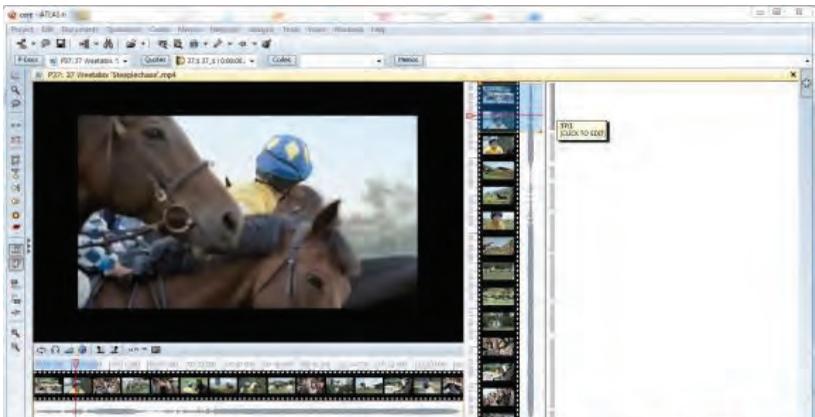
Voice-over: "Someone's had their Weetabix".

Pay-off line also appearing in super.

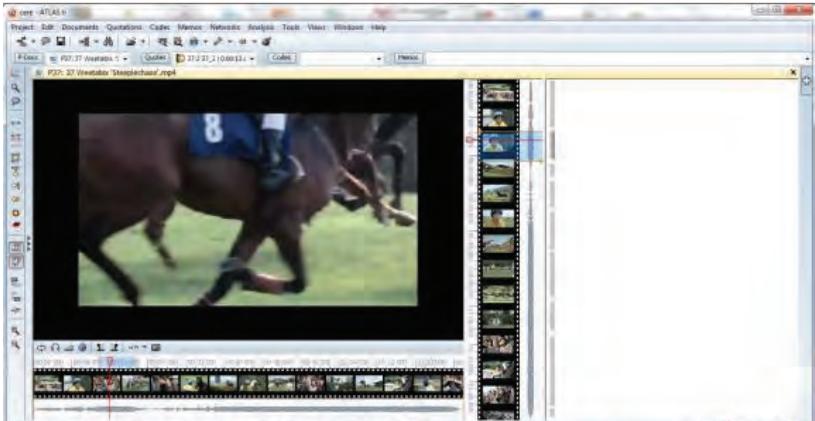


### 37 (3.7.44) Weetabix Steeplechase

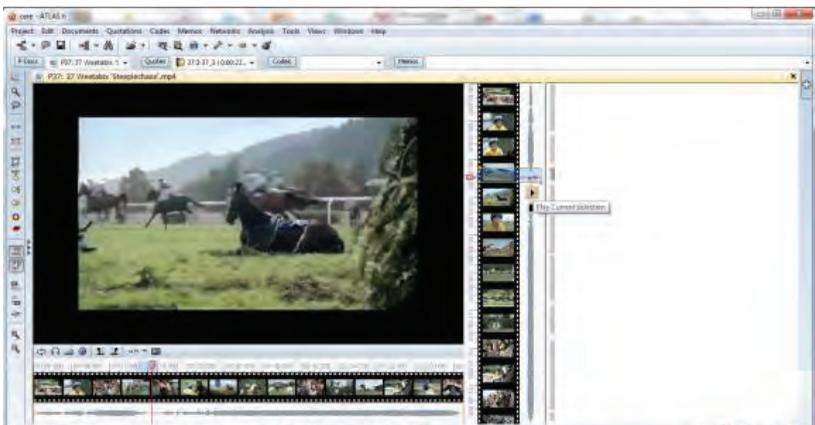
37\_1 (Visual, Music). Horse-race ready to start.



37\_2 (Visual, Music). Upon hearing the gun-shot noise, the jockeys/horses start running.

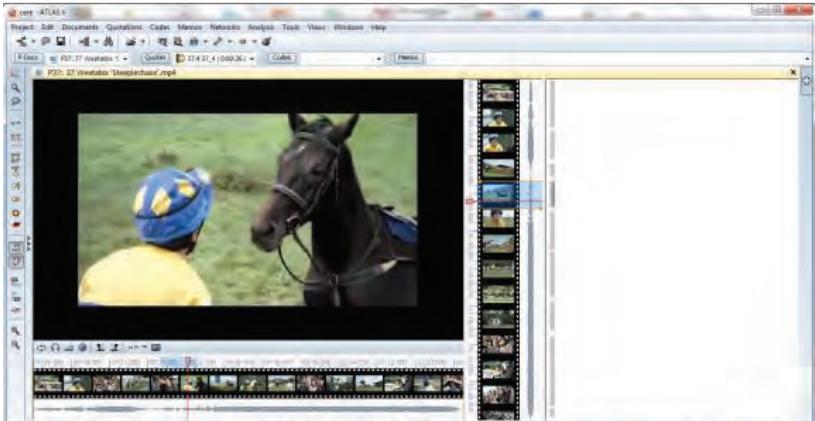


37\_3 (Visual, Music). A key contestant falls to the ground, while man on the audience seen tearing his ticket/bet.



37\_4 (Visual, Verbal, Music). Fallen jokey approaching his horse, while checking if it is hurt: "Are you alright?".

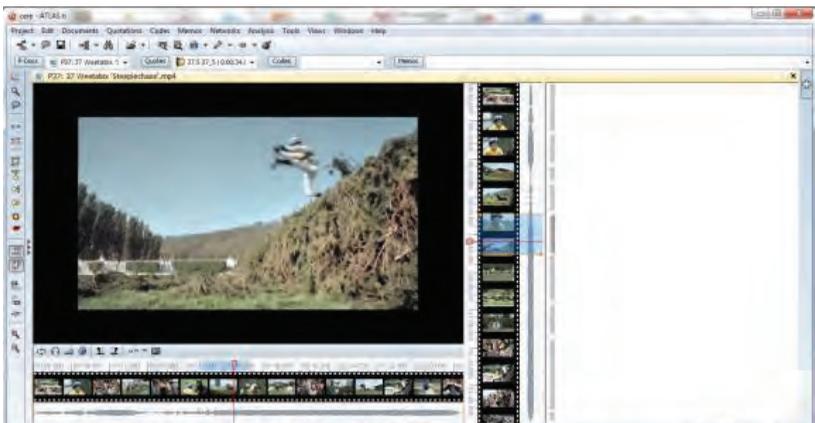
Horse replying in human voice: "I'm fine. Go on without me. Run like the wind".



37\_5 (Visual, Verbal, Music). Jokey gets back on his feet and starts running horseless, while reaching the other horses.

Horse shouting: "Run, run".

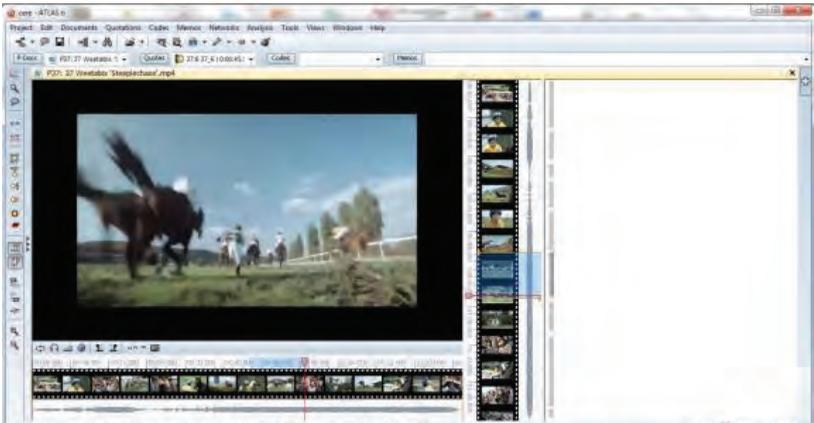
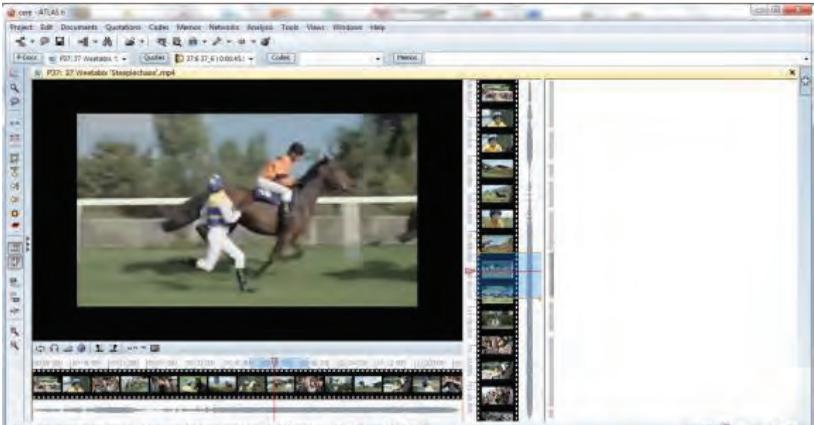
Previously seen disgruntled man in the audience looking at the scene through his binoculars.



37\_6 (Visual, Music). Jokey seen jumping over barricades and progressively closing in on horses.

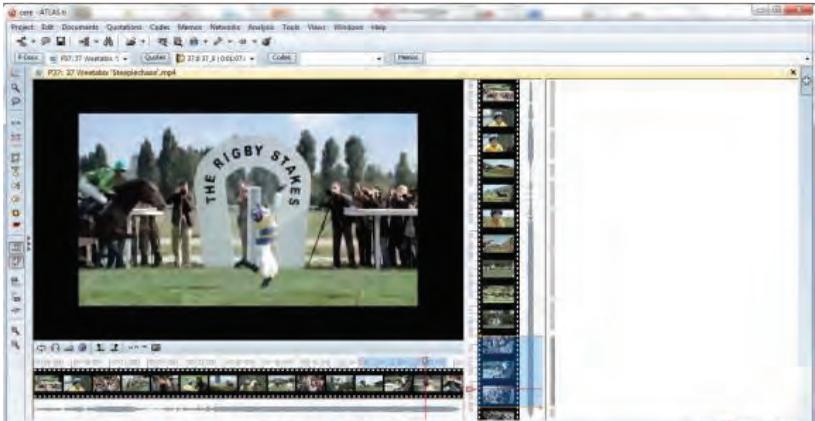
Couple in the audience standing up and watching the awkward scene through binoculars.

37\_7 (Visual, Verbal, Music). More rapid alternating shots amongst running jokey, audience and horses as jokey leaves contestants behind.



37\_8 (Visual, Music). Jokey ultimately finishing first, past the sign "The Rigby Stakes".

Crowd cheering, including jokey's horse in the audience.

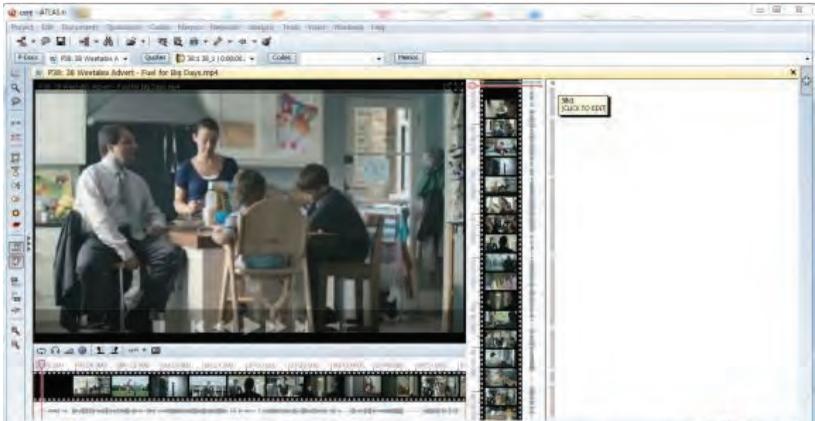


37\_9 (Visual, Verbal, Music). Pay-off line: “Someone’s had their Weetabix” superimposed on celebrating jockey (also uttered in voice-over).



### 38 (3.7.45) Weetabix Fuel for big days

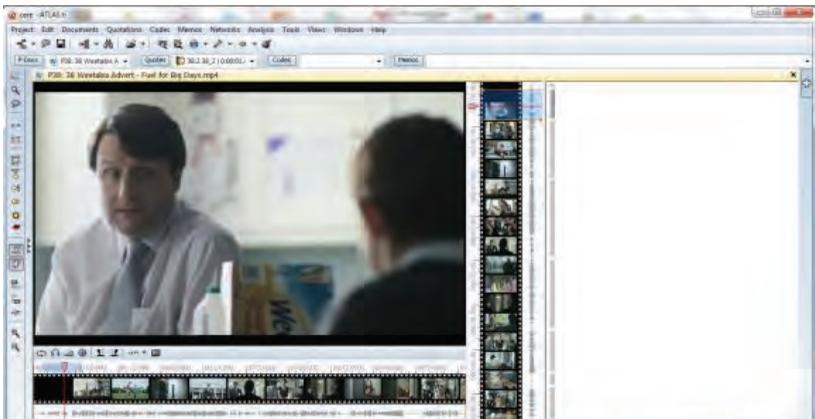
38\_1 (Visual). Family (father, wife, two sons) having breakfast.



38\_2 (Visual, Verbal). Father: "Big bowl of Weetabix you got there son. Big day".

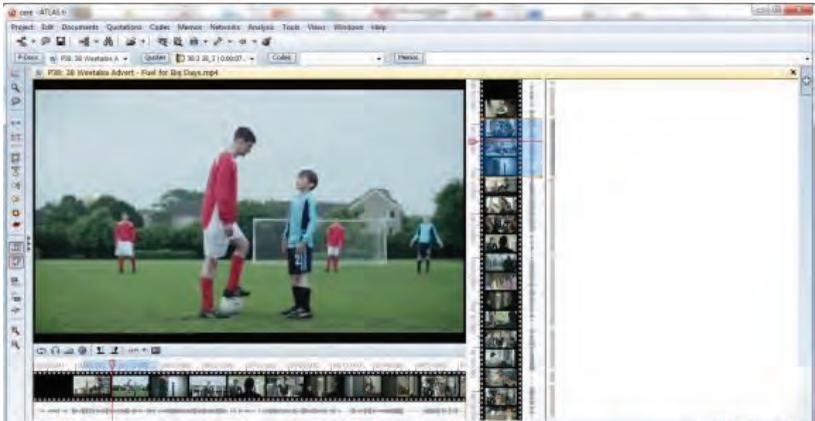
Son (having a bowl of three Weetabix pieces): "Massive".

Visuals: Breakfast featuring bottle of milk, glasses of orange juice, coffee cups, a Weetabix pack and a bowl of cereals.



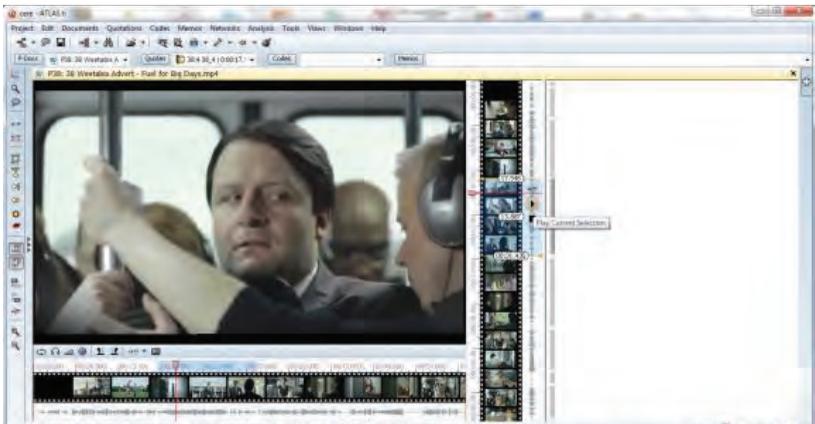
38\_3 (Visual, Verbal). Son: "Two exams and I got a [incomprehensible wording] football that's twice my size, followed by chatting girls that are clearly out of my league".

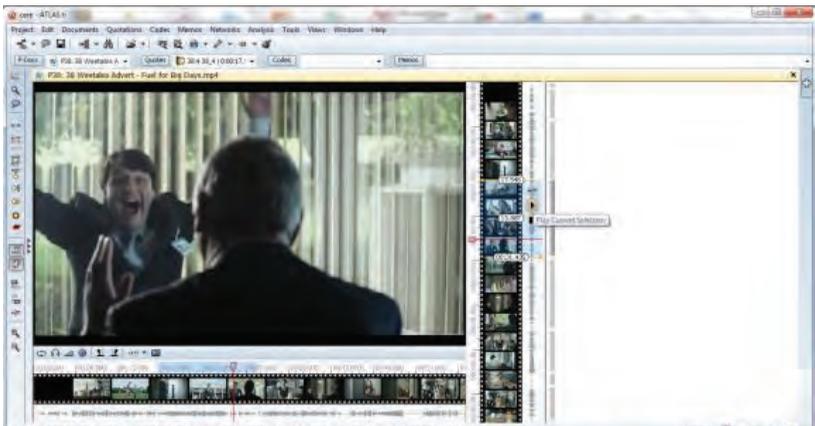
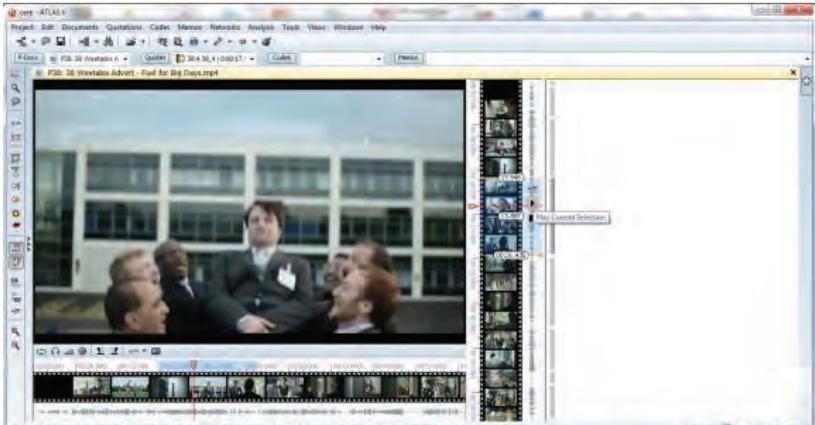
Visuals: Taking exams in class, sizing up to a football player twice his size in a football field, chatting with older girls in school corridor.



38\_4 (Visual, Verbal). Father: “That’s nothing, I’ve got to spoon for my train, spend the next 30 minutes, get sport for 30 minutes, spend the next 8 hours in seizure tingled exercises, all the while being expected to laugh at my boss’s painfully unfunny jokes”.

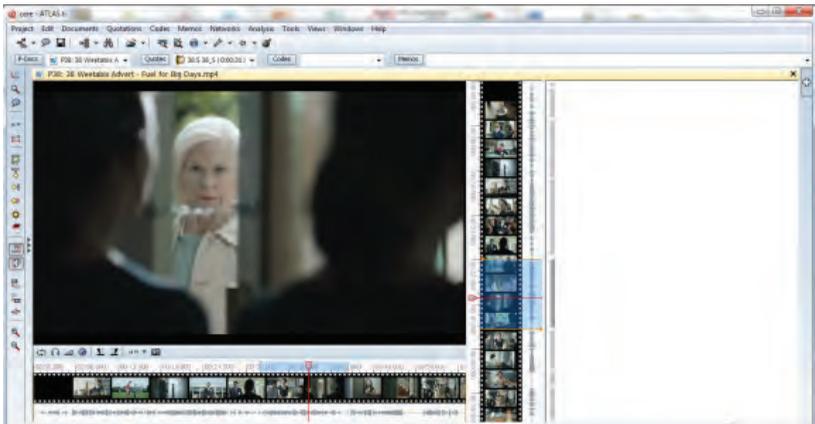
Visuals: Father is running up an underground tunnell, sitting on a train-seat with a person sitting next to him gazing at him intently, engaging in an office-ritual with colleagues, delivering a presentation, laughing at boss’s jokes.





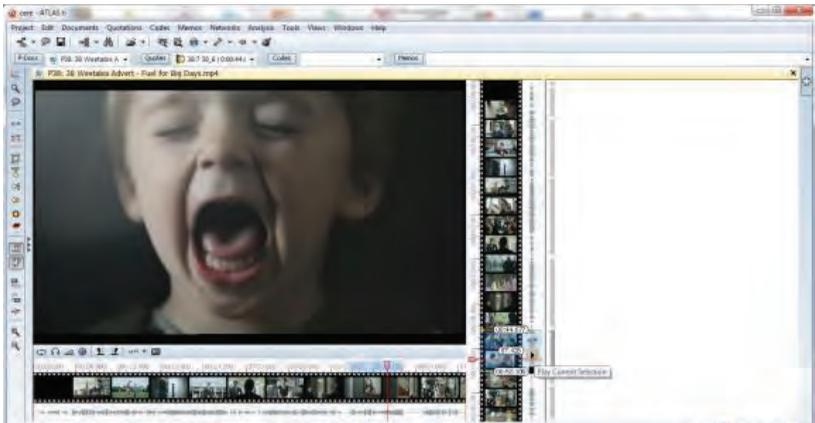
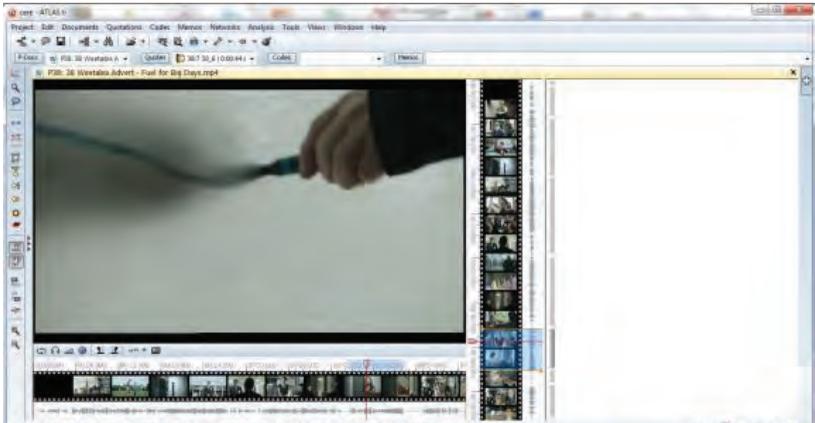
38\_5 (Visual, Verbal). Mom: "That's nothing, I got to do all your washing, all your shopping, tidy the clothes you love stepping over, as if they're invisible and then have my mother over for lunch. I just spent the afternoon silently judging everything in my home, including me".

Visuals: Mom drying washed clothes, placing grocery on supermarket till, picking up clothes from staircase, opening door and letting her mother in, chatting with her in living room, gazing at herself and at her mother behind her in bathroom mirror image.

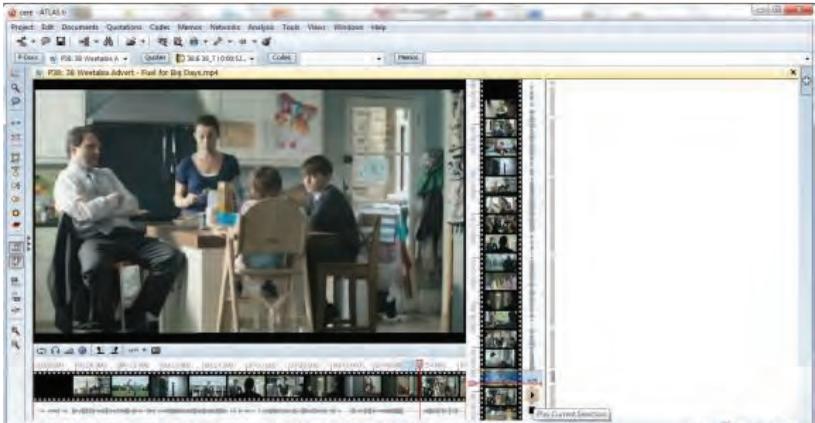


38\_6 (Visual, Verbal). Younger son: "That's nothing"

Visual: The younger son paints radiators with a blue marker, mom's photograph with a red marker, demolishes a lamp, screams, whines and plays with truck and airplane toys.

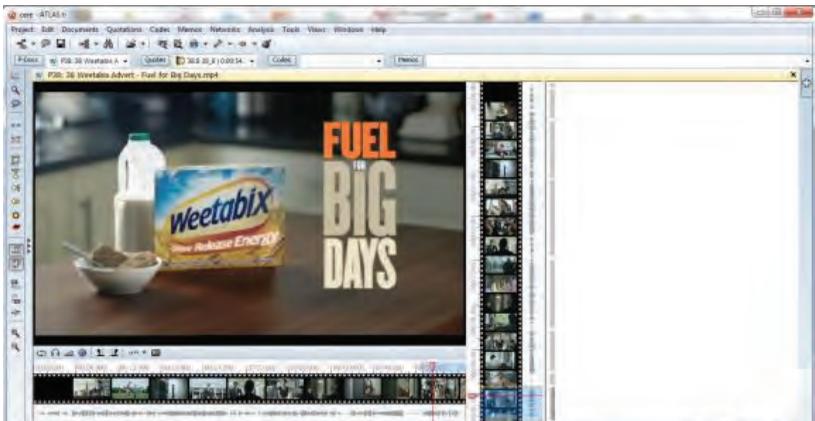


38\_7 (Visual, Verbal). Silent scene with family members looking at each other, while radio-caster's voice being silently heard on the background.



38\_8 (Visual, Verbal). Voice-over: “Packed with slow energy release to keep you going. Weetabix- Fuel for big days” (also appearing in supers on the packshot frame).

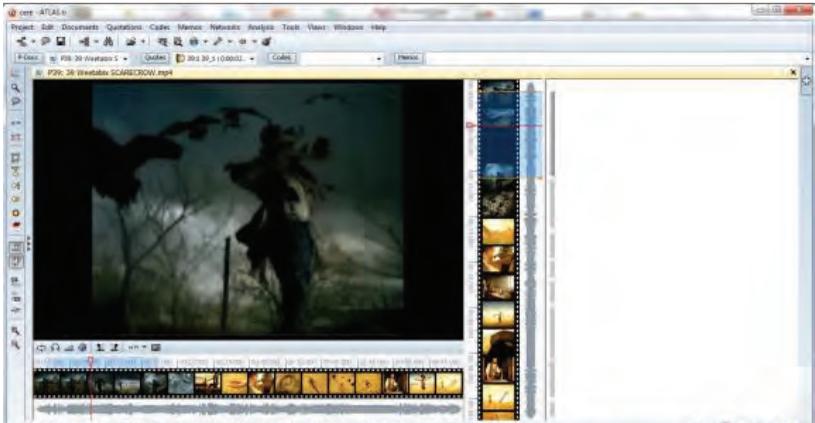
Frame featuring Weetabix box, bowl of cereals and bottle of milk.



### 39 (3.7.46) Weetabix Scarecrow

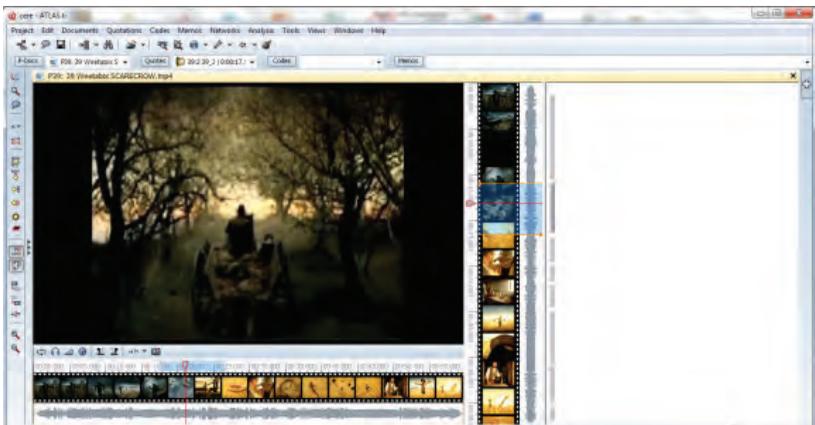
39\_1 (Visual, Verbal, Music). Narrator: “Once there was a scarecrow who’d lost his scare, lost his home, lost his way”.

Visual: Dim lighting, gloomy colors, dystopian setting. Scarecrow seen attacked by crows, thrown out of home by farmer, wandering in the woods and falling.



39\_2 (Visual, Verbal, Music). Narrator: "But someone found him. A farmer with a field of pure nourishing wholegrains".

Visual: Change of colors to vivid and light, farmer carrying scarecrow to his farm.



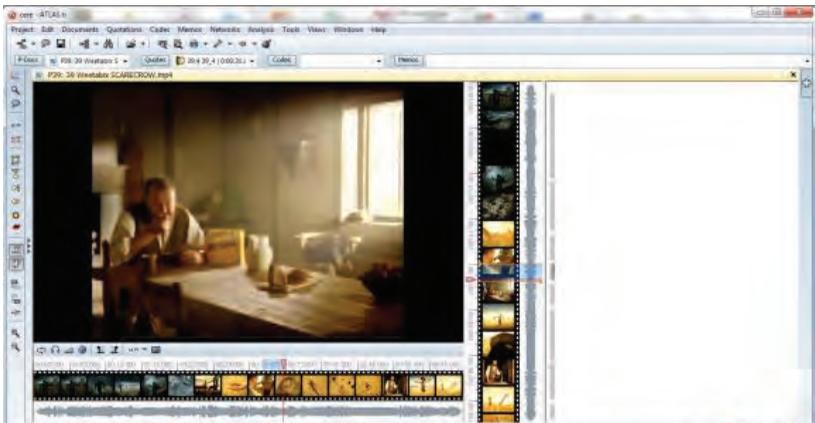
39\_3 (Visual, Verbal, Music). Narrator: "Only when you eat all of the grain do you get all of the goodness".

Visual: Farmer feeding scarecrow with wholegrains. Narrated goodness matched with wholegrains visual in slow-motion.

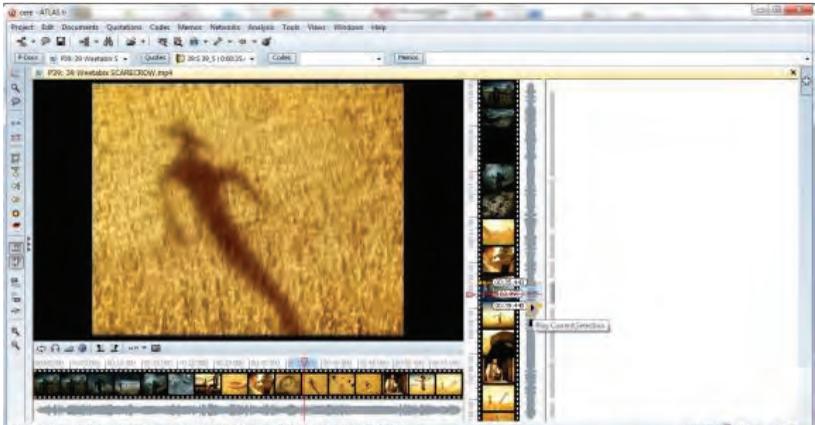


39\_4 (Visual, Verbal, Music). Narrator: "This he knew from his Weetabix".

Utterance of 'this' is matched with transition in the same frame from wholegrains to fully formed weetabix product units. Farmer portrayed eating Weetabix on breakfast table.

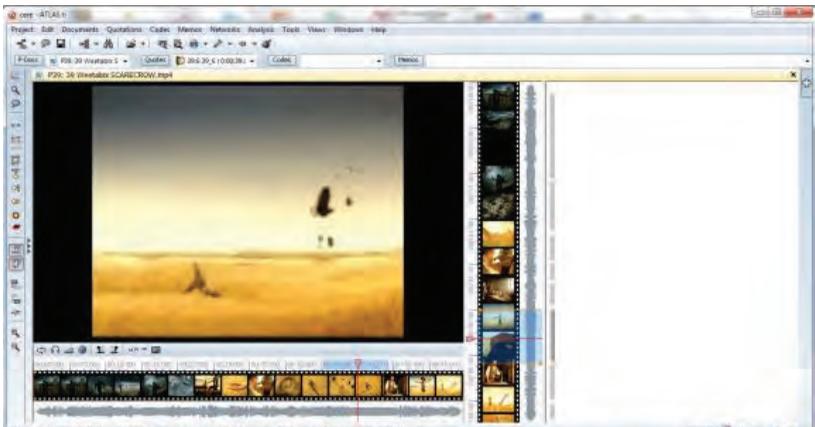


39\_5 (Visual, Verbal, Music). Narrator: "Day by day this goodness nourished the scarecrow".



39\_6 (Visual, Verbal, Music). Narrator: "Until one day he found his scare again"

Crows seen scared away by scarecrow who is jumping up and down in the field. Farmer and dog looking happy. A sparrow is sitting on scarecrow's left shoulder, while the scarecrow is smiling.



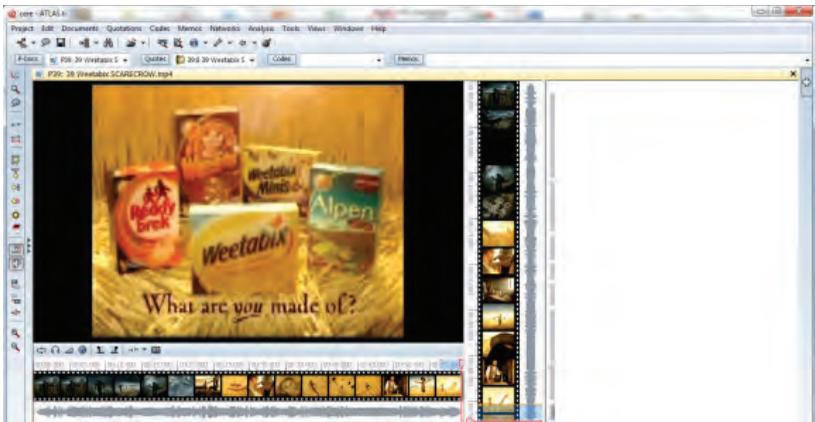
39\_7 (Visual, Verbal, Music). Narrator: "You can find the goodness of wholegrain wherever you see the Weetabix sign".

Wholegrain protruding in the field fading into wholegrain visual on Weetabix pack.



39\_8 (Visual, Verbal, Music): "Weetabix- What are you made of?"

Entire brand range (including Alpen, Reddy Brek, Weetabix Minis and Weetos) portrayed in packshot.

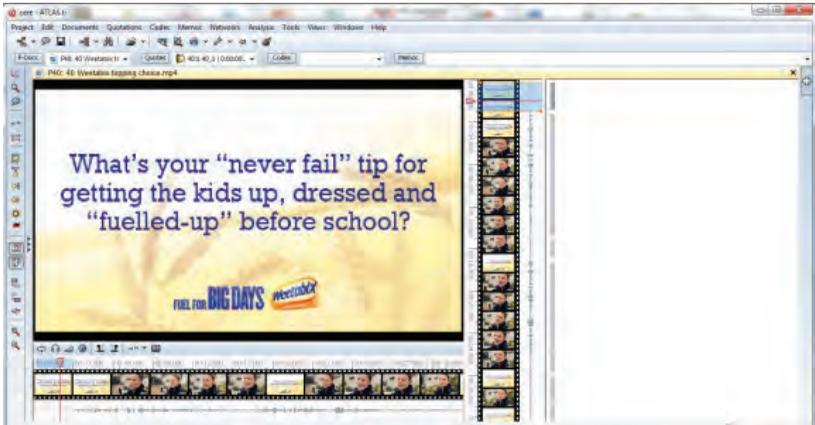


#### 40 (3.7.47) Weetabix Topping choice

40\_1 (Visual, Verbal, Music): (Alternating shots between live testimonials and cards)

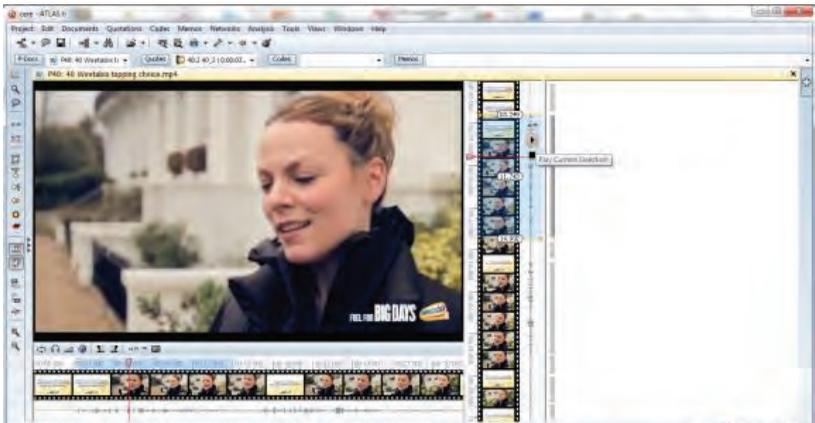
Card (with written statement): "What's your 'never fail' tip for getting the kids up, dressed and 'fuelled-up' before school?"

FUEL FOR BIG DAYS – WEETABIX logo at the bottom of the screen"



40\_2 (Visual, Verbal, Music). Female consumer's (dressed in black jacket, no earrings, no lipstick, discrete make-up) testimonial: "I have great support from my partner which always helps, but just to keep them entertained, feed them early, feed quickly, give them the energy for the day, get them dressed and go out"

FUEL FOR BIG DAYS – WEETABIX logo at the bottom right corner of the screen.



40\_3 (Visual, Verbal, Music)

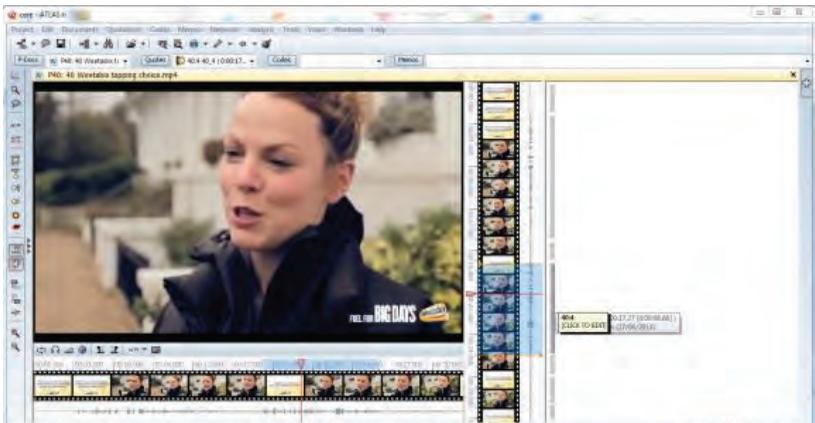
Card: "What is your family's favorite weekday breakfast?"

FUEL FOR BIG DAYS – WEETABIX logo at the bottom of the screen.



40\_4 (Visual, Verbal, Music). Female consumer's testimonial: "My oldest? Is Weetabix, he loves it, 1 or 2, he does like honey on it, so, and whole milk, that's all he asks for every morning"

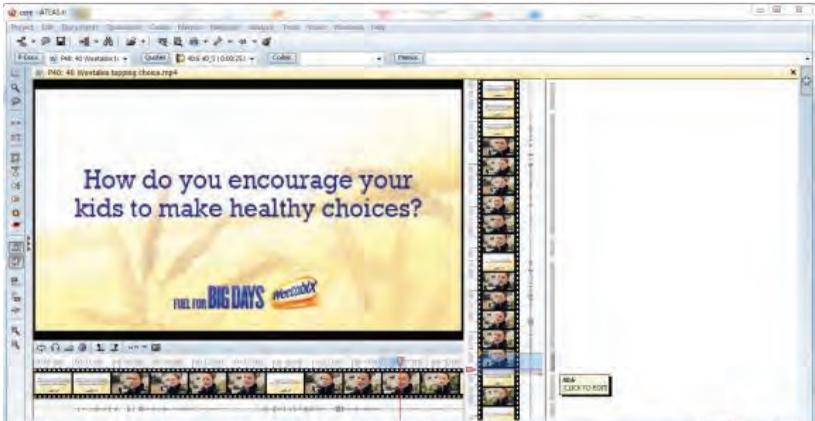
FUEL FOR BIG DAYS – WEETABIX logo at the bottom right corner of the screen.



40\_5 (Visual, Verbal, Music).

Card: "How do you encourage your kids to make healthy choices?"

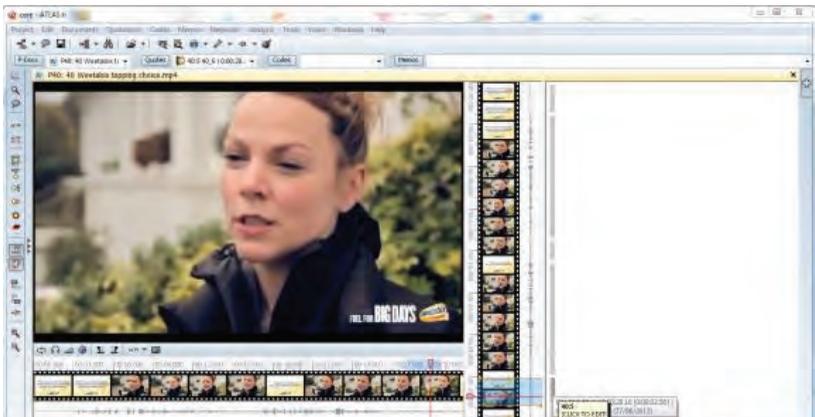
FUEL FOR BIG DAYS – WEETABIX logo at the bottom of the screen.



40\_6 (Visual, Verbal, Music).

Female consumer's testimonial: "Just to make sure they eat a lot of fresh fruit and veg"

FUEL FOR BIG DAYS – WEETABIX logo at the bottom right corner of the screen.



40\_7 (Visual, Verbal, Music).

Card: "What is your parenting style? Take our quiz to find out and hear from other parents"

FUEL FOR BIG DAYS – WEETABIX logo at the bottom right corner of the screen.



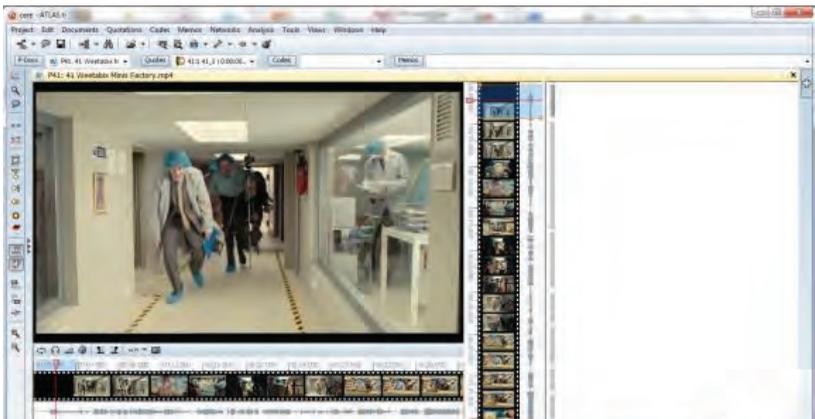
## Weetabix Minis

### 41 (3.7.49) Weetabix Minis factory

41\_1 (Visual, Verbal). Manufacturing plant engineer addressing reporters who have visited the plant in order to obtain footage from the production of Weetabix Minis.

The team is walking with their torsos slightly bent forward as they move along the mini corridors of the weetabix minis factory.

Plant engineer: "Come on, keep up".

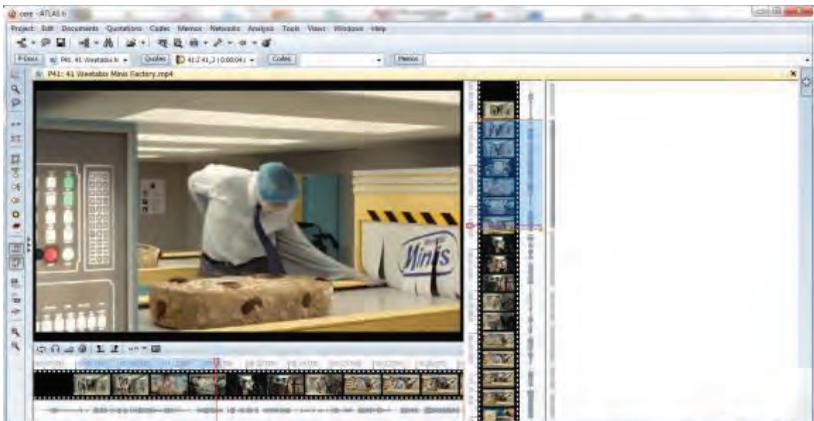


41\_2 (Visual, Verbal). Manufacturing plant engineer addressing reporters: “So here at the Weetabix Minis mini factory we take huge wholegrain Weetabix, then we [incomprehensible] chocolate-chips, then we send them to the minimizing room”.

Visuals: Plant male operator displaying giant weetabix unit to reporters through a dividing glass, while female operator is waving at them.

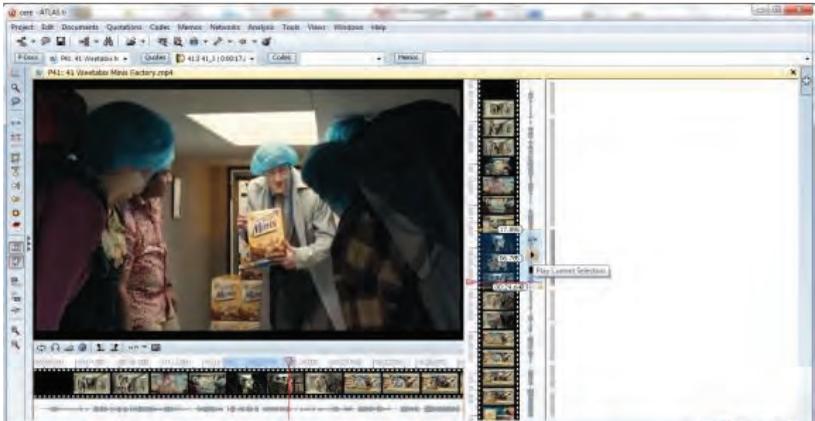
Chocolate chips are seen dropping from filler devices onto the weetabix units that rotate on the production line.

Accidentally a chip falls on the mask of the male operator whose jacket is trapped in the corner of the production line’s moving tray.



41\_3 (Visual, Verbal). Manufacturing plant engineer addressing reporters: “After all if it’s not small and chocolatey, it’s not Weetabix chocolate mini-me”.

Altogether: “it’s not Weetabix chocolate mini-me”.



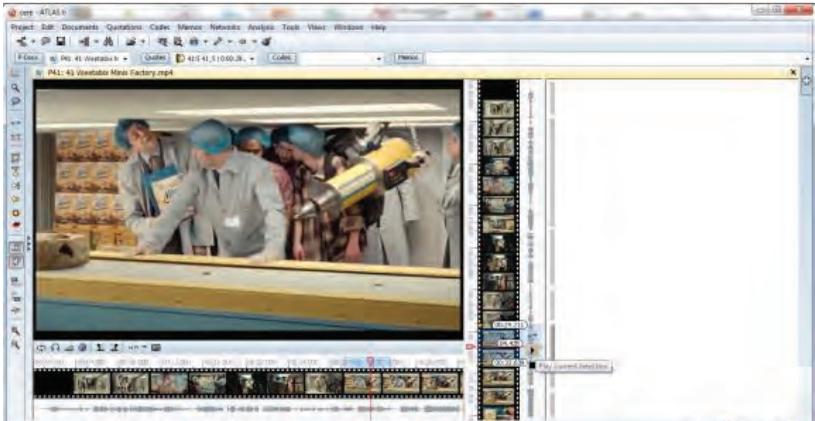
41\_4 (Visual, Verbal). Manufacturing plant engineer and reporters team heading to the minimizing room.

Manufacturing plant engineer bumping into colleague who carries Weetabix packs, while addressing reporters: "Ignore him".



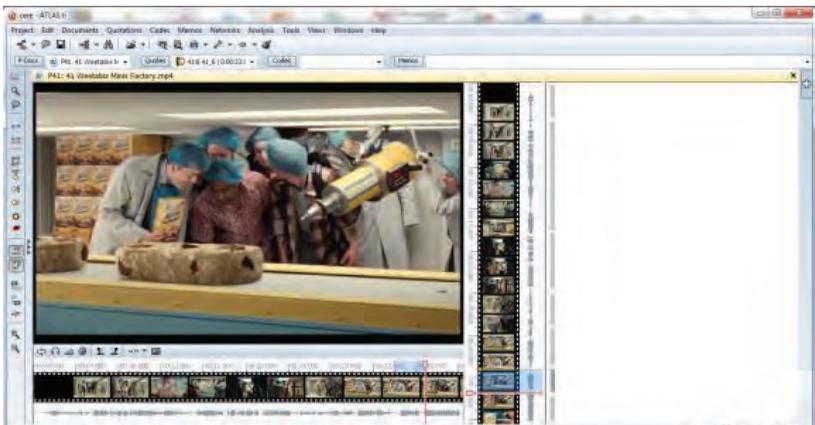
41\_5 (Visual, Verbal). Manufacturing plant engineer and reporters team in the minimizing room: "This is Nigel, our minimizer"

Visual: Minimizing device throwing laser beams to giant weetabix with chocolate chunks, minimizing them.



41\_6 (Visual, Verbal). Laser beam accidentally hitting Nigel and minimizing him.

Engineer: "Oh, no, not again".



41\_7 (Visual, Verbal). Factory announcement by non-visible person's voice: "Please help us find Nigel at findnigel.com"

Visuals: Weetabix Minis Chocolate crisp pack on the left of the screen (held by hand and covering engineer), FINDNIGEL.COM (in bold big fonts in the middle of the screen), super "Ask permission before going online" at the bottom.



#### 42 (3.7.50) Weetabix Minis breakfast

42\_1 (Visual, Music). Scene in slow motion, no verbal, only visuals portraying male mid-aged actor reading newspaper at breakfast table.

Male kid lifting weetabix mini unit from a bowl with his hand, male teenager with headphones and mobile orienting a spoonful of cereals towards his mouth.

Male mid-aged actor's tie caught up in spoon.

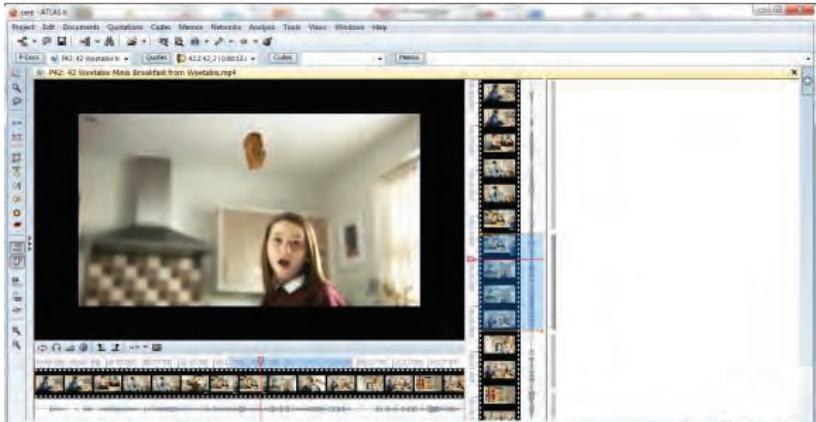
Female kid pouring milk into bowl.

Male kid forking Weetabix Minis in bowl, while mini unit is catapulted to the air.



42\_2 (Visual, Verbal, Music). Voice-over: “You know what, it’s not what goes on a breakfast, it’s what goes in that matters”.

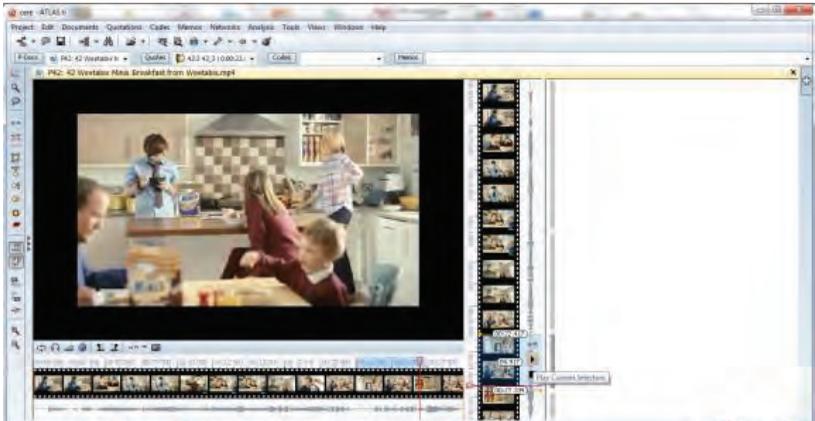
Visuals: Flying mini from previous sequence being caught by mom’s hand. Slow-motion reverts to normal motion as mom stops flying mini from landing over dad’s coffee-cup and bites the mini.



42\_3 (Visual, Verbal, Music). Voice-over: “Crispy, tasty and full of wholegrain goodness”.

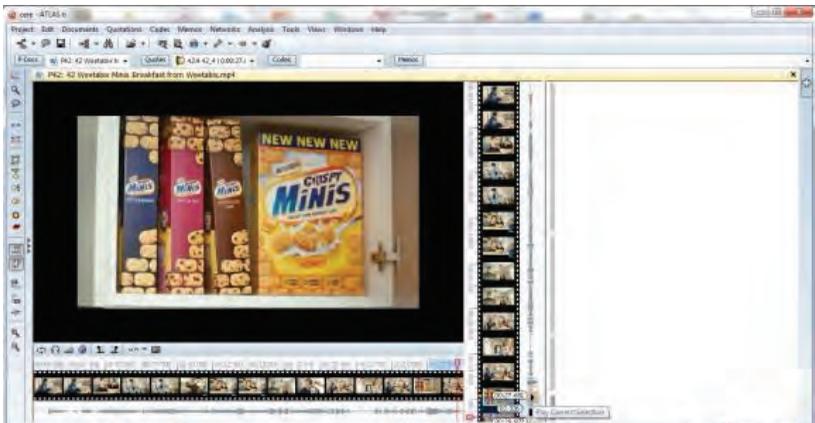
Visuals: Kitchen cupboard opening and mum standing in an inviting posture in front of it. Teen male and male kid eating minis, while girl gazes at mom.





42\_4 (Visual, Verbal, Music). Voice-over: "The new range of Weetabix minis".

Close-up on Minis four variants in cupboard with robot-toy figure (apparently promotion gift) falling from Minis Honey pack.



## WEETOS

### 46 (3.7.52) Weetabix Weetos Boxer

46\_1 (Visual, Verbal). Weeto anthropomorphic unit wearing boxing gloves uttering: "I'm fast, I'm pretty, I'm on my toes".



46\_2 (Visual, Verbal). Weeto anthropomorphic unit wearing boxing gloves addressing watermelon: "You're slow, you ain't got no rhythm, you're going down".

Weeto punching watermelon, but boxing glove sticks on its surface. Weeto pulling back, uttering "Ah..Um".

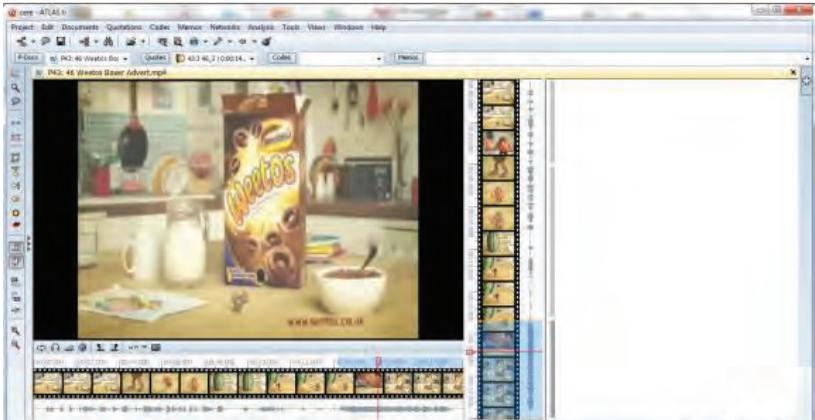


46\_3 (Visual, Verbal). Ring-bell ticking twice.

Weeto tearing a hole and popping out of a Weetos chocolate pack, while uttering in celebrating mode: "I am chocolatey, I am wholegrain, I am Weeto".

Invisible crowd (SFX) cheering on the background.

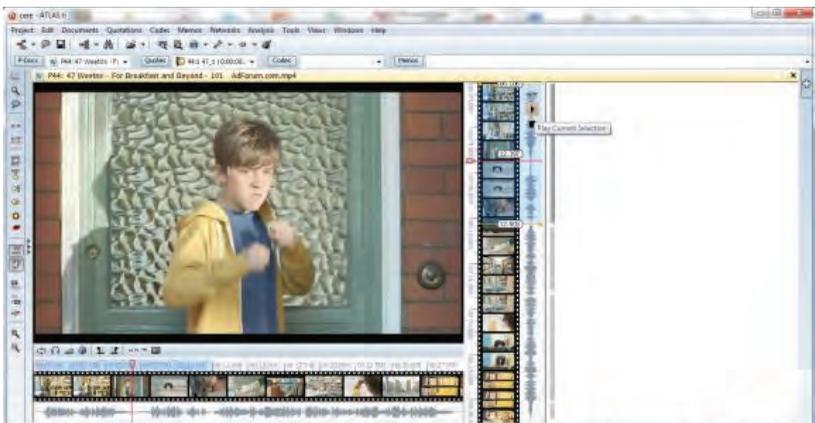
Visuals: Breakfast table with Weetos pack, jar of milk and white cup.

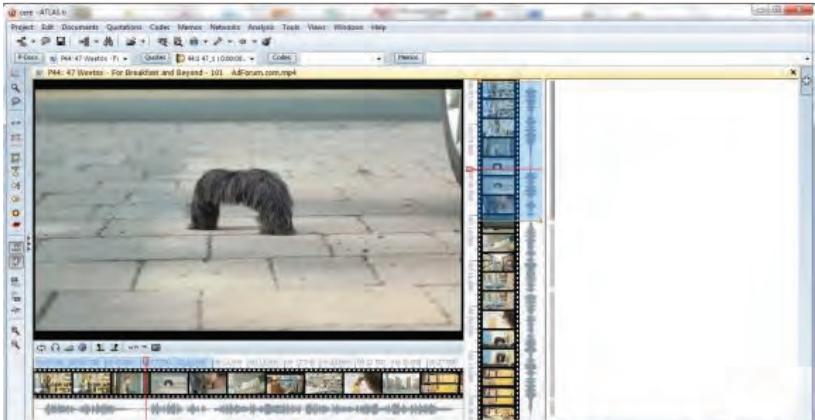


#### 47 (3.7.53) Weetabix Weetos For breakfast and beyond

47\_1 (Visual, Verbal). Voice-over: "If you happen to have had Weetos for breakfast and come across a tough guy's moustache, you can probably just beat it".

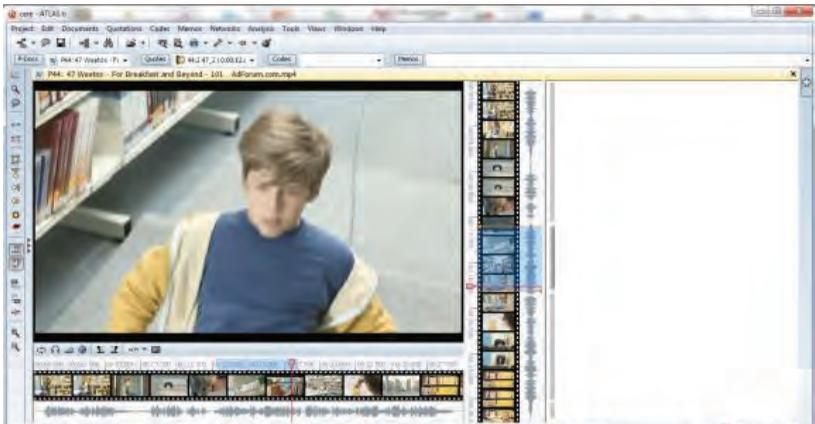
Visuals: Boy leaves home after having eaten a bowl of Weetos only to encounter a standing moustache waiting for him. Boy kicks moustache, which lands on a car nearby.





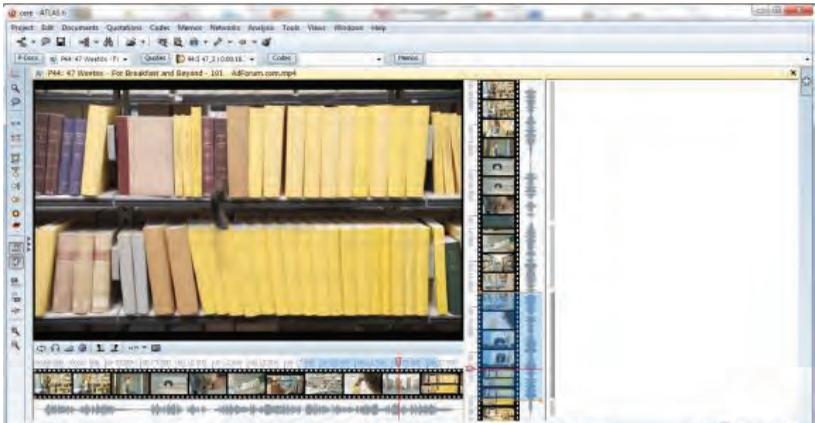
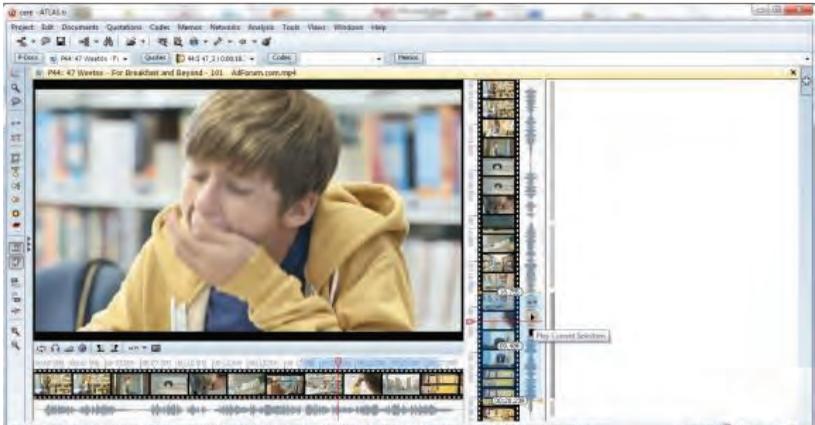
47\_2 (Visual, Verbal). Voice-over: "But if you come across it later in the day, you might not stand a chance".

Visuals: Boy in library seeing moustache dropping books and being attacked by it.



47-3 (Visual, Verbal). Voice-over: "So why don't you top up on Weetos, fortified with vitamin d to help you stay strong enough, to avoid getting your butt kicked by a tough guy's moustache?"

Visuals: Boy eats fortified Weetos from transparent jar and kicks moustache, which lands on a book shelf.

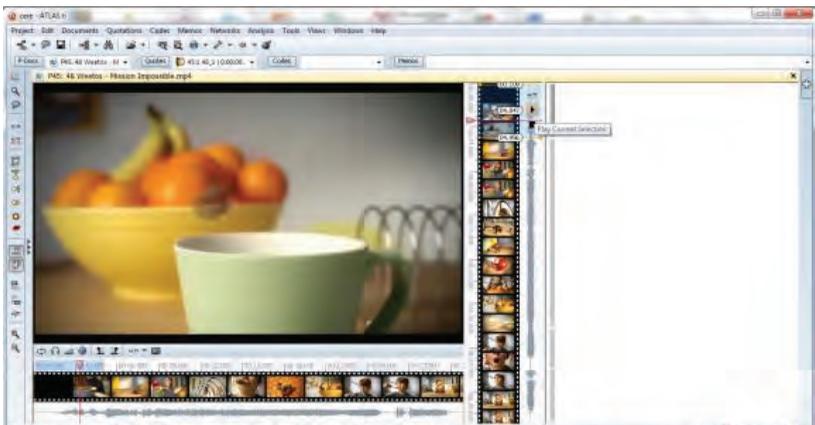


47-4 (Visual, Verbal, Music): Super on screen: "For breakfast and beyond" (spaghetti western music). Pack-shot next to claim.



#### 48 (3.7.54) Weetabix Weetos Mission impossible

48\_1 (Visual, Verbal, Music). Boy seen pouring Weetos into a breakfast bowl, while a Weeto escapes and lands onto the kitchen table.

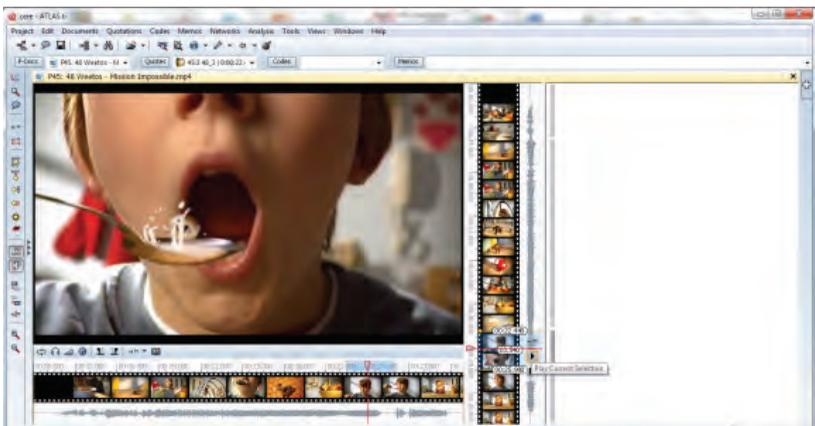


48\_2 (Visual, Verbal, Music). The escapee Weeto assumes anthropomorphic characteristics and a super-muscular structure. It is seen engaging in strenuous, marine-like exercises, while the voice-over runs: "Only big and hunky, chocolatey, wholegrain hoops make it into a pack of Weetos".

Alternating shots between Weeto's exercises, boy's eating spoonfuls of Weetos, milk box pouring.

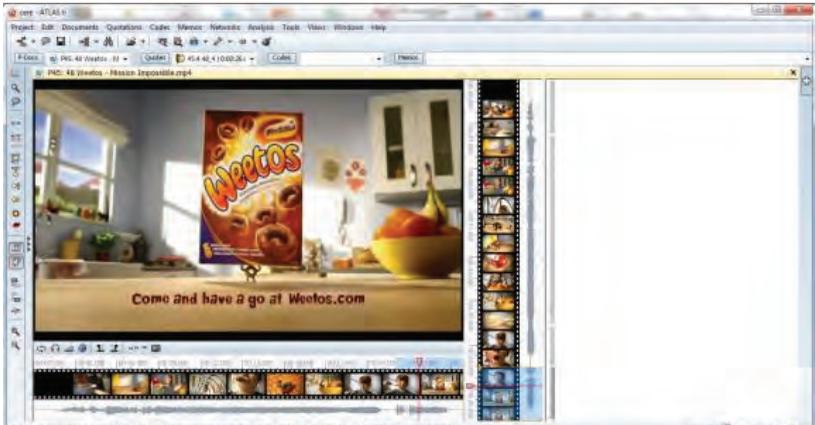


48\_3 (Visual, Verbal, Music). The weeto ultimately lands on the boy's spoon who eats it.



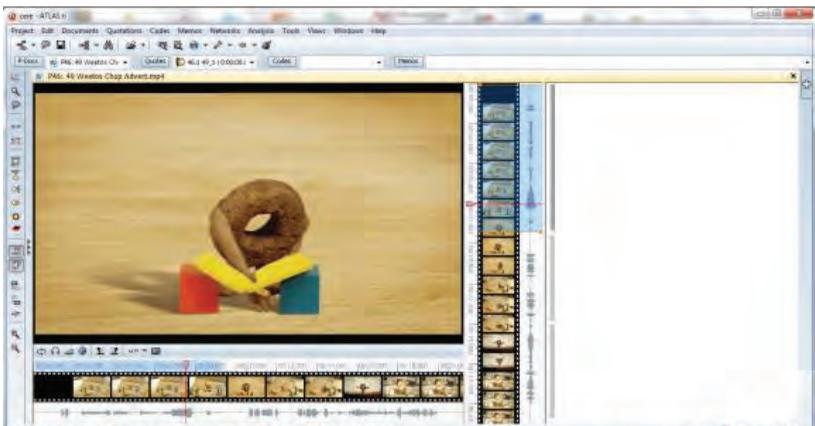
48\_4 (Visual, Verbal, Music). Voice-over: "Weetos: crunchy, chocolatey wholegrain hoops".

Packshot portraying Weeto lifting a Weetos box with the super "Come on and have a go at Weetos.com"



#### 49 (3.7.55) Weetabix Weetos Chop

49\_1 (Visual, Verbal, SFX): Anthropomorphic Weeto seen engaging in Karate exercises and preparing for breaking a piece of solid wood with its hand. It breaks the wood, while exclaiming: "Owe".. (hurting hand).



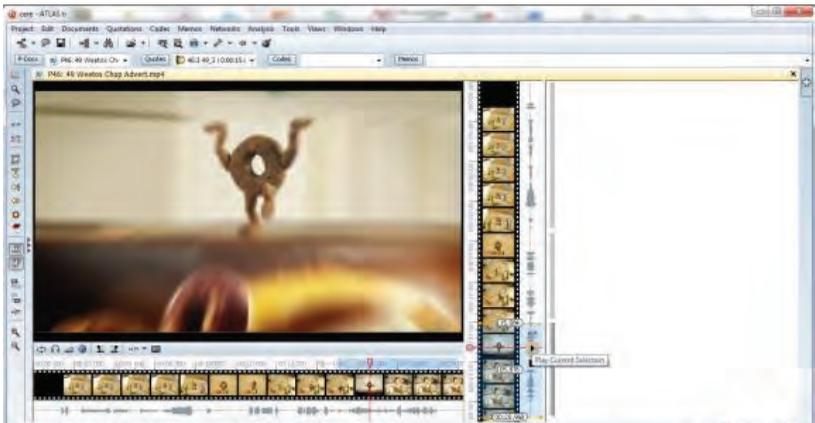
49\_2 (Visual, Verbal, SFX). Weeto, addressing inanimate toys (green soldiers, a clown with a black'n'white hat, a yellow horse, that are gathered around it): "Check it out guys... look at the swans", while showing its muscles.



49\_3 (Visual, Verbal, Music): Weeto seen on top of Weetos box ready to perform a famous Karate kid movement, while uttering: "I'm chocolatey, I am wholegrain, I am Weeto"

Visuals: Jar of milk, cup, bowl of Weetos, Weetos pack.

Web address [www.weetos.co.uk](http://www.weetos.co.uk)

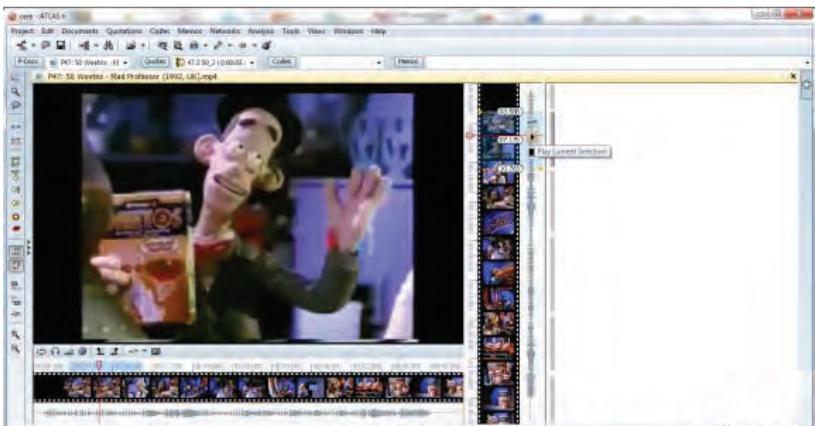


### 50 (3.7.56) Weetabix Weetos Mad professor

50\_1 (Visual, Verbal, Music). Singing voice: "One night one making new Weetos"



50\_2 (Visual, Verbal, Music): Singing voice: “My friend he asked if I disclosed the secret Weetos recipe I said I’d showed him personally”.



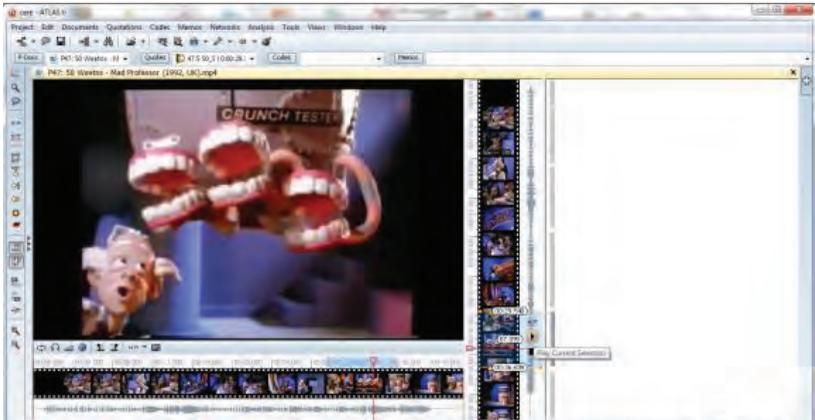
50\_3 (Visual, Verbal, Music): Singing voice: “I put him in here for him to go round and round, Weetooooo then come out here”.



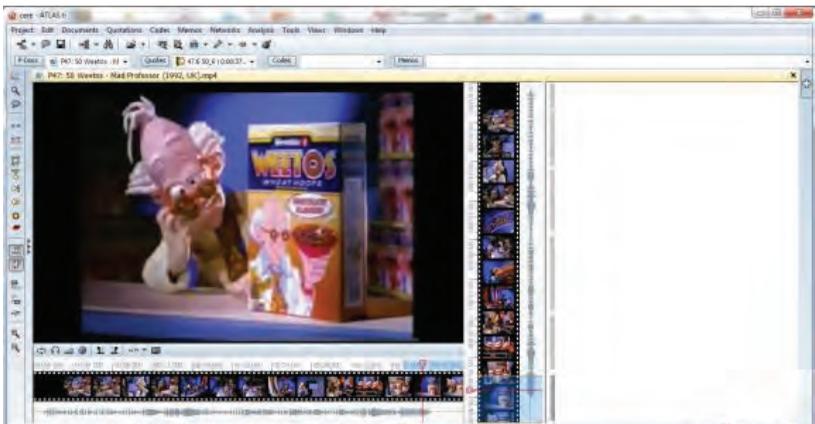
50\_4 (Visual, Verbal, Music). Singing voice: "I pushed the tape down for he to go down and round, ups and downs aldriohoho all the weetos come out".



50\_5 (Visual, Verbal, Music). Singing voice: "I pushed the press button down for Weetos to get crunch and round Weetoooo then they come out here".



50\_6 (Visual, Verbal, Music). Cartoon Professor: “You’ll go bonkers for my new chocolate flavored Weetos”.



## NESTLE

### CHEERIOS

#### 51 (3.7.58) Nestle Cheerios Family

51\_1 (Visual, Verbal, Music). Voice-over: “Isn’t it nice seen to happily eat something you know they like? And knowing you’re getting something good inside you”.

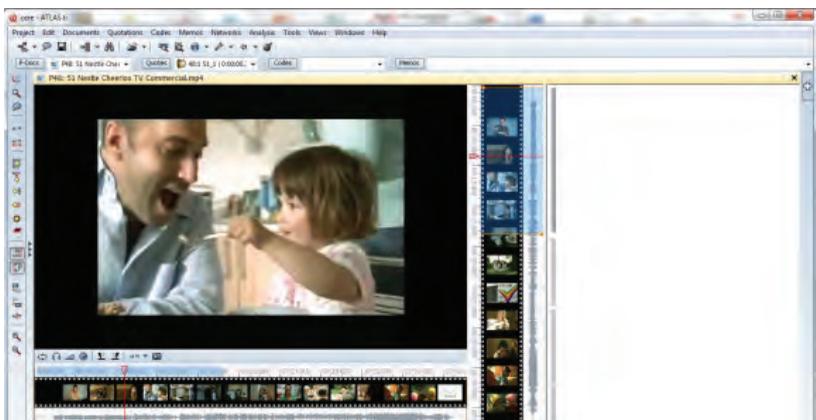
Visuals: Teens eating Cheerios from breakfast bowls on their beds.

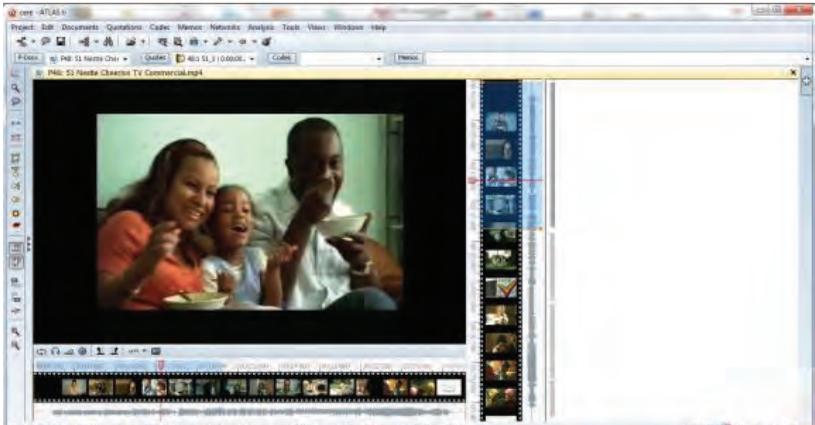
Mom grabbing a bite in the kitchen.

Kid daughter feeding father.

Family eating Cheerios in their living-room watching cartoon.

Teen boy eating Cheerios at night in the kitchen with lights out.

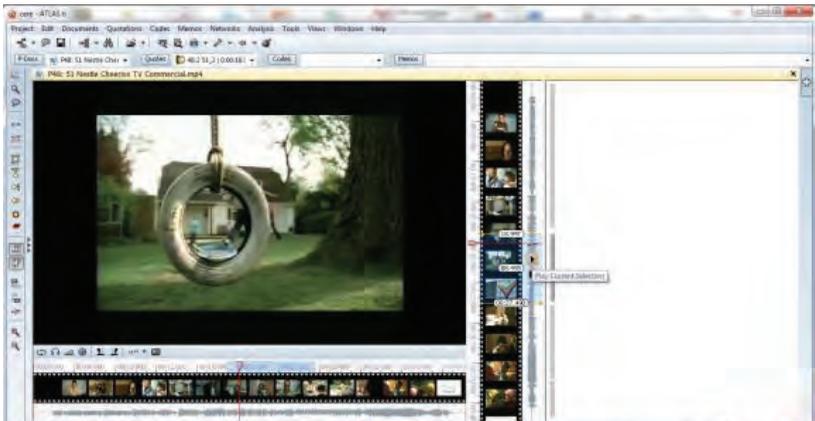


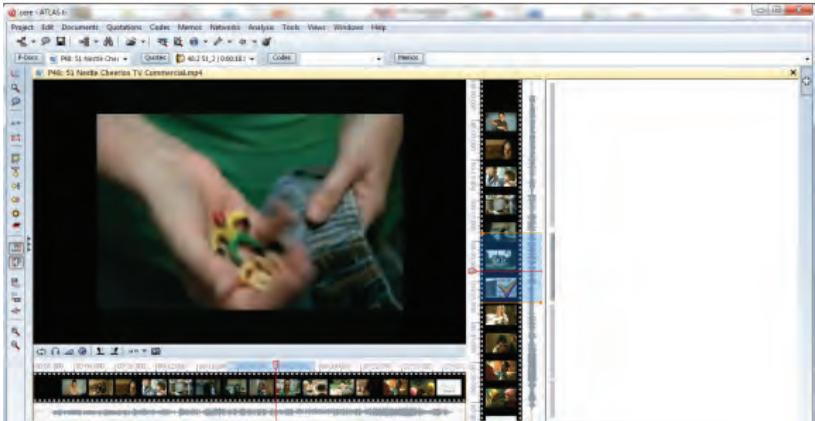


51\_2 (Visual, Verbal, Music). Voice-over: "Inside there's tasty little O's they love... there's always the good stuff that comes from four wholegrains".

Visuals: Mom finding Cheerios in trousers before putting them in washing-machine.

Close-up on Cheerios pack with product claim: "4 wholegrains".



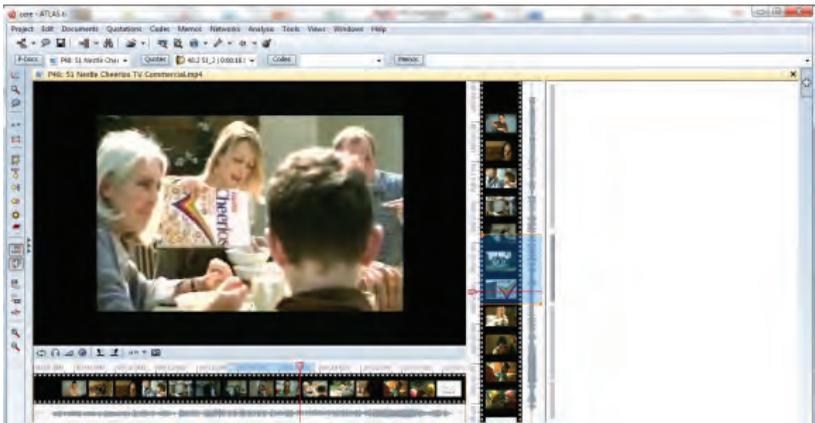


51\_3 (Visual, Verbal, Music). Voice-over: "Isn't it nice when everyone finds a little something they agree on?"

Visuals: Family eating Cheerios in a vivid atmosphere in their backyard.

Kids placing Cheerio on sleeping dad's nose.

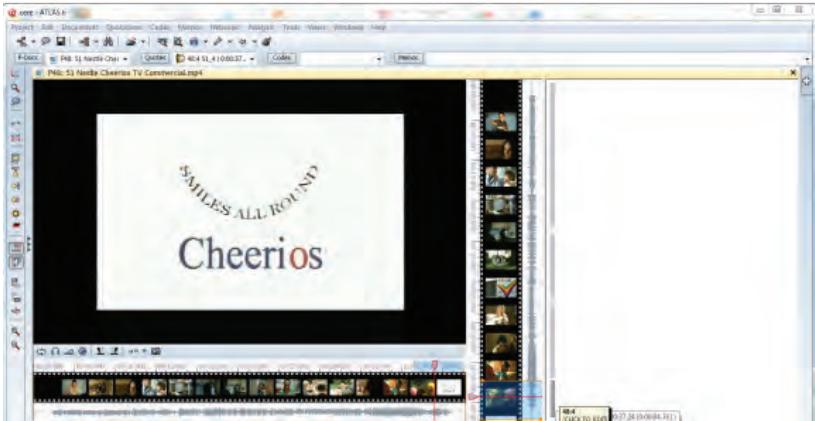
Kids in yellow and red anoraks smiling.



51\_4 (Visual, Verbal, Music). Voice-over: "CHEERIOS, Smiles all round [instead of around]"

Visuals: Pay-off line and logo in white background.

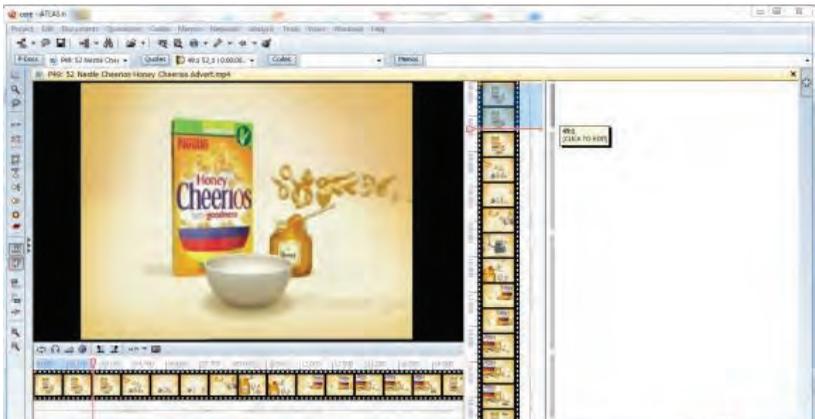
Pay-off line shaping smile.



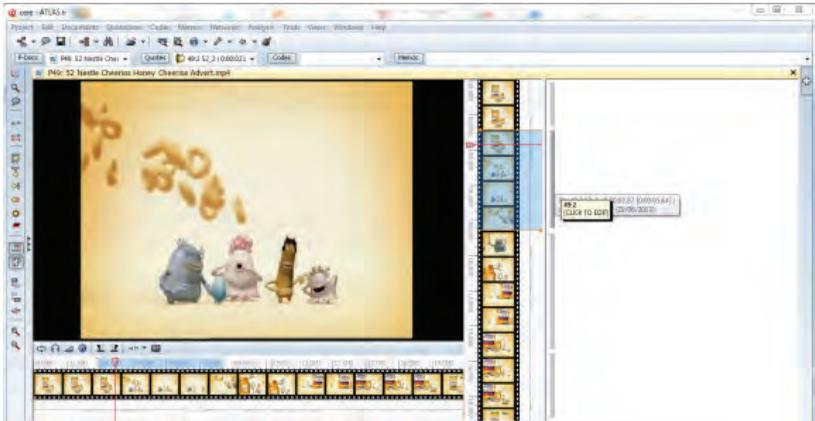
**52 (3.7.59) Nestle Cheerios Honey**

52\_1 (Visual, SFX).

Visuals: Opening scene showing Honey Cheerios pack with bowl and honey jar.  
Honey Cheerios start flying off the bowl.

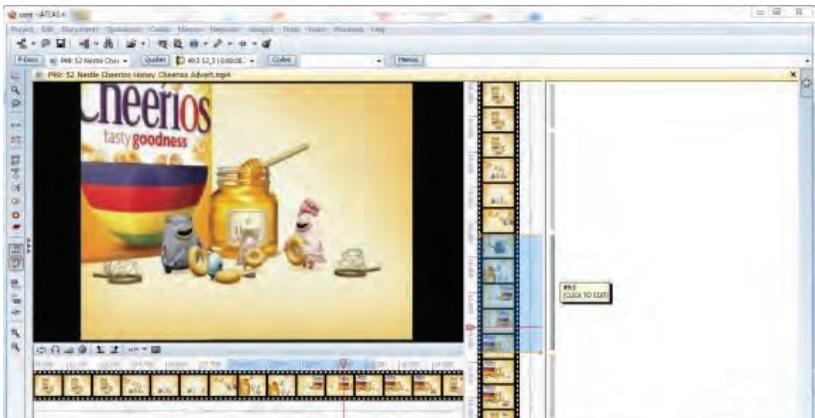


52\_2 (Visual, SFX). Visuals: Flying cheerios pass over Cheerios cartoons (mum, dad, two kids) who start chasing them



52\_3 (Visual, Verbal, SFX, Music), Voice-over: "Honey Cheerios, with deliciously yummy honey on every O".

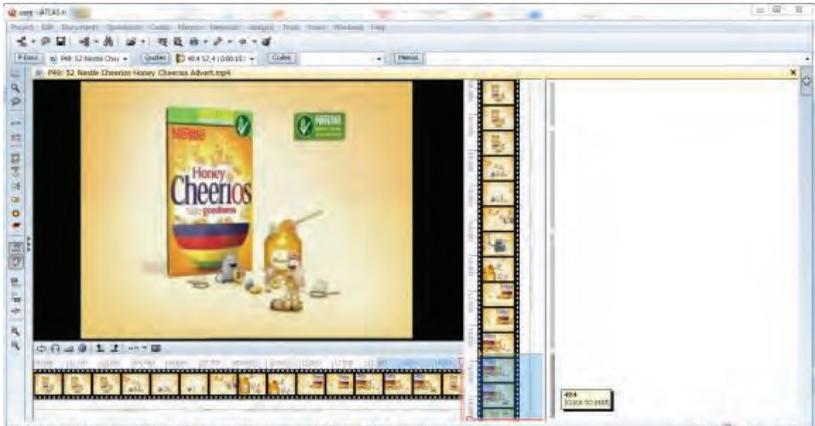
Visuals: Cartoons catch honey cheerios and start eating them.



52\_4 (Visual, Verbal, SFX, Music): Voice-over: "Go on, give those honey Os a go".

Visuals: Cartoons eating Honey Cheerios.

Pack of Honey Cheerios and Nestle logo (Nestle, wholegrain guaranteed).



**53 (3.7.60) Nestle Cheerios Give those O's a go**

53\_1 (Visual, Verbal, SFX). Mum Cheerio cartoon seen being puzzled at the sight of a giant Cheerio luminous sign with the inscription: "Give those a go".

She exclaims "Ooohh" in interrogative mode.

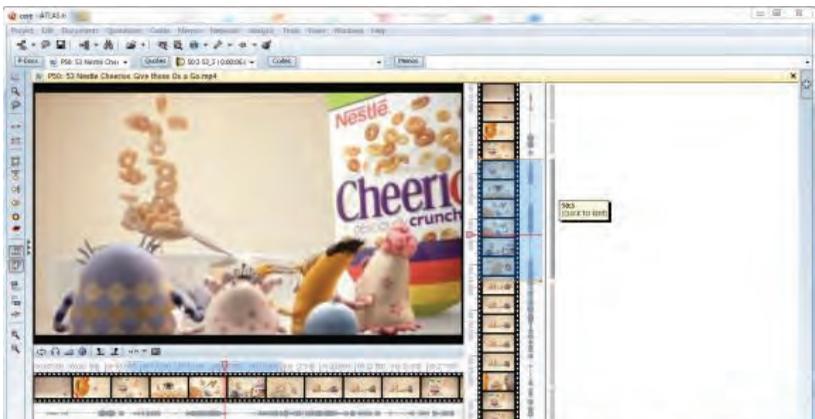


53\_2 (Visual, Verbal, SFX). Cheerios pack and bowl appear on the scene. Mum exclaims again "OOhh", but in assertoric mode, that is as having understood what is denoted by the luminous inscription.



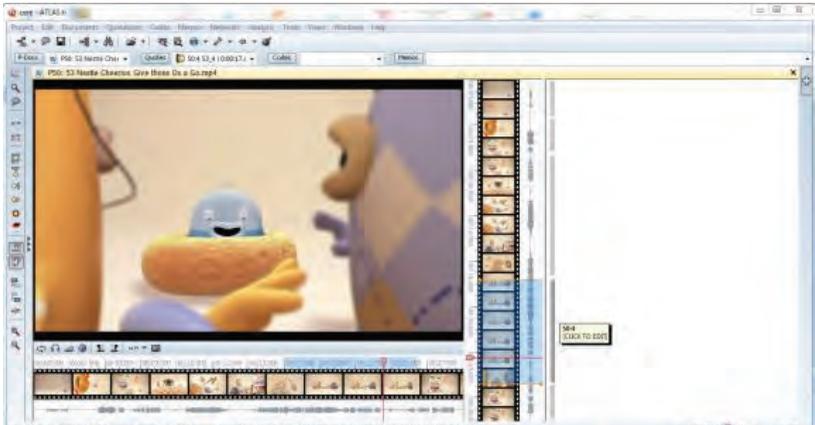
53\_3 (Visual, Verbal, SFX). Mum cartoon whistles and the rest family members run to the scene, while shouting O,o,o,o.

The kid plunges a spoon into the cereals bowl, lifts up a spoonful of Cheerios which are catapulted and land on the family members' mouths.

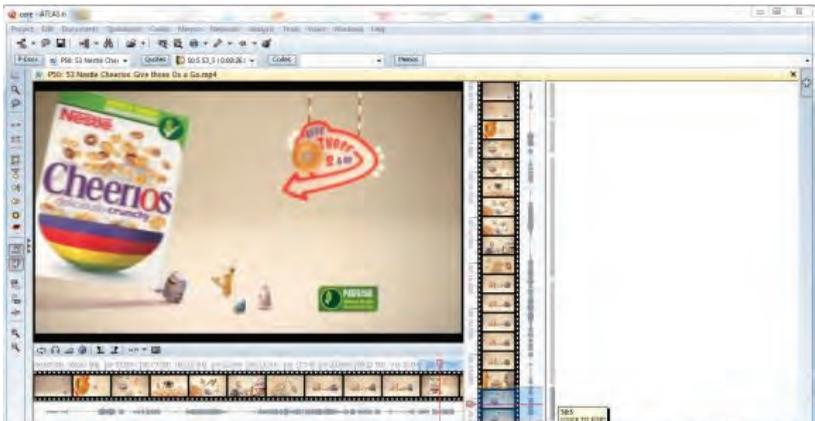


53\_4 (Visual, Verbal, SFX). Voice-over: "Just one bite of those irresistible crunchy wholegrain oats and you have a new family favorite."

In tandem with the utterance of "new family favorite" a newborn appears on the scene and starts eating cheerios.



53\_5 (Visual, Verbal, SFX). Voice-over: “Go on give those o’s a go”.



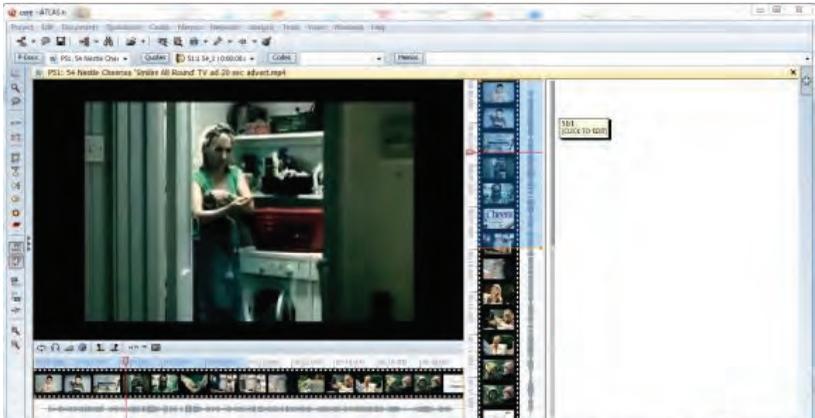
### 54 (3.7.61) Nestle Cheerios Smiles all round

54\_1 (Visual, Verbal, Music). Voice-over: “Clever those cheerios... Inside those tasty little O’s is all the good stuff from four wholegrains”.

Visuals: Kids eating Cheerios on their beds.

Mum finding Cheerios in trousers before putting them in washing-machine.

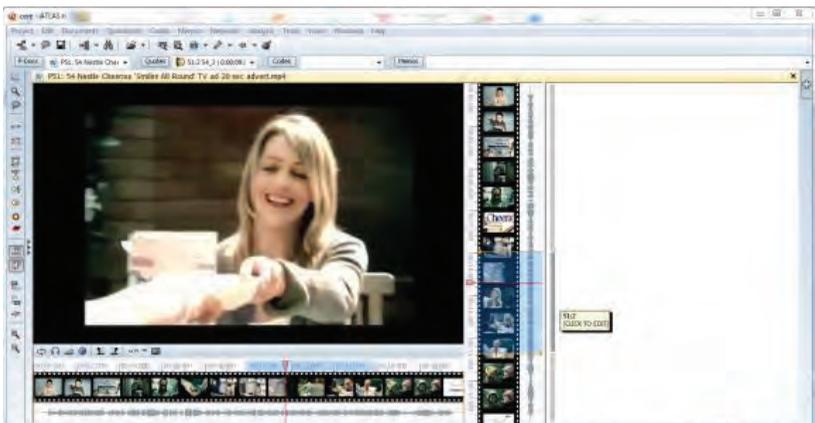
Close-up on Cheerios pack with product claim: “4 wholegrains”



54\_2 (Visual, Verbal, Music): Voice-over: “Isn’t it nice when everyone finds a little something they agree on?”

Visuals: Family eating Cheerios in a vivid atmosphere in their backyard.

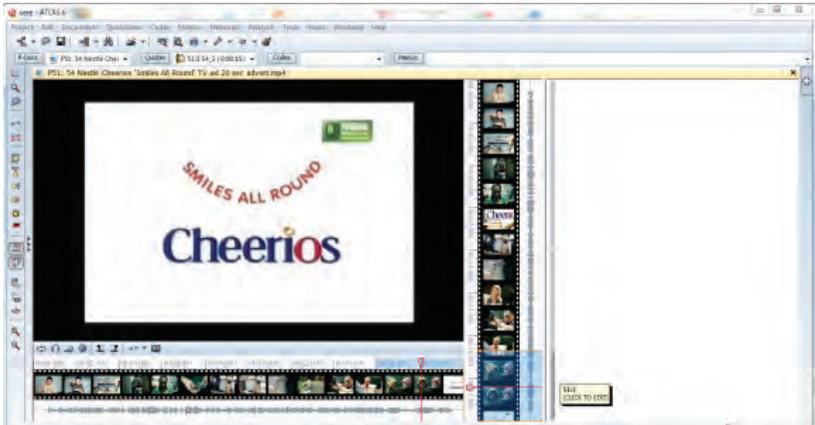
Kids in yellow and pink anoraks smiling.



54\_3 (Visual, Verbal, Music). Voice-over: “CHEERIOS, Smiles all round [instead of around]”.

Visuals: Pay-off line and logo in white background.

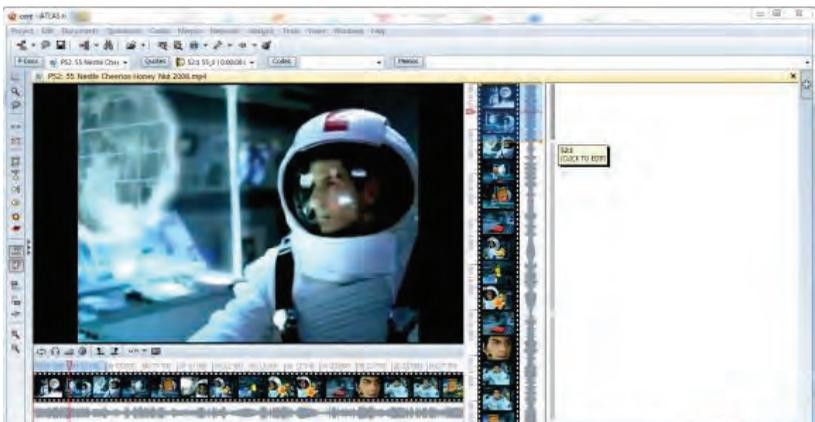
Pay-off line shaping smile.



**55 (3.7.62) Nestle Cheerios Moon**

55\_1 (Visual, Verbal, Music). Visual of space-shuttle ready to launch. Astronaut ready to push button.

Voice-over: "A dream of going to the moon is about to come true"



55\_2 (Visual, Verbal, Music): Honey bee appearing on the scene: "Wonder if you had some honey baked Cheerios? Try them, they taste greeeat. They're made with delicious golden honey, mmmm".

Visuals: Astronaut seen hesitating pushing the start button.



55\_3 (Visual, Verbal, Music): Voice-over: "Yes".

Bee: "No one can resist the great taste of honey nut cheerios".

Astronaut seen eating Cheerios.

Bee lands on the start button and exclaims: "oops".

Cheerios pack.





## NESTLE SHREDDIES

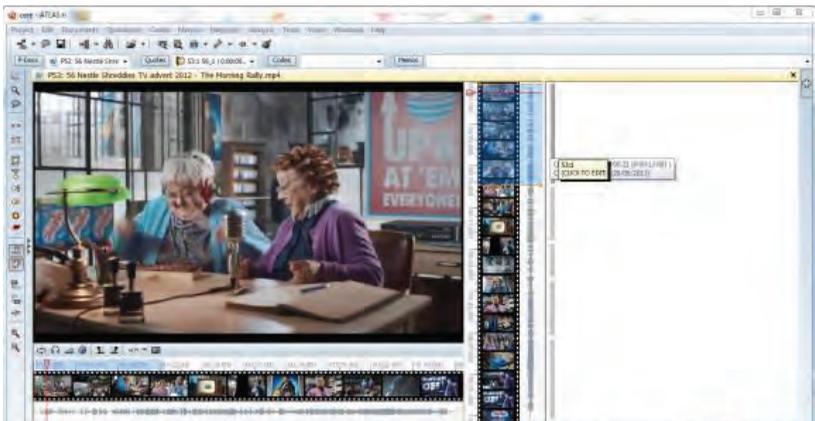
### 56 (3.7.64) Nestle Shreddies Morning Rally

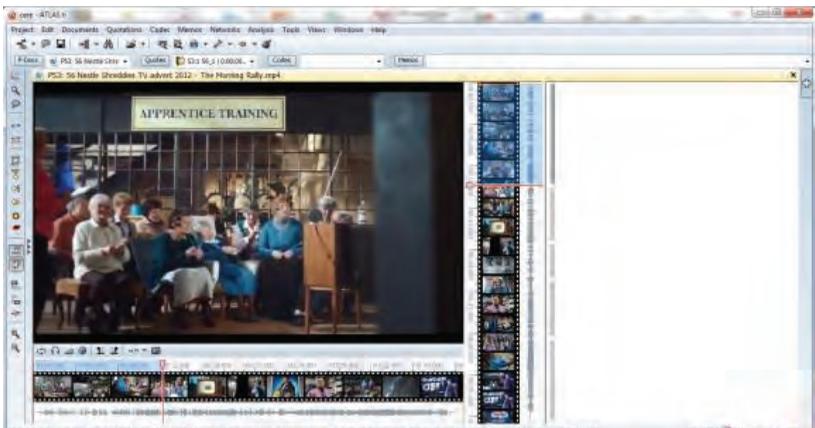
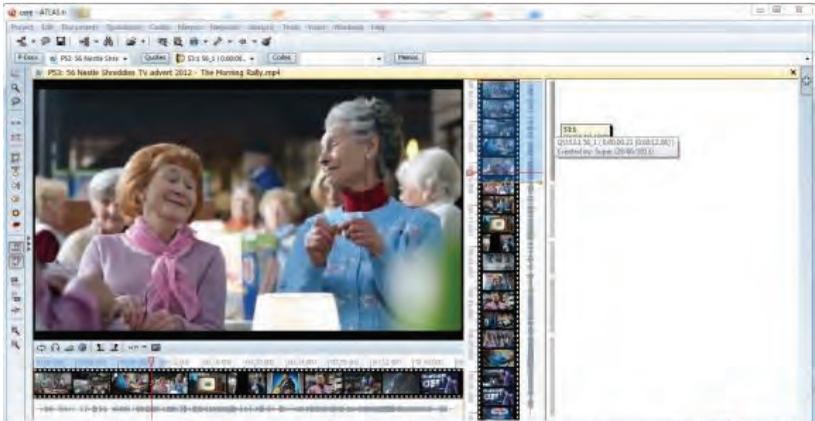
56\_1 (Visual, Verbal, Music). Factory setting.

Granny 1 plays 3 notes on xylophone.

Granny 2 announces through old-style microphone: “Attention Shreddies factory, listen ladies we are not just knitting, we’re on a mission to keep Britain on the march all morning long”.

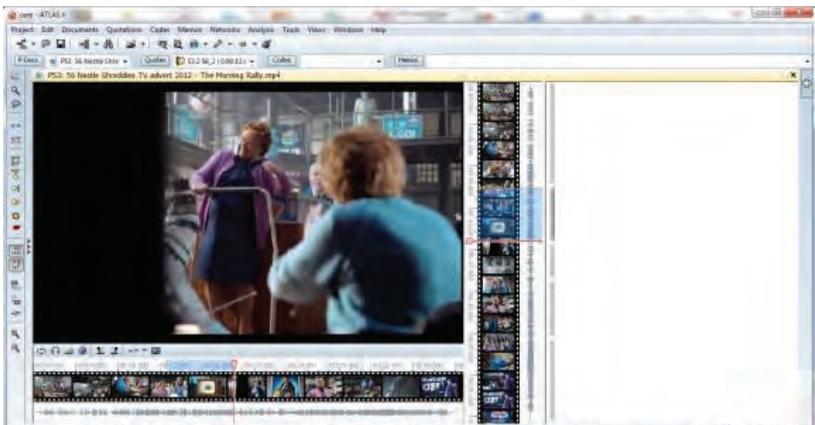
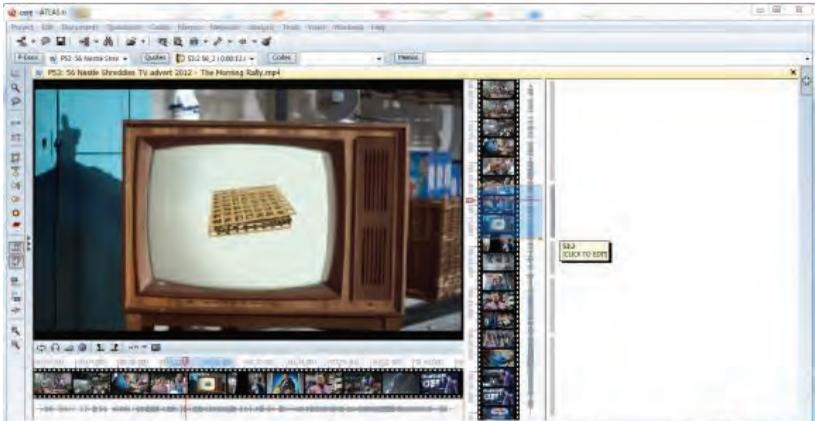
Visuals: Grannies knitting.





56\_2 (Visual, Verbal, Music). Granny 2: "Our four layers of whole grain send people on their way, help bums on the schoolrun get on with their day".

Visuals: Four layers of whole-grain shown on old TV set screen; factory workers cheering; Granny 2 on trolley with Shreddies product pushed by old man.



56\_3 (Visual, Verbal, Music). Granny 2: “We put on some fire in the fire-man’s values , foo...”

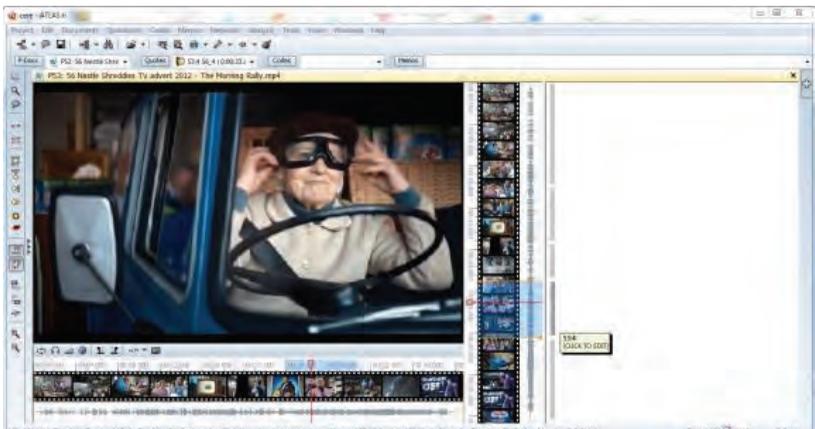
Visuals: Grannies 1 and 2 on factory bridge; giant fireman, business-owner and mum with kids holding cereals bowls portraits hanging on the wall.

“Help Britain through the breakfast” poster hanging on the background.



56\_4 (Visual, Verbal, Music). Granny 2: “And give lorry drivers that extra bit of welly”.

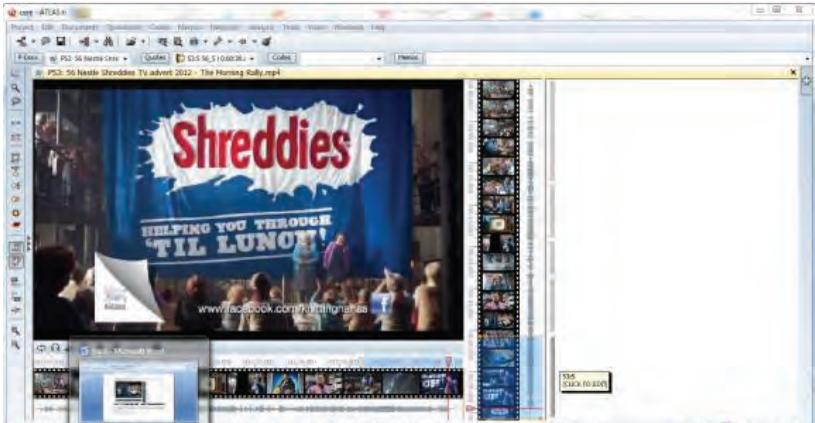
Visuals: Granny 1 dressed as lorry-driver.



56\_5 (Visual, Verbal, Music). Granny 2: “Do it Pearl [Pearl=Granny 1]”.

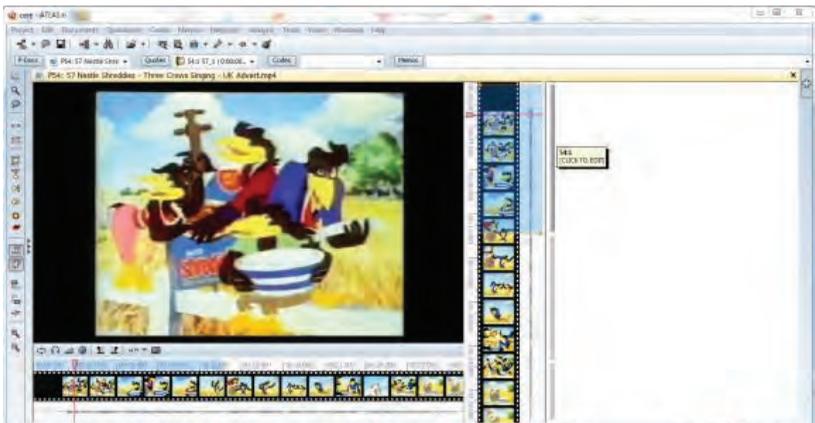
Pearl revealing giant banner with message : “Shreddies...Helping you through ‘til lunch!” (message also uttered through voice-over).

[www.facebook.com/knittingnanas](http://www.facebook.com/knittingnanas)



### 57 (3.7.65) Nestlé Shreddies Three crows

57\_1 (Visual, Verbal, Music), Band of four rockabilly crows singing in front of Shreddies pack: “Don’t want bite quizzes, I just don’t need our bet, I just want a bowl that’s good and whole and this is where it’s at. You’re so square, Shreddies I don’t care”

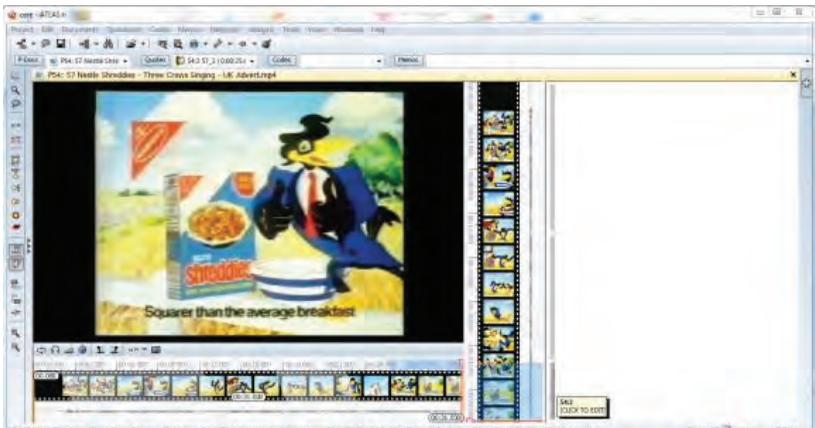


57\_2 (Visual, Verbal, Music). “I don’t know why my spoon flips, I only know it does, I wonder why I love you Shreddies, I guess it’s just because you’re so square, Shreddies I don’t care”.



57\_3 (Visual, Verbal, Music). Voice-over: "It's the way they put the whole wheat, malt and vitamins together that makes Shreddies squarer than the average breakfast".

Visuals: Shreddies pack, cereals bowl, brand claim: "Squarer than the average breakfast".



### 58 (3.7.66) Nestle Shreddies Nanas

58\_1 (Visual, Verbal, Music). Barry White-like voice-over and music in the background: "Something wonderful has happened to Shreddies. The nanas have created a splendid new Shreddies recipe, improved beyond your wildest dreams".

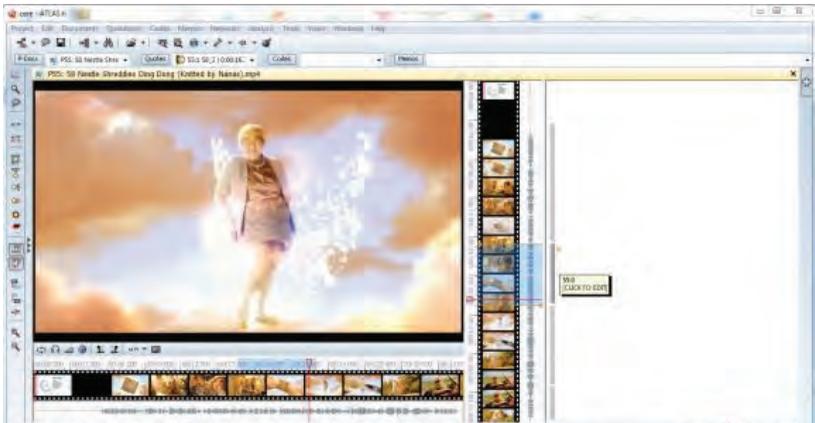
Visuals: Grannies (the Nanas) seen knitting in living room.

Nana walking in living-room with Shreddies packs trolley.



58\_2 (Visual, Verbal, Music). Voice-over: “Shreddies that taste more temptingly scrumptuous, crunchy and yummy than ever before”.

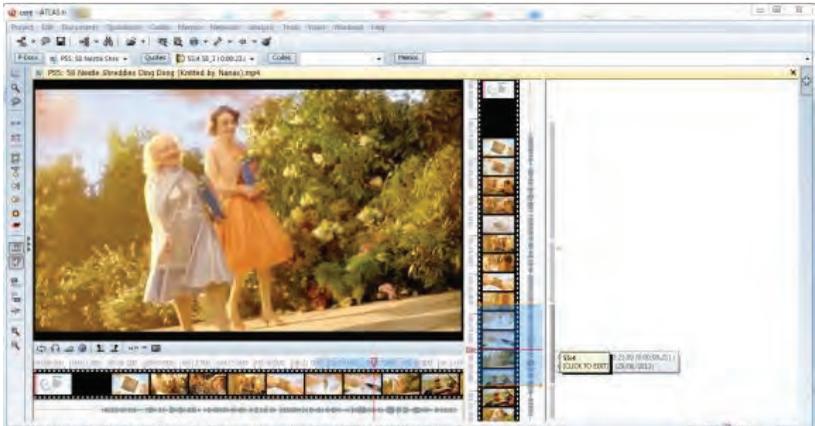
Visuals: Nanas moving suggestively to Barry White like smooth disco grooves.



58\_3 (Visual, Verbal, Music). Voice-over: “What a transformation. It’s a beautiful new dawn for Shreddies lovers”.

Visuals: Nanas walking in lipstick and make-up, while holding Shreddies packs.

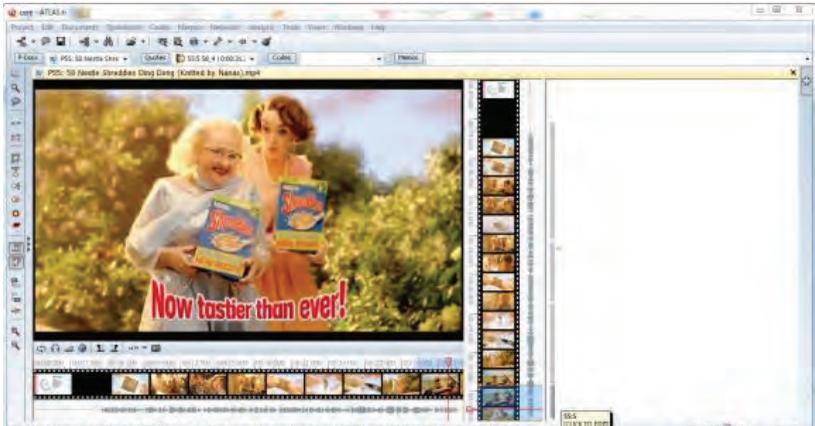
Old man seen in convertible car, addressing the nanas: “Well, ding-dong.”



58\_4 (Visual, Verbal, Music). Voice-over: "New recipe shreddies, now tastier than ever".

Visuals: Nanas holding Shreddies packs and smiling at the old man.

Pay-off line "Now tastier than ever!" at the bottom of the screen.



### 59 (3.7.67) Nestlé Shreddies Wedding

59\_1 (Visual, Verbal, Music). Wedding setting, church organ playing on the background. Priest reading vows to marrying couple.

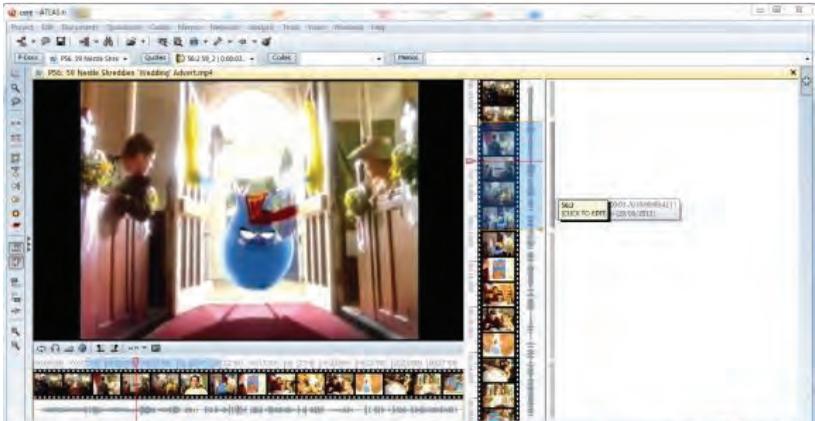


59\_2 (Visual, Verbal, Music). Voice-over: "Don't let hunger..."

Anthropomorphized cartoon hunger crushing in.

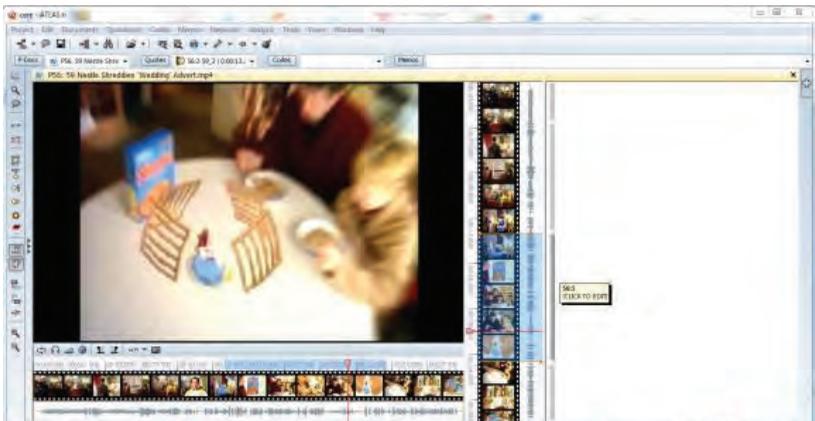
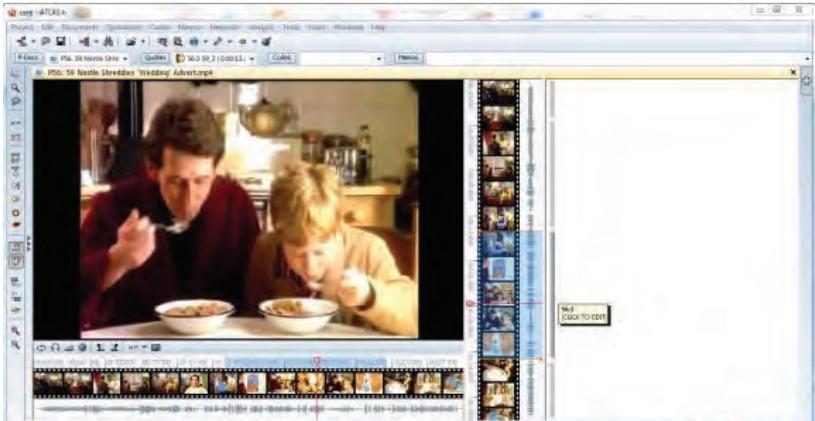
Voice-over: "...ruin your morning".

Cartoon hunger playing bongos with spoons on priest's belly and uttering: "ha, ha, hunger strikes".



59\_3 (Visual, Verbal, Music). Voice-over: "Start with Shreddies, each one is packed with layer upon layer of whole wheat for a great multi taste that will keep hunger locked up till lunch".

Visuals: Priest and kid eating cereals. Cartoon locked in Shreddies whole wheat walls.



59\_4 (Visual, Verbal, Music). Voice-over: "So don't you forget great tasting Shreddies keep hunger locked up till lunch".

Visuals: Priest smiling. Cartoon crushed in the middle of two colliding Shreddies packs.

Pay-off line: "Keep hunger locked up til' lunch".



**60 (3.7.68) Nestle Shreddies Soft ball**

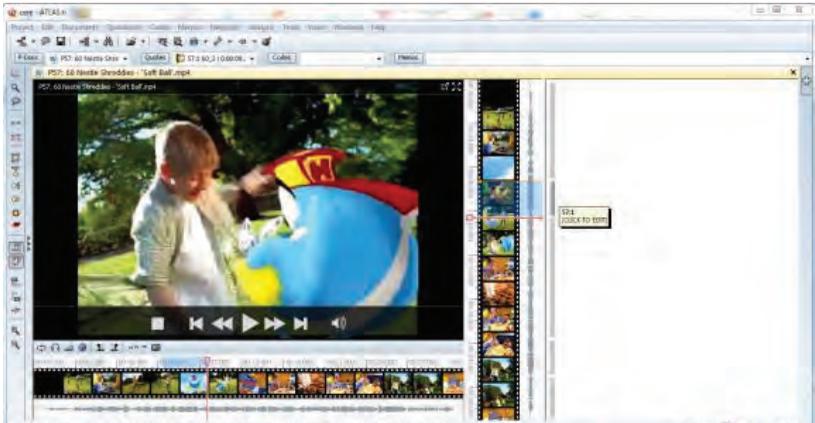
60\_1 (Visual, Verbal, Music). Mum: "My boy was doing so well until, oh deary, he took his eye off the ball".

Visuals: Son playing baseball with friends on field, until he feels urgent hunger and fails to catch ball.



60\_2 (Visual, Verbal, Music): Yellow bag opening and Cartoon hunger appears, while uttering: "Ha, ha, hunger strikes".

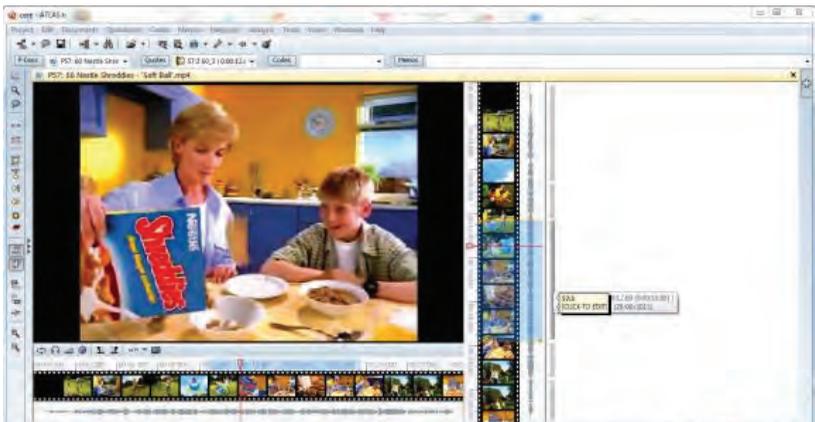
Visuals: Cartoonified hunger playing bongos on kid's belly with spoons.



60\_3 (Visual, Verbal, Music). Mum: "You see he hadn't had his Shreddies , cause it's Shreddies with their layer upon layer of crunchy whole wheat and great taste that keep hunger locked up 'til lunch".

Visuals: Mum and son eating Shreddies in breakfast table scene.

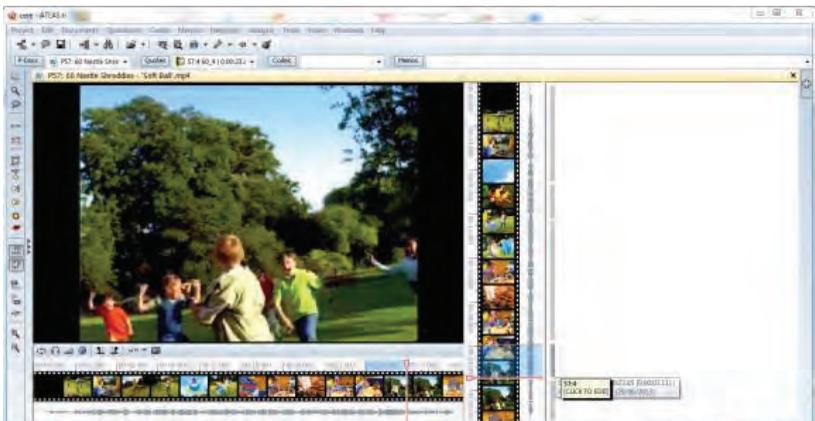
Cartoon hunger is locked up in a shreddie and lands on the cereals bowl.





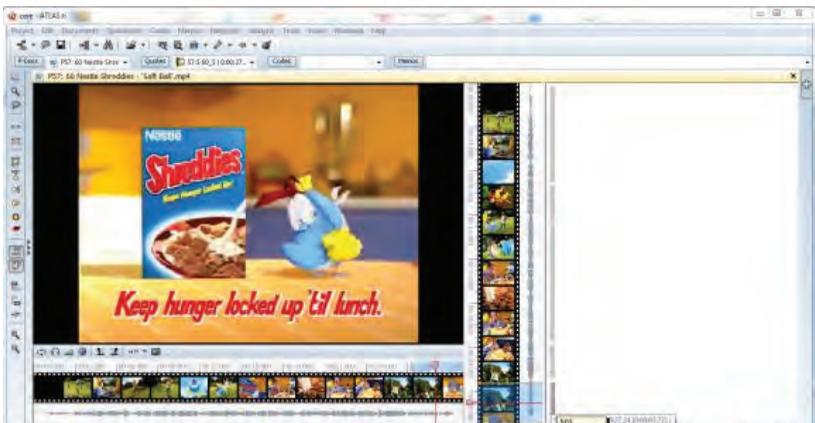
60\_4 (Visual, Verbal, Music): Mum: "For once again, he's really on the ball".

Visuals: Son playing baseball with friends, appearing more energetic.



60\_5 (Visual, Verbal, Music). Voice-over: "Shreddies and frosted shreddies keep hunger locked up til lunch".

Visuals: Cartoon crushed in the middle of two colliding shreddies packs. Pay-off line: "Keep hunger locked up til' lunch".



## NESTLE SHREDDED WHEAT

### 61 (3.7.70) Nestle Shredded Wheat No to innovation

61\_1 (Visual, Verbal, Music). Opening card: "Some words on Progress by Frank Druffel".

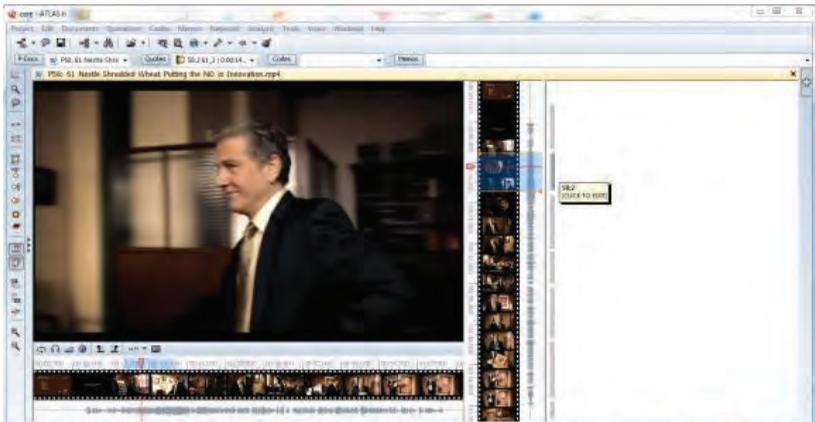
Druffel (company CEO- actor) portrayed sitting behind his desk in an office environment.

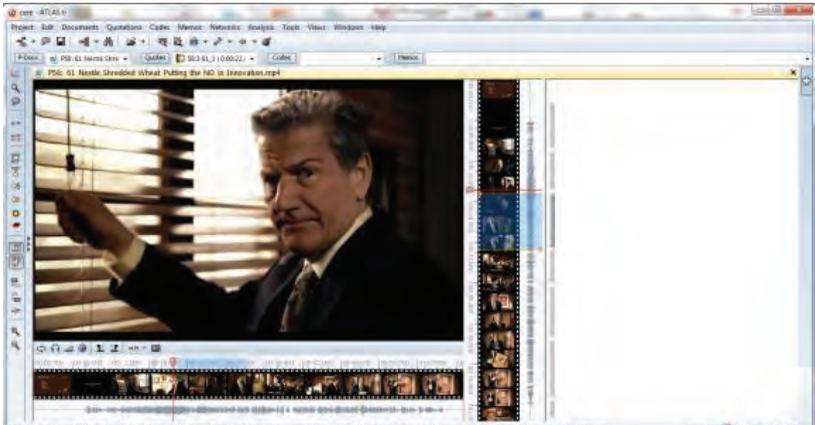
Druffel's monologue: "Has progress taken us to a better place? Let's say it's taken us for a ride".



61\_2 (Visual, Verbal, Music). Druffel's monologue: "Honestly, what thanks do we owe progress? Wrapped to our necks at land-fill and down to the wiring resources. And climate change is out to get us".

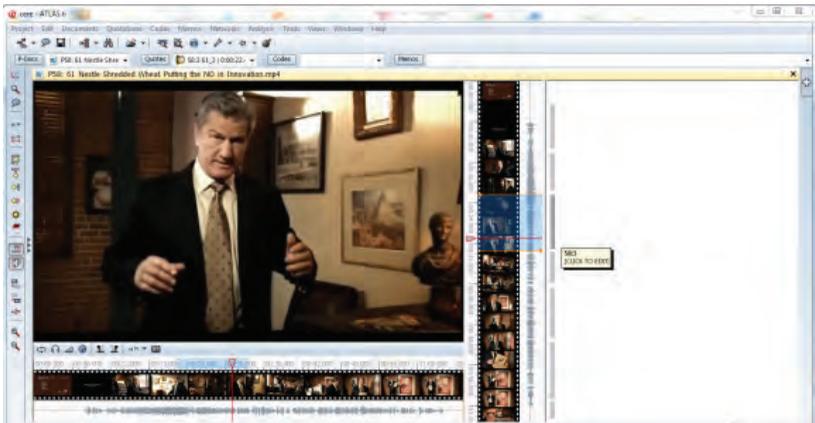
Visuals: Druffel seen walking in his office and closing window shields at the utterance of climate change.





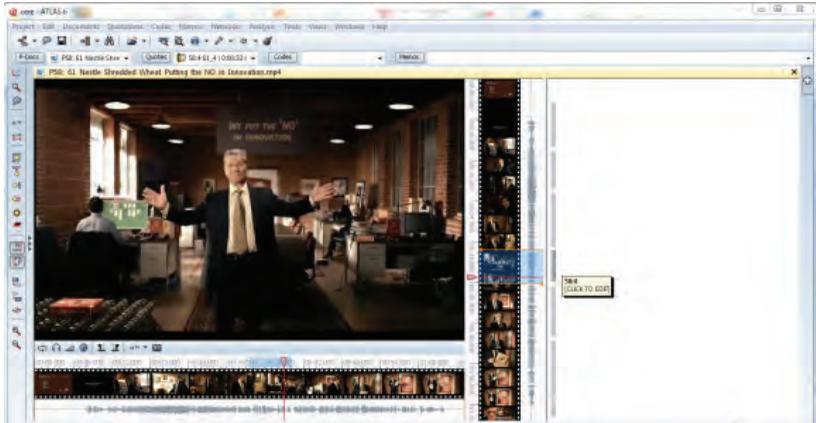
61\_3 (Visual, Verbal, Music). Druffel's monologue: "The fact is civilizations are destroyed by progress. The Romans had a dead-end on their road to ever onward and no sooner had the Pharaohs built those freakish triangles and giant cement cats that they flushed themselves down the Nile".

Visuals: Pointing to a pyramids painting on the wall.



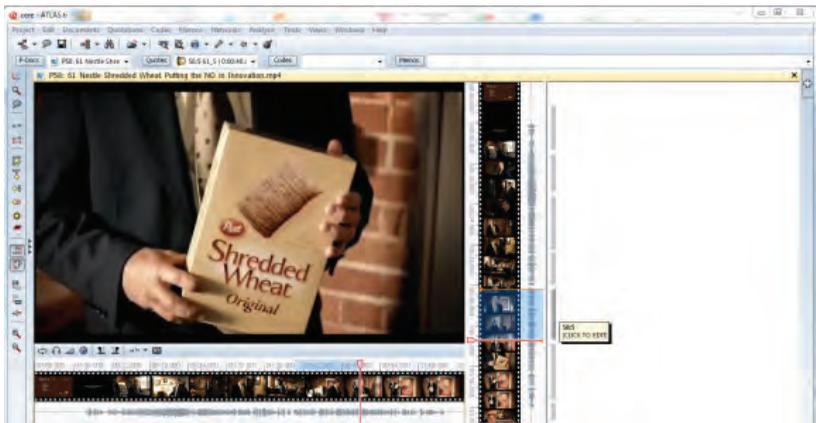
61\_4 (Visual, Verbal, Music). Druffel's monologue: "That's why progress plays no role inside post Shredded Wheat. Here, we put the no in innovation".

Visuals: Druffel still walking. Banner “WE PUT THE ‘NO’ IN INNOVATION” hanging from the ceiling.



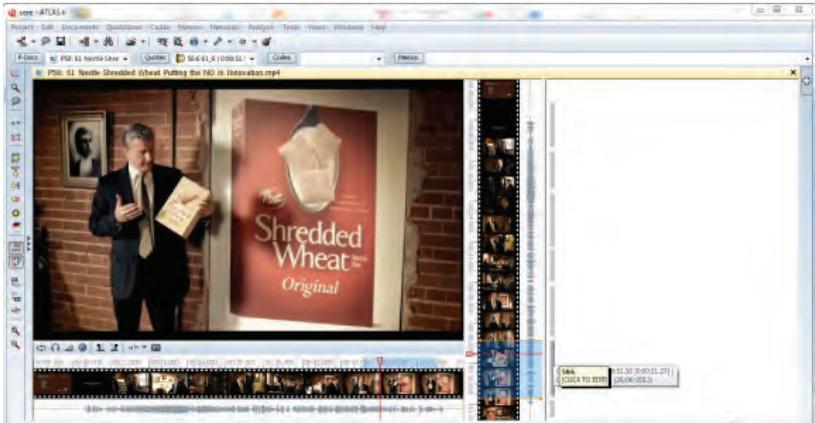
61\_5 (Visual, Verbal, Music). Druffel's monologue: “Henry Perkin created Shredded Wheat back in 1892. And although many thought that pouring milk over food was foolish, today we see numerous artificial fiber 'n' fused, cardboard fused cereals”.

Visuals: Walking past a Henry Perkin portrait that is hanging on the wall.



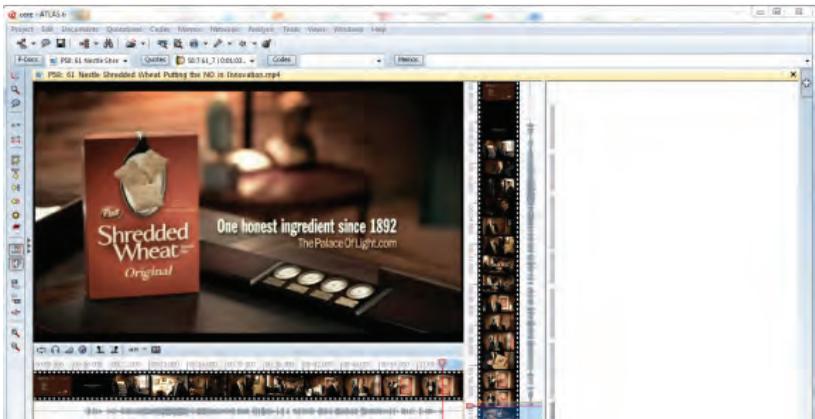
61\_6 (Visual, Verbal, Music). Druffel's monologue: “Post original shredded wheat, on the other hand, is one simple honest ingredient, which naturally comes with vitamins, minerals and fiber. There's no add-ons or plug-ins. We didn't even name it. All we did is make it spoon-size. Did we go too far?”

Visuals: Close-up on post-original shredded wheat, held by Druffel. Alternating shot with giant poster featuring new pack design.



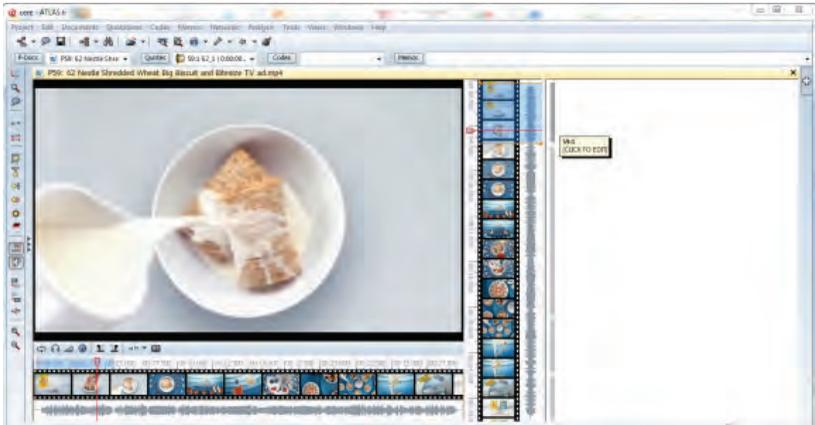
61\_7 (Visual, music). New pack: Post Shredded Wheat Original.

Pay-off line: One honest ingredient since 1892.

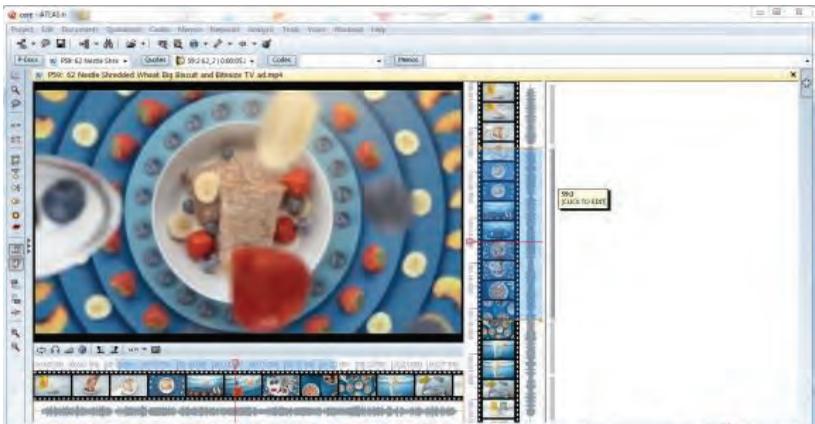


### 62 (3.7.71) Nestle Shredded Wheat Big biscuit

62\_1 (Visual, Verbal, Music). Voice-over: "Crunchy, tasty 100% wholegrain. No added sugar or salt."



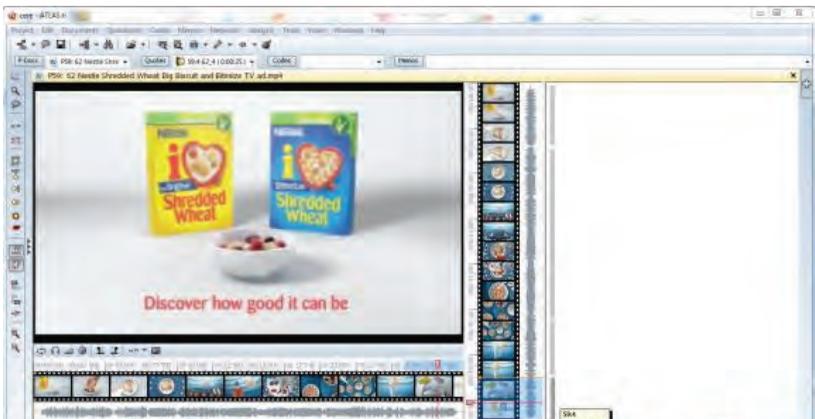
62\_2 (Visual, Verbal, Music). Voice-over: "How could anyone top a shredded wheat?"  
 Funky music kicking in.  
 Visuals of fruit being blended with shredded wheat.



62\_3 (Visual, Verbal, Music). Voice-over: "Seems the only way to top shredded wheat is to, well, top it".



62\_4 (Visual, Verbal, Music). Voice-over: “Shredded Wheat, discover how good it can be”.



### 63 (3.7.72) Nestle Shredded Wheat What’s inside

63\_1 (Visual, Verbal, Music). Actor: “What’s inside Shredded wheat? Let’s find out, come on”.

Visuals: Actor talking to the camera in front of a giant shredded wheat. Moving towards the giant shredded wheat ‘building’.



63\_2 (Visual, Verbal, Music): Actor shouting inside giant Shredded Wheat: “Hello, hello, hello. Nothing. Anybody there? Just shredded wheat”.

Actor entering and moving inside shredded wheat. Alternating shot with rotating packshot.

Super: “As part of a healthy lifestyle”.

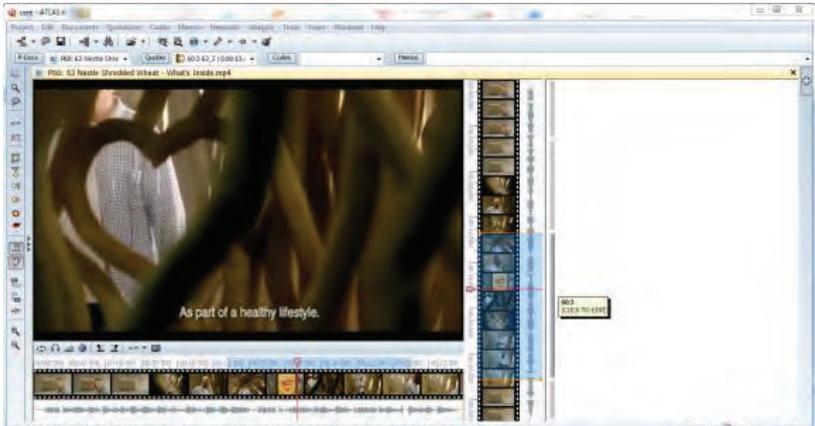


63\_3 (Visual, Verbal, Music). Actor inside Shredded Wheat: “It’s one of the only cereals on earth with just wholegrain wheat. Could help keep your heart healthy. There’s nothing else in here apart from me and I am leaving. Bye”.

Visuals: Actor still moving/talking inside shredded wheat.

Close-up on heart-shaped wheat that is part of the building’s walls.

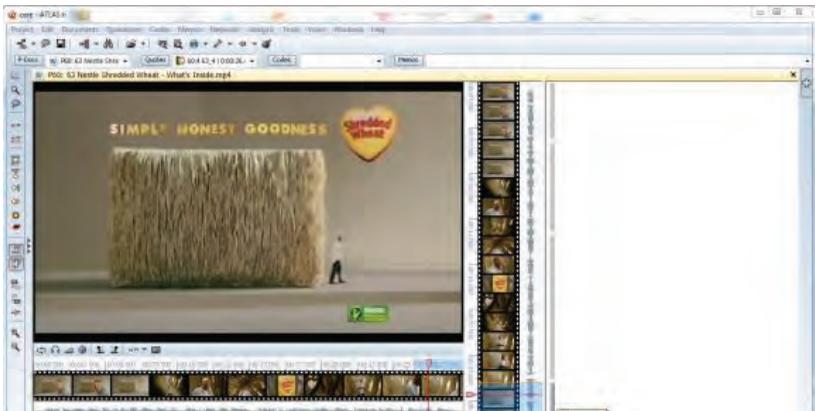
Actor leaving shredded wheat, while holding bowl of cereals.



63\_4 (Visual, Verbal, Music). Shredded Wheat logo.

SIMPLE, HONEST, GOODNESS pay-off.

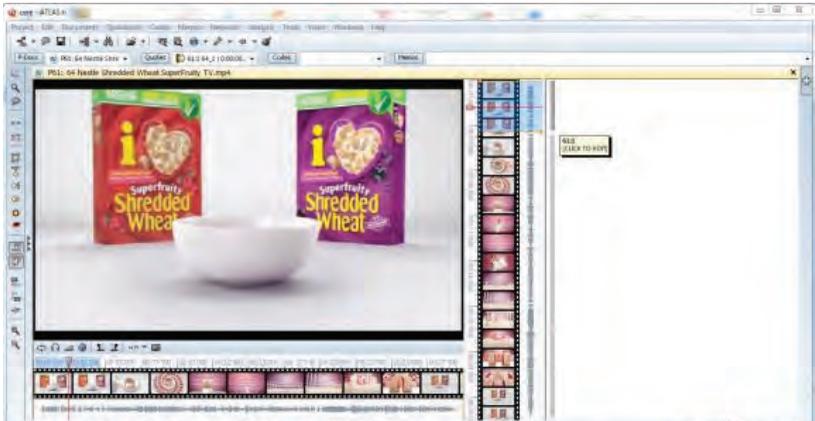
Tiny Nestle logo at bottom right corner.



### 64 (3.7.73) Nestle Shredded Wheat Superfruity

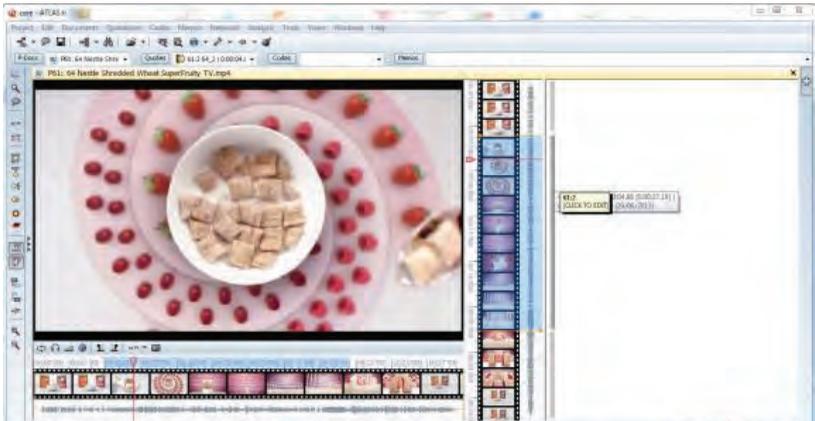
64\_1 (Visual, Verbal, Music). Voice-over: "Introducing super-fruity shredded wheat".

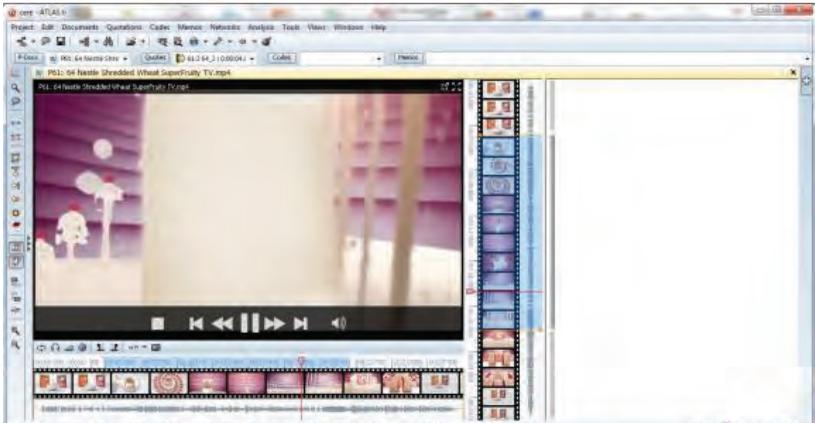
Visuals: Two packs of Shredded Wheat (berry and strawberry flavors) with a bowl in the middle.



64\_2 (Visual, Verbal, Music). Voice-over: “Now our hearty wholegrain squares hold a delicious secret. The great taste of real berries plus antioxidants bursting to get out”.

Music kicks in as strawberries start rotating around bowl of shredded wheat, while a shredded wheat flies on the air, breaks into half, and its fruity content becomes visible. Fountains emerge from a lake of milk as camera moves to a laddering stage.

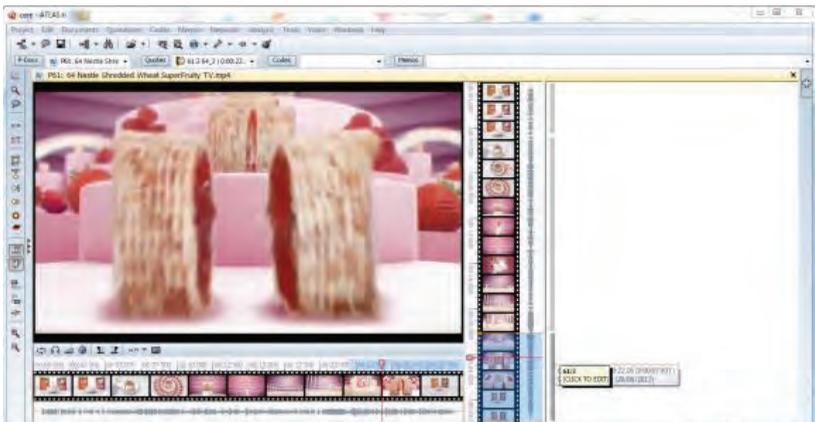


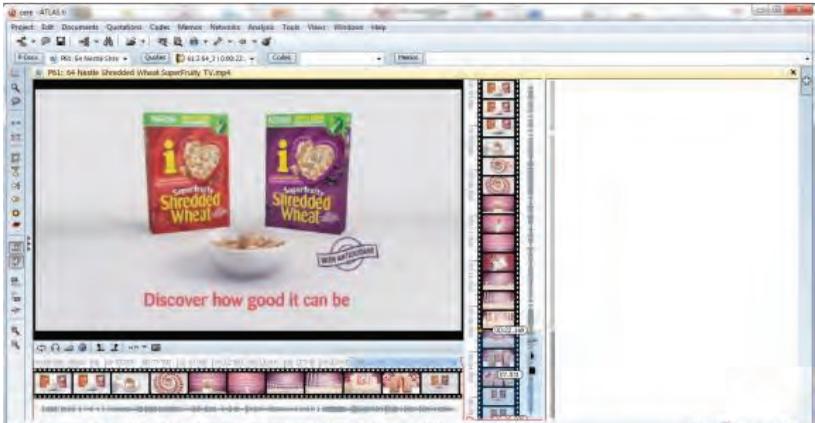


64\_3 (Visual, Verbal, Music). Voice-over: "New super-fruity shredded wheat in two delicious fruitful flavors. Discover how good it can be".

Visuals: Shredded wheat pieces opening up as camera reaches the two packs and the bowl on top of the stage.

"With antioxidant" stamp.

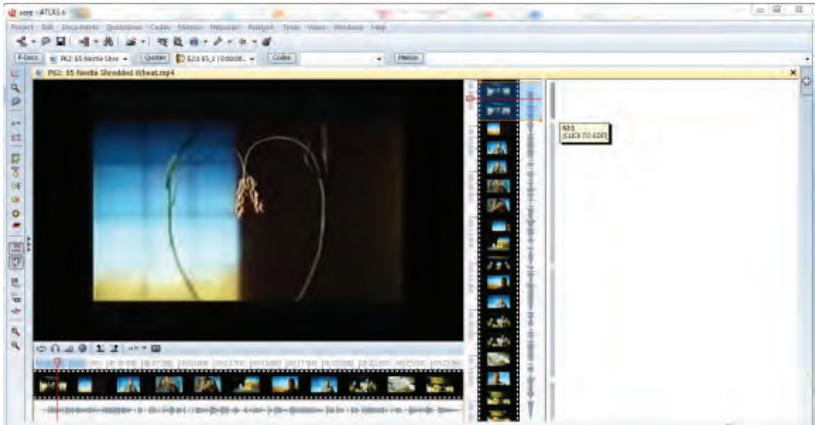




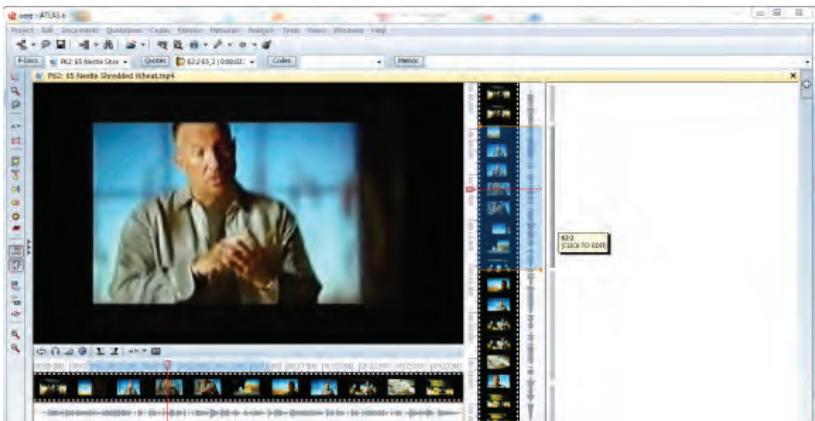
### 65 (3.7.74) Nestle Shredded Wheat Heart

65\_1 (Visual, Verbal, Music). Actor: "How can Shredded Wheat help keep your heart healthy?"



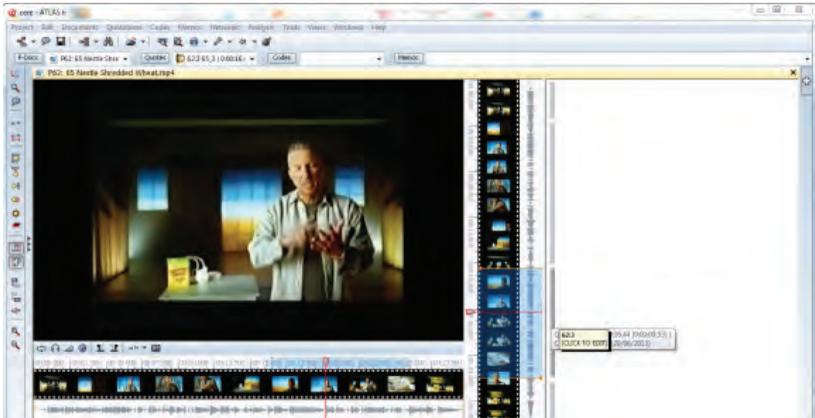


65\_2 (Visual, Verbal, Music). Actor: "Simple. You can count the ingredients on one hand, one hand". Actor starts counting: whole, grain, wheat. Stops puzzled. Repeating, whole, grain wheat, as rotating pack appears on the screen.



65\_3 (Visual, Verbal, Music). Actor: "Am I going soft? I'll start again. You can count the ingredients on one hand. Wholegrain wheat, nothing more. That's how it could keep your heart healthy. Simple".

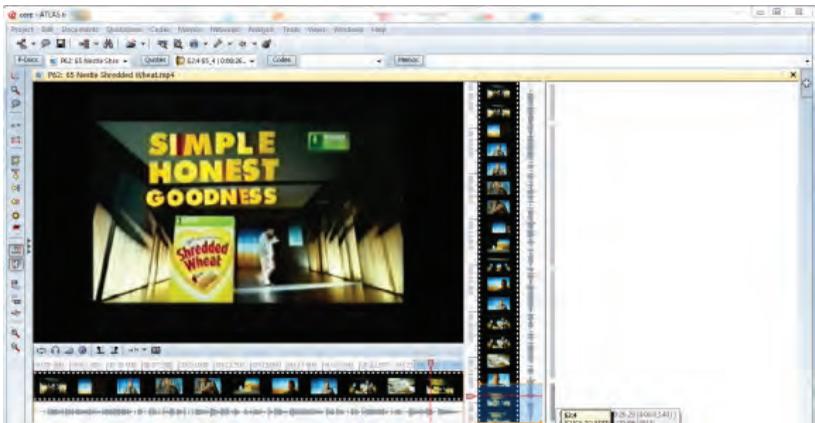
Super: As part of a healthy life-style.



65\_4 (Visual, Verbal, Music). Packshot.

Pay-off line: SIMPLE HONEST GOODNESS.

Nestle logo on upper right corner.



**Appendix C. List of filmic segments- atlas.ti quotations prior to coding  
(produced with atlas.ti 7; 321 filmic segments in total)**

**All current quotations (321). Quotation-Filter: All**

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HU: cer  
File:  
Edited by: Super  
Date/Time: 2013-09-02 00:02:09

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**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:1 [1\_1] ( 0:00:00.24 [0:00:05.07] )  
(Super)**

No codes

No memos

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:2 [1\_2] ( 0:00:05.34 [0:00:03.36] )  
(Super)**

No codes

No memos

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:3 [1\_3] ( 0:00:09.00 [0:00:02.46] )  
(Super)**

No codes

No memos

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:4 [1\_5] ( 0:00:13.81 [0:00:03.96] )  
(Super)**

No codes

No memos

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:5 [1\_4] ( 0:00:11.77 [0:00:01.98] )  
(Super)**

No codes

No memos

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:6 [1\_6] ( 0:00:18.07 [0:00:04.20] )  
(Super)**

No codes

No memos

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:7 [1\_7] ( 0:00:22.58 [0:00:01.86] )  
(Super)**

No codes

No memos

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:9 [1\_8] ( 0:00:24.50 [0:00:02.10] )  
(Super)**

No codes

No memos

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:10 [1\_9] ( 0:00:26.78 [0:00:03.78] )  
(Super)**

No codes

No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:1 [2\_1] ( 0:00:00.71 [0:00:02.74] ) (Super)**

No codes

No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:2 [2\_2] ( 0:00:04.05 [0:00:15.26] ) (Super)**

No codes

No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:3 [2\_3] ( 0:00:19.91 [0:00:01.43] ) (Super)**  
No codes  
No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:4 [2\_4] ( 0:00:21.93 [0:00:02.62] ) (Super)**  
No codes  
No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:5 [2\_5] ( 0:00:25.15 [0:00:03.33] ) (Super)**  
No codes  
No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:6 [2\_6] ( 0:00:29.20 [0:00:03.69] ) (Super)**  
No codes  
No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:7 [2\_7] ( 0:00:33.02 [0:00:02.38] ) (Super)**  
No codes  
No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:8 [2\_8] ( 0:00:35.64 [0:00:02.38] ) (Super)**  
No codes  
No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:9 [2\_9] ( 0:00:38.62 [0:00:07.27] ) (Super)**  
No codes  
No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:10 [2\_Kellogs Cornflakes Big Brea..] ( 0:00:46.73 [0:00:00.00] ) (Super)**  
No codes  
No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:11 [2\_10] ( 0:00:46.73 [0:00:03.81] ) (Super)**  
No codes  
No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:12 [2\_12] ( 0:00:57.82 [0:00:02.86] ) (Super)**  
No codes  
No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:13 [2\_11] ( 0:00:51.14 [0:00:06.62] ) (Super)**  
No codes  
No memos

**P 3: 3\_Kellogs Cornflakes supermarket meeting - 2008.mp4 - 3:1 [3\_1] ( 0:00:00.29 [0:00:02.56] ) (Super)**  
No codes  
No memos

**P 3: 3\_Kellogs Cornflakes supermarket meeting - 2008.mp4 - 3:2 [3\_2] ( 0:00:02.97 [0:00:14.28] ) (Super)**  
No codes  
No memos

**P 3: 3\_Kellogs Cornflakes supermarket meeting - 2008.mp4 - 3:3 [3\_3] ( 0:00:17.37 [0:00:05.42] ) (Super)**  
No codes  
No memos

**P 3: 3\_Kellogs Cornflakes supermarket meeting - 2008.mp4 - 3:4 [3\_5] ( 0:00:24.89 [0:00:04.83] )**  
(Super)  
No codes  
No memos

**P 3: 3\_Kellogs Cornflakes supermarket meeting - 2008.mp4 - 3:5 [3\_4] ( 0:00:22.91 [0:00:01.92] )**  
(Super)  
No codes  
No memos

**P 4: 4\_Kellogs Cornflakes Hint of Honey VINCE UK.mp4 - 4:1 [4\_1] ( 0:00:00.29 [0:00:03.86] )**  
(Super)  
No codes  
No memos

**P 4: 4\_Kellogs Cornflakes Hint of Honey VINCE UK.mp4 - 4:2 [4\_2] ( 0:00:04.33 [0:00:04.10] )**  
(Super)  
No codes  
No memos

**P 4: 4\_Kellogs Cornflakes Hint of Honey VINCE UK.mp4 - 4:3 [4\_3] ( 0:00:08.73 [0:00:08.55] )**  
(Super)  
No codes  
No memos

**P 4: 4\_Kellogs Cornflakes Hint of Honey VINCE UK.mp4 - 4:4 [4\_4] ( 0:00:17.58 [0:00:07.56] )**  
(Super)  
No codes  
No memos

**P 4: 4\_Kellogs Cornflakes Hint of Honey VINCE UK.mp4 - 4:5 [4\_5] ( 0:00:25.49 [0:00:04.45] )**  
(Super)  
No codes  
No memos

**P 5: 5\_Kellogs Cornflakes 100 Kellogg's Cornflakes.mp4 - 5:1 [5\_1] ( 0:00:00.15 [0:00:05.68] )**  
(Super)  
No codes  
No memos

**P 5: 5\_Kellogs Cornflakes 100 Kellogg's Cornflakes.mp4 - 5:2 [5\_2] ( 0:00:06.04 [0:00:04.90] )**  
(Super)  
No codes  
No memos

**P 5: 5\_Kellogs Cornflakes 100 Kellogg's Cornflakes.mp4 - 5:3 [5\_3] ( 0:00:11.14 [0:00:04.78] )**  
(Super)  
No codes  
No memos

**P 5: 5\_Kellogs Cornflakes 100 Kellogg's Cornflakes.mp4 - 5:4 [5\_4] ( 0:00:16.12 [0:00:03.88] )**  
(Super)  
No codes  
No memos

**P 6: 10\_Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:1 [10\_1] ( 0:00:00.29 [0:00:06.35] ) (Super)**  
No codes  
No memos

**P 6: 10\_Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:2 [10\_2] ( 0:00:06.95 [0:00:06.00] ) (Super)**  
No codes  
No memos

**P 6: 10\_Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:3 [10\_3] ( 0:00:13.25 [0:00:12.00] ) (Super)**

No codes  
No memos

**P 6: 10\_Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:4 [10\_4] ( 0:00:23.55 [0:00:04.93] ) (Super)**

No codes  
No memos

**P 7: 6\_Kellogg's Special K.mp4 - 7:1 [6\_1] ( 0:00:00.17 [0:00:01.37] ) (Super)**

No codes  
No memos

**P 7: 6\_Kellogg's Special K.mp4 - 7:2 [6\_2] ( 0:00:01.82 [0:00:06.97] ) (Super)**

No codes  
No memos

**P 7: 6\_Kellogg's Special K.mp4 - 7:3 [6\_3] ( 0:00:09.09 [0:00:02.22] ) (Super)**

No codes  
No memos

**P 7: 6\_Kellogg's Special K.mp4 - 7:4 [6\_4] ( 0:00:11.60 [0:00:03.43] ) (Super)**

No codes  
No memos

**P 7: 6\_Kellogg's Special K.mp4 - 7:5 [6\_6] ( 0:00:19.32 [0:00:05.43] ) (Super)**

No codes  
No memos

**P 7: 6\_Kellogg's Special K.mp4 - 7:6 [6\_7] ( 0:00:25.09 [0:00:03.88] ) (Super)**

No codes  
No memos

**P 7: 6\_Kellogg's Special K.mp4 - 7:7 [6\_5] ( 0:00:15.26 [0:00:03.77] ) (Super)**

No codes  
No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:1 [7\_1] ( 0:00:00.29 [0:00:04.76] ) (Super)**

No codes  
No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:2 [7\_2] ( 0:00:05.23 [0:00:04.82] ) (Super)**

No codes  
No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:3 [7\_3] ( 0:00:10.35 [0:00:02.44] ) (Super)**

No codes  
No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:4 [7\_4] ( 0:00:13.08 [0:00:02.21] ) (Super)**

No codes  
No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:5 [7\_5] ( 0:00:15.64 [0:00:09.24] ) (Super)**

No codes  
No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:6 [7\_6] ( 0:00:25.18 [0:00:04.53] ) (Super)**

No codes

No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:1 [8\_1] ( 0:00:00.40 [0:00:03.67] ) (Super)**

No codes  
No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:2 [8\_2] ( 0:00:04.38 [0:00:03.97] ) (Super)**

No codes  
No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:3 [8\_3] ( 0:00:08.64 [0:00:02.57] ) (Super)**

No codes  
No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:4 [8\_4] ( 0:00:11.50 [0:00:02.74] ) (Super)**

No codes  
No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:5 [8\_6] ( 0:00:17.75 [0:00:08.58] ) (Super)**

No codes  
No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:6 [8\_5] ( 0:00:14.36 [0:00:03.27] ) (Super)**

No codes  
No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:7 [8\_7] ( 0:00:26.63 [0:00:03.27] ) (Super)**

No codes  
No memos

**P10: 9\_Kellogg's Special K Spring Commercial 2010.mp4 - 10:1 [9\_1] ( 0:00:00.29 [0:00:08.07] )**

**(Super)**  
No codes  
No memos

**P10: 9\_Kellogg's Special K Spring Commercial 2010.mp4 - 10:2 [9\_2] ( 0:00:08.66 [0:00:04.45] )**

**(Super)**  
No codes  
No memos

**P10: 9\_Kellogg's Special K Spring Commercial 2010.mp4 - 10:3 [9\_3] ( 0:00:13.52 [0:00:07.23] )**

**(Super)**  
No codes  
No memos

**P10: 9\_Kellogg's Special K Spring Commercial 2010.mp4 - 10:4 [9\_4] ( 0:00:21.12 [0:00:09.31] )**

**(Super)**  
No codes  
No memos

**P11: 11\_Kellogg's Rice Krispies Happy 70th Birthday Rice Krispies.mp4 - 11:1 [11\_1] ( 0:00:00.23 [0:00:07.17] ) (Super)**

No codes  
No memos

**P11: 11\_Kellogg's Rice Krispies Happy 70th Birthday Rice Krispies.mp4 - 11:2 [11\_2] ( 0:00:07.79 [0:00:02.96] ) (Super)**

No codes  
No memos

**P11: 11\_Kellogg's Rice Krispies Happy 70th Birthday Rice Krispies.mp4 - 11:3 [11\_3] ( 0:00:10.99 [0:00:08.34] ) (Super)**

No codes  
No memos

**P11: 11\_Kellogg's Rice Krispies Happy 70th Birthday Rice Krispies.mp4 - 11:4 [11\_5] ( 0:00:33.30 [0:00:04.44] ) (Super)**  
No codes  
No memos

**P11: 11\_Kellogg's Rice Krispies Happy 70th Birthday Rice Krispies.mp4 - 11:6 [11\_6] ( 0:00:38.13 [0:00:01.87] ) (Super)**  
No codes  
No memos

**P11: 11\_Kellogg's Rice Krispies Happy 70th Birthday Rice Krispies.mp4 - 11:7 [11\_4] ( 0:00:19.49 [0:00:13.49] ) (Super)**  
No codes  
No memos

**P12: 12\_Kellogg's Rice Krispies Stop motion commercial.mp4 - 12:1 [12\_1] ( 0:00:00.12 [0:00:06.00] ) (Super)**  
No codes  
No memos

**P12: 12\_Kellogg's Rice Krispies Stop motion commercial.mp4 - 12:2 [12\_2] ( 0:00:06.34 [0:00:10.55] ) (Super)**  
No codes  
No memos

**P12: 12\_Kellogg's Rice Krispies Stop motion commercial.mp4 - 12:3 [12\_3] ( 0:00:17.15 [0:00:04.21] ) (Super)**  
No codes  
No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:1 [13\_1] ( 0:00:00.00 [0:00:09.35] ) (Super)**  
No codes  
No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:2 [13\_2] ( 0:00:09.94 [0:00:08.30] ) (Super)**  
No codes  
No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:3 [13\_3] ( 0:00:18.53 [0:00:06.31] ) (Super)**  
No codes  
No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:4 [13\_4] ( 0:00:25.14 [0:00:04.79] ) (Super)**  
No codes  
No memos

**P14: 14\_Kellogg's Rice Krispies.mp4 - 14:1 [14\_1] ( 0:00:00.00 [0:00:02.18] ) (Super)**  
No codes  
No memos

**P14: 14\_Kellogg's Rice Krispies.mp4 - 14:2 [14\_3] ( 0:00:03.73 [0:00:00.77] ) (Super)**  
No codes  
No memos

**P14: 14\_Kellogg's Rice Krispies.mp4 - 14:3 [14\_2] ( 0:00:02.21 [0:00:01.32] ) (Super)**  
No codes  
No memos

**P14: 14\_Kellogg's Rice Krispies.mp4 - 14:4 [14\_5] ( 0:00:05.60 [0:00:02.06] ) (Super)**  
No codes  
No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:5 [14\_4] ( 0:00:04.59 [0:00:00.93] ) (Super)**  
No codes  
No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:6 [14\_6] ( 0:00:07.86 [0:00:00.89] ) (Super)**  
No codes  
No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:7 [14\_7] ( 0:00:08.95 [0:00:00.89] ) (Super)**  
No codes  
No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:8 [14\_8] ( 0:00:10.08 [0:00:00.58] ) (Super)**  
No codes  
No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:9 [14\_9] ( 0:00:10.86 [0:00:00.70] ) (Super)**  
No codes  
No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:10 [14\_10] ( 0:00:11.75 [0:00:02.84] ) (Super)**  
No codes  
No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:12 [14\_11] ( 0:00:14.83 [0:00:01.01] ) (Super)**  
No codes  
No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:13 [14\_12] ( 0:00:16.03 [0:00:03.81] ) (Super)**  
No codes  
No memos

**P15: 15\_Kellogg's Rice Krispies.mp4 - 15:1 [15\_1] ( 0:00:00.23 [0:00:01.41] ) (Super)**  
No codes  
No memos

**P15: 15\_Kellogg's Rice Krispies.mp4 - 15:2 [15\_2] ( 0:00:01.94 [0:00:06.47] ) (Super)**  
No codes  
No memos

**P15: 15\_Kellogg's Rice Krispies.mp4 - 15:3 [15\_3] ( 0:00:08.71 [0:00:02.64] ) (Super)**  
No codes  
No memos

**P15: 15\_Kellogg's Rice Krispies.mp4 - 15:5 [15\_4] ( 0:00:11.71 [0:00:02.64] ) (Super)**  
No codes  
No memos

**P15: 15\_Kellogg's Rice Krispies.mp4 - 15:6 [15\_5] ( 0:00:14.65 [0:00:04.29] ) (Super)**  
No codes  
No memos

**P15: 15\_Kellogg's Rice Krispies.mp4 - 15:7 [15\_6] ( 0:00:19.24 [0:00:05.41] ) (Super)**  
No codes  
No memos

**P15: 15\_Kellogg's Rice Krispies.mp4 - 15:8 [15\_7] ( 0:00:25.07 [0:00:04.82] ) (Super)**  
No codes  
No memos

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:1 [16\_1] ( 0:00:00.16 [0:00:10.32] ) (Super)**  
No codes  
No memos

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:2 [16\_2] ( 0:00:10.88 [0:00:04.96] ) (Super)**

No codes  
No memos

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:3 [16\_3] ( 0:00:16.24 [0:00:08.00] ) (Super)**

No codes  
No memos

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:4 [16\_4] ( 0:00:24.48 [0:00:02.00] ) (Super)**

No codes  
No memos

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:5 [16\_6] ( 0:00:35.20 [0:00:05.52] ) (Super)**

No codes  
No memos

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:6 [16\_5] ( 0:00:26.56 [0:00:08.16] ) (Super)**

No codes  
No memos

**P17: 17\_Kellogg's Coco Pops Megamunchers' TV ad - 30 sec advert.mp4 - 17:1 [17\_1] ( 0:00:00.17 [0:00:08.54] ) (Super)**

No codes  
No memos

**P17: 17\_Kellogg's Coco Pops Megamunchers' TV ad - 30 sec advert.mp4 - 17:2 [17\_2] ( 0:00:09.00 [0:00:09.76] ) (Super)**

No codes  
No memos

**P17: 17\_Kellogg's Coco Pops Megamunchers' TV ad - 30 sec advert.mp4 - 17:3 [17\_3] ( 0:00:19.06 [0:00:05.40] ) (Super)**

No codes  
No memos

**P17: 17\_Kellogg's Coco Pops Megamunchers' TV ad - 30 sec advert.mp4 - 17:4 [17\_4] ( 0:00:24.75 [0:00:02.32] ) (Super)**

No codes  
No memos

**P17: 17\_Kellogg's Coco Pops Megamunchers' TV ad - 30 sec advert.mp4 - 17:5 [17\_5] ( 0:00:27.37 [0:00:02.44] ) (Super)**

No codes  
No memos

**P18: 18\_Kellogg's Coco Pops.mp4 - 18:1 [18\_1] ( 0:00:01.52 [0:00:06.74] ) (Super)**

No codes  
No memos

**P18: 18\_Kellogg's Coco Pops.mp4 - 18:2 [18\_2] ( 0:00:08.58 [0:00:13.36] ) (Super)**

No codes  
No memos

**P18: 18\_Kellogg's Coco Pops.mp4 - 18:3 [18\_3] ( 0:00:22.14 [0:00:06.36] ) (Super)**

No codes  
No memos

**P18: 18\_Kellogg's Coco Pops.mp4 - 18:4 [18\_4] ( 0:00:28.88 [0:00:03.30] ) (Super)**

No codes  
No memos

**P19: 19\_Kellogg's Coco Pops - Croc Prints TVC.mp4 - 19:1 [19\_2] ( 0:00:04.91 [0:00:08.77] )**  
**(Super)**  
No codes  
No memos

**P19: 19\_Kellogg's Coco Pops - Croc Prints TVC.mp4 - 19:2 [19\_3] ( 0:00:13.97 [0:00:06.43] )**  
**(Super)**  
No codes  
No memos

**P19: 19\_Kellogg's Coco Pops - Croc Prints TVC.mp4 - 19:3 [19\_4] ( 0:00:20.70 [0:00:05.32] )**  
**(Super)**  
No codes  
No memos

**P19: 19\_Kellogg's Coco Pops - Croc Prints TVC.mp4 - 19:4 [19\_5] ( 0:00:26.31 [0:00:03.56] )**  
**(Super)**  
No codes  
No memos

**P19: 19\_Kellogg's Coco Pops - Croc Prints TVC.mp4 - 19:5 [19\_1] ( 0:00:00.23 [0:00:04.62] )**  
**(Super)**  
No codes  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:1 [20\_1] ( 0:00:00.24 [0:00:03.62] ) (Super)**  
No codes  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:2 [20\_3] ( 0:00:08.16 [0:00:03.13] ) (Super)**  
No codes  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:3 [20\_2] ( 0:00:04.23 [0:00:03.86] ) (Super)**  
No codes  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:4 [20\_4] ( 0:00:11.41 [0:00:03.31] ) (Super)**  
No codes  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:5 [20\_5] ( 0:00:15.03 [0:00:06.50] ) (Super)**  
No codes  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:6 [20\_6] ( 0:00:21.84 [0:00:04.72] ) (Super)**  
No codes  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:7 [20\_7] ( 0:00:26.87 [0:00:04.60] ) (Super)**  
No codes  
No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:1 [21\_1] ( 0:00:00.23 [0:00:03.97] ) (Super)**  
No codes  
No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:2 [21\_2] ( 0:00:04.50 [0:00:02.28] ) (Super)**  
No codes  
No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:3 [21\_3] ( 0:00:07.07 [0:00:03.33] ) (Super)**  
No codes  
No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:4 [21\_4] ( 0:00:10.64 [0:00:10.93] ) (Super)**  
No codes  
No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:5 [21\_5] ( 0:00:22.04 [0:00:04.50] ) (Super)**  
No codes  
No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:6 [21\_6] ( 0:00:26.95 [0:00:02.92] ) (Super)**  
No codes  
No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:1 [22\_1] ( 0:00:00.11 [0:00:06.37] ) (Super)**  
No codes  
No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:2 [22\_2] ( 0:00:06.77 [0:00:02.14] ) (Super)**  
No codes  
No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:3 [22\_3] ( 0:00:09.21 [0:00:06.02] ) (Super)**  
No codes  
No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:4 [22\_4] ( 0:00:15.58 [0:00:07.90] ) (Super)**  
No codes  
No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:5 [22\_5] ( 0:00:23.52 [0:00:06.19] ) (Super)**  
No codes  
No memos

**P23: 23\_Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:1 [23\_1] ( 0:00:00.17 [0:00:06.02] ) (Super)**  
No codes  
No memos

**P23: 23\_Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:2 [23\_4] ( 0:00:26.02 [0:00:01.46] ) (Super)**  
No codes  
No memos

**P23: 23\_Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:3 [23\_Kellogg's All Bran flakes -..] ( 0:00:14.97 [0:00:00.35] ) (Super)**  
No codes  
No memos

**P23: 23\_Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:5 [23\_5] ( 0:00:27.77 [0:00:02.16] ) (Super)**  
No codes  
No memos

**P23: 23\_Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:6 [23\_2] ( 0:00:06.24 [0:00:13.75] ) (Super)**  
No codes  
No memos

**P23: 23\_Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:7 [23\_3] ( 0:00:20.31 [0:00:05.55] ) (Super)**  
No codes  
No memos

**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:1 [24\_1] ( 0:00:00.23 [0:00:05.90] ) (Super)**  
No codes  
No memos

**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:2 [24\_2] ( 0:00:06.43 [0:00:02.68] ) (Super)**

No codes  
No memos

**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:3 [24\_3] ( 0:00:09.41 [0:00:17.40] ) (Super)**

No codes  
No memos

**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:4 [24\_4] ( 0:00:27.18 [0:00:03.39] ) (Super)**

No codes  
No memos

**P25: 25\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 1.mp4 - 25:1 [25\_Kellogg's All Bran William ..] ( 0:00:00.17 [0:00:04.04] ) (Super)**

No codes  
No memos

**P25: 25\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 1.mp4 - 25:2 [25\_Kellogg's All Bran William ..] ( 0:00:07.80 [0:00:10.44] ) (Super)**

No codes  
No memos

**P25: 25\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 1.mp4 - 25:3 [25\_Kellogg's All Bran William ..] ( 0:00:04.34 [0:00:03.34] ) (Super)**

No codes  
No memos

**P25: 25\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 1.mp4 - 25:4 [25\_Kellogg's All Bran William ..] ( 0:00:18.53 [0:00:07.21] ) (Super)**

No codes  
No memos

**P25: 25\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 1.mp4 - 25:5 [25\_Kellogg's All Bran William ..] ( 0:00:26.04 [0:00:03.81] ) (Super)**

No codes  
No memos

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:1 [26\_1] ( 0:00:00.18 [0:00:07.26] ) (Super)**

No codes  
No memos

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:2 [26\_2] ( 0:00:07.74 [0:00:05.38] ) (Super)**

No codes  
No memos

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:3 [26\_3] ( 0:00:13.43 [0:00:07.80] ) (Super)**

No codes  
No memos

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:4 [26\_4] ( 0:00:21.60 [0:00:05.56] ) (Super)**

No codes  
No memos

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:5 [26\_5] ( 0:00:27.47 [0:00:03.44] ) (Super)**

No codes  
No memos

**P27: 27\_Kelloggs Crunchy Nut Advert UK\_Alternative Version\_.mp4 - 27:1 [27\_1] ( 0:00:00.10 [0:00:00.98] ) (Super)**  
No codes  
No memos

**P27: 27\_Kelloggs Crunchy Nut Advert UK\_Alternative Version\_.mp4 - 27:2 [27\_2] ( 0:00:01.34 [0:00:06.67] ) (Super)**  
No codes  
No memos

**P27: 27\_Kelloggs Crunchy Nut Advert UK\_Alternative Version\_.mp4 - 27:3 [27\_3] ( 0:00:08.33 [0:00:05.53] ) (Super)**  
No codes  
No memos

**P27: 27\_Kelloggs Crunchy Nut Advert UK\_Alternative Version\_.mp4 - 27:4 [27\_4] ( 0:00:14.18 [0:00:05.90] ) (Super)**  
No codes  
No memos

**P27: 27\_Kelloggs Crunchy Nut Advert UK\_Alternative Version\_.mp4 - 27:5 [27\_5] ( 0:00:20.39 [0:00:03.46] ) (Super)**  
No codes  
No memos

**P27: 27\_Kelloggs Crunchy Nut Advert UK\_Alternative Version\_.mp4 - 27:6 [27\_6] ( 0:00:24.17 [0:00:02.33] ) (Super)**  
No codes  
No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:1 [28\_1] ( 0:00:00.23 [0:00:04.94] ) (Super)**  
No codes  
No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:2 [28\_2] ( 0:00:05.56 [0:00:01.31] ) (Super)**  
No codes  
No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:3 [28\_3] ( 0:00:07.34 [0:00:03.09] ) (Super)**  
No codes  
No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:4 [28\_5] ( 0:00:16.76 [0:00:06.18] ) (Super)**  
No codes  
No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:5 [28\_4] ( 0:00:10.74 [0:00:05.71] ) (Super)**  
No codes  
No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:6 [28\_6] ( 0:00:23.33 [0:00:12.05] ) (Super)**  
No codes  
No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:7 [28\_7] ( 0:00:35.77 [0:00:03.55] ) (Super)**  
No codes  
No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:1 [29\_Kellogg's Crunchy Nut - Sna..] ( 0:00:00.17 [0:00:10.42] ) (Super)**

No codes  
No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:2 [29\_Kellogg's Crunchy Nut - Sna..] ( 0:00:10.89 [0:00:08.08] ) (Super)**

No codes  
No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:4 [29\_Kellogg's Crunchy Nut - Sna..] ( 0:00:22.13 [0:00:06.32] ) (Super)**

No codes  
No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:5 [29\_Kellogg's Crunchy Nut - Sna..] ( 0:00:19.09 [0:00:02.87] ) (Super)**

No codes  
No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:6 [29\_Kellogg's Crunchy Nut - Sna..] ( 0:00:28.75 [0:00:01.22] ) (Super)**

No codes  
No memos

**P30: 30\_Kellogg's Crunchy Nut Aliens by Kelloggs.mp4 - 30:1 [30\_1] ( 0:00:00.23 [0:00:13.86] ) (Super)**

No codes  
No memos

**P30: 30\_Kellogg's Crunchy Nut Aliens by Kelloggs.mp4 - 30:2 [30\_2] ( 0:00:14.15 [0:00:08.06] ) (Super)**

No codes  
No memos

**P30: 30\_Kellogg's Crunchy Nut Aliens by Kelloggs.mp4 - 30:3 [30\_3] ( 0:00:22.51 [0:00:07.02] ) (Super)**

No codes  
No memos

**P31: 31\_Kellogg's Frosties New August 2009 Frosties advert.mp4 - 31:1 [31\_Kellogg's Frosties New Augu..] ( 0:00:00.24 [0:00:07.86] ) (Super)**

No codes  
No memos

**P31: 31\_Kellogg's Frosties New August 2009 Frosties advert.mp4 - 31:2 [31\_Kellogg's Frosties New Augu..] ( 0:00:08.40 [0:00:05.44] ) (Super)**

No codes  
No memos

**P31: 31\_Kellogg's Frosties New August 2009 Frosties advert.mp4 - 31:3 [31\_Kellogg's Frosties New Augu..] ( 0:00:14.15 [0:00:16.75] ) (Super)**

No codes  
No memos

**P32: 32\_Kellogg's Frosties advert.mp4 - 32:1 [32\_2] ( 0:00:17.99 [0:00:09.42] ) (Super)**

No codes  
No memos

**P32: 32\_Kellogg's Frosties advert.mp4 - 32:3 [32\_3] ( 0:00:27.70 [0:00:03.53] ) (Super)**

No codes  
No memos

**P32: 32\_Kellogg's Frosties advert.mp4 - 32:4 [32\_1] ( 0:00:00.18 [0:00:17.57] ) (Super)**

No codes  
No memos

**P33: 33\_Kellogg's FrostiesNew Advert Commercial.mp4 - 33:1 [33\_1] ( 0:00:00.16 [0:00:06.79] )**

**(Super)**

No codes

No memos

**P33: 33\_Kellogg's FrostiesNew Advert Commercial.mp4 - 33:2 [33\_2] ( 0:00:07.24 [0:00:19.15] )**

**(Super)**

No codes

No memos

**P33: 33\_Kellogg's FrostiesNew Advert Commercial.mp4 - 33:3 [33\_3] ( 0:00:26.45 [0:00:02.24] )**

**(Super)**

No codes

No memos

**P34: 34\_Kellogg's Frosties Frosted Flakes High Dive 30sec.mp4 - 34:1 [34\_1] ( 0:00:00.23**

**[0:00:10.44] ) (Super)**

No codes

No memos

**P34: 34\_Kellogg's Frosties Frosted Flakes High Dive 30sec.mp4 - 34:2 [34\_2] ( 0:00:10.97**

**[0:00:10.56] ) (Super)**

No codes

No memos

**P34: 34\_Kellogg's Frosties Frosted Flakes High Dive 30sec.mp4 - 34:3 [34\_3] ( 0:00:21.83**

**[0:00:07.99] ) (Super)**

No codes

No memos

**P35: 35\_Kellogg's Frosties.mp4 - 35:1 [35\_1] ( 0:00:00.11 [0:00:11.63] ) (Super)**

No codes

No memos

**P35: 35\_Kellogg's Frosties.mp4 - 35:2 [35\_2] ( 0:00:12.05 [0:00:06.86] ) (Super)**

No codes

No memos

**P35: 35\_Kellogg's Frosties.mp4 - 35:3 [35\_3] ( 0:00:19.20 [0:00:11.33] ) (Super)**

No codes

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:1 [36\_1] ( 0:00:00.10 [0:00:03.63] )**

**(Super)**

No codes

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:2 [36\_2] ( 0:00:04.01 [0:00:04.61] )**

**(Super)**

No codes

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:3 [36\_3] ( 0:00:08.89 [0:00:05.53] )**

**(Super)**

No codes

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:4 [36\_4] ( 0:00:14.70 [0:00:08.13] )**

**(Super)**

No codes

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:5 [36\_5] ( 0:00:23.11 [0:00:07.54] )**

**(Super)**

No codes

No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:1 [37\_1] ( 0:00:00.31 [0:00:12.86] ) (Super)**

No codes  
No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:2 [37\_2] ( 0:00:13.65 [0:00:07.78] ) (Super)**

No codes  
No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:3 [37\_3] ( 0:00:22.23 [0:00:03.81] ) (Super)**

No codes  
No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:4 [37\_4] ( 0:00:26.83 [0:00:07.30] ) (Super)**

No codes  
No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:5 [37\_5] ( 0:00:34.93 [0:00:10.32] ) (Super)**

No codes  
No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:6 [37\_6] ( 0:00:45.57 [0:00:12.22] ) (Super)**

No codes  
No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:7 [37\_7] ( 0:00:58.59 [0:00:08.25] ) (Super)**

No codes  
No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:8 [37\_8] ( 0:01:07.96 [0:00:18.73] ) (Super)**

No codes  
No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:9 [37\_9] ( 0:01:27.02 [0:00:02.69] ) (Super)**

No codes  
No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:1 [38\_1] ( 0:00:00.32 [0:00:00.86] ) (Super)**

No codes  
No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:2 [38\_2] ( 0:00:01.40 [0:00:05.38] ) (Super)**

No codes  
No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:3 [38\_3] ( 0:00:07.10 [0:00:10.33] ) (Super)**

No codes  
No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:4 [38\_4] ( 0:00:17.54 [0:00:13.88] ) (Super)**

No codes  
No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:5 [38\_5] ( 0:00:31.97 [0:00:12.38] ) (Super)**

No codes  
No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:6 [38\_7] ( 0:00:52.21 [0:00:02.36] ) (Super)**

No codes  
No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:7 [38\_6] ( 0:00:44.67 [0:00:07.42] ) (Super)**

No codes  
No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:8 [38\_8] ( 0:00:54.79 [0:00:06.24] ) (Super)**

No codes  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:1 [39\_1] ( 0:00:02.10 [0:00:15.04] ) (Super)**

No codes  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:2 [39\_2] ( 0:00:17.56 [0:00:08.83] ) (Super)**

No codes  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:3 [39\_3] ( 0:00:27.02 [0:00:04.62] ) (Super)**

No codes  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:4 [39\_4] ( 0:00:31.86 [0:00:03.05] ) (Super)**

No codes  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:5 [39\_5] ( 0:00:35.44 [0:00:03.99] ) (Super)**

No codes  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:6 [39\_6] ( 0:00:39.96 [0:00:09.25] ) (Super)**

No codes  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:7 [39\_7] ( 0:00:49.43 [0:00:06.52] ) (Super)**

No codes  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:8 [39 Weetabix SCARECROW.mp4] ( 0:00:56.47 [0:00:02.94] ) (Super)**

No codes  
No memos

**P40: 40 Weetabix topping choice.mp4 - 40:1 [40\_1] ( 0:00:00.28 [0:00:02.67] ) (Super)**

No codes  
No memos

**P40: 40 Weetabix topping choice.mp4 - 40:2 [40\_2] ( 0:00:03.24 [0:00:11.74] ) (Super)**

No codes  
No memos

**P40: 40 Weetabix topping choice.mp4 - 40:3 [40\_3] ( 0:00:15.27 [0:00:01.71] ) (Super)**

No codes  
No memos

**P40: 40 Weetabix topping choice.mp4 - 40:4 [40\_4] ( 0:00:17.27 [0:00:08.66] ) (Super)**

No codes  
No memos

**P40: 40 Weetabix topping choice.mp4 - 40:5 [40\_6] ( 0:00:28.10 [0:00:02.56] ) (Super)**

No codes  
No memos

**P40: 40 Weetabix topping choice.mp4 - 40:6 [40\_5] ( 0:00:25.99 [0:00:01.93] ) (Super)**

No codes  
No memos

**P40: 40 Weetabix topping choice.mp4 - 40:7 [40\_7] ( 0:00:30.72 [0:00:01.59] ) (Super)**

No codes  
No memos

**P41: 41 Weetabix Minis Factory.mp4 - 41:1 [41\_1] ( 0:00:00.28 [0:00:03.99] ) (Super)**  
No codes  
No memos

**P41: 41 Weetabix Minis Factory.mp4 - 41:2 [41\_2] ( 0:00:04.64 [0:00:12.99] ) (Super)**  
No codes  
No memos

**P41: 41 Weetabix Minis Factory.mp4 - 41:3 [41\_3] ( 0:00:17.85 [0:00:06.78] ) (Super)**  
No codes  
No memos

**P41: 41 Weetabix Minis Factory.mp4 - 41:4 [41\_4] ( 0:00:25.06 [0:00:03.78] ) (Super)**  
No codes  
No memos

**P41: 41 Weetabix Minis Factory.mp4 - 41:5 [41\_5] ( 0:00:29.21 [0:00:04.42] ) (Super)**  
No codes  
No memos

**P41: 41 Weetabix Minis Factory.mp4 - 41:6 [41\_6] ( 0:00:33.99 [0:00:02.92] ) (Super)**  
No codes  
No memos

**P41: 41 Weetabix Minis Factory.mp4 - 41:7 [41\_7] ( 0:00:37.28 [0:00:03.21] ) (Super)**  
No codes  
No memos

**P42: 42 Weetabix Minis Breakfast from Weetabix.mp4 - 42:1 [42\_1] ( 0:00:00.15 [0:00:13.16] ) (Super)**  
No codes  
No memos

**P42: 42 Weetabix Minis Breakfast from Weetabix.mp4 - 42:2 [42\_2] ( 0:00:13.64 [0:00:08.51] ) (Super)**  
No codes  
No memos

**P42: 42 Weetabix Minis Breakfast from Weetabix.mp4 - 42:3 [42\_3] ( 0:00:22.41 [0:00:04.91] ) (Super)**  
No codes  
No memos

**P42: 42 Weetabix Minis Breakfast from Weetabix.mp4 - 42:4 [42\_4] ( 0:00:27.65 [0:00:02.32] ) (Super)**  
No codes  
No memos

**P43: 46 Weetos Boxer Advert.mp4 - 43:1 [46\_1] ( 0:00:00.10 [0:00:04.88] ) (Super)**  
No codes  
No memos

**P43: 46 Weetos Boxer Advert.mp4 - 43:2 [46\_2] ( 0:00:05.16 [0:00:08.88] ) (Super)**  
No codes  
No memos

**P43: 46 Weetos Boxer Advert.mp4 - 43:3 [46\_3] ( 0:00:14.22 [0:00:05.80] ) (Super)**  
No codes  
No memos

**P44: 47 Weetos - For Breakfast and Beyond - 101 AdForum.com.mp4 - 44:1 [47\_1] ( 0:00:00.10 [0:00:12.39] ) (Super)**  
No codes  
No memos

**P44: 47 Weetos - For Breakfast and Beyond - 101 AdForum.com.mp4 - 44:2 [47\_2] ( 0:00:12.82 [0:00:05.66] ) (Super)**

No codes  
No memos

**P44: 47 Weetos - For Breakfast and Beyond - 101 AdForum.com.mp4 - 44:3 [47\_3] ( 0:00:18.75 [0:00:09.48] ) (Super)**

No codes  
No memos

**P44: 47 Weetos - For Breakfast and Beyond - 101 AdForum.com.mp4 - 44:4 [47\_4] ( 0:00:28.34 [0:00:01.48] ) (Super)**

No codes  
No memos

**P45: 48 Weetos - Mission Impossible.mp4 - 45:1 [48\_1] ( 0:00:00.10 [0:00:04.84] ) (Super)**

No codes  
No memos

**P45: 48 Weetos - Mission Impossible.mp4 - 45:2 [48\_2] ( 0:00:05.12 [0:00:17.04] ) (Super)**

No codes  
No memos

**P45: 48 Weetos - Mission Impossible.mp4 - 45:3 [48\_3] ( 0:00:22.44 [0:00:03.54] ) (Super)**

No codes  
No memos

**P45: 48 Weetos - Mission Impossible.mp4 - 45:4 [48\_4] ( 0:00:26.08 [0:00:04.79] ) (Super)**

No codes  
No memos

**P46: 49 Weetos Chop Advert.mp4 - 46:1 [49\_1] ( 0:00:00.07 [0:00:09.17] ) (Super)**

No codes  
No memos

**P46: 49 Weetos Chop Advert.mp4 - 46:2 [49\_2] ( 0:00:09.46 [0:00:05.42] ) (Super)**

No codes  
No memos

**P46: 49 Weetos Chop Advert.mp4 - 46:3 [49\_3] ( 0:00:15.08 [0:00:05.87] ) (Super)**

No codes  
No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:1 [50\_1] ( 0:00:00.22 [0:00:03.28] ) (Super)**

No codes  
No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:2 [50\_2] ( 0:00:03.58 [0:00:07.17] ) (Super)**

No codes  
No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:3 [50\_3] ( 0:00:11.14 [0:00:07.86] ) (Super)**

No codes  
No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:4 [50\_4] ( 0:00:19.46 [0:00:09.69] ) (Super)**

No codes  
No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:5 [50\_5] ( 0:00:29.54 [0:00:07.09] ) (Super)**

No codes  
No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:6 [50\_6] ( 0:00:37.25 [0:00:06.03] ) (Super)**

No codes  
No memos

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:1 [51\_1] ( 0:00:00.37 [0:00:18.02] ) (Super)**

No codes  
No memos

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:2 [51\_2] ( 0:00:18.99 [0:00:08.49] ) (Super)**

No codes  
No memos

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:3 [51\_3] ( 0:00:27.86 [0:00:09.31] ) (Super)**

No codes  
No memos

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:4 [51\_4] ( 0:00:37.24 [0:00:04.76] ) (Super)**

No codes  
No memos

**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:1 [52\_1] ( 0:00:00.13 [0:00:02.56] )**

**(Super)**  
No codes  
No memos

**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:2 [52\_2] ( 0:00:02.87 [0:00:05.64] )**

**(Super)**  
No codes  
No memos

**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:3 [52\_3] ( 0:00:08.72 [0:00:06.67] )**

**(Super)**  
No codes  
No memos

**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:4 [52\_4] ( 0:00:15.56 [0:00:03.76] )**

**(Super)**  
No codes  
No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:1 [53\_1] ( 0:00:00.15 [0:00:03.23] ) (Super)**

No codes  
No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:2 [53\_2] ( 0:00:03.49 [0:00:02.91] ) (Super)**

No codes  
No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:3 [53\_3] ( 0:00:06.67 [0:00:10.70] ) (Super)**

No codes  
No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:4 [53\_4] ( 0:00:17.64 [0:00:09.16] ) (Super)**

No codes  
No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:5 [53\_5] ( 0:00:26.91 [0:00:03.12] ) (Super)**

No codes  
No memos

**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:1 [54\_1] ( 0:00:00.07 [0:00:09.81] ) (Super)**

No codes  
No memos

**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:2 [54\_2] ( 0:00:09.91 [0:00:05.96] ) (Super)**  
No codes  
No memos

**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:3 [54\_3] ( 0:00:15.92 [0:00:04.09] ) (Super)**  
No codes  
No memos

**P52: 55 Nestle Cheerios Honey Nut 2008.mp4 - 52:1 [55\_1] ( 0:00:00.05 [0:00:05.07] ) (Super)**  
No codes  
No memos

**P52: 55 Nestle Cheerios Honey Nut 2008.mp4 - 52:2 [55\_2] ( 0:00:05.29 [0:00:14.86] ) (Super)**  
No codes  
No memos

**P52: 55 Nestle Cheerios Honey Nut 2008.mp4 - 52:3 [55\_3] ( 0:00:20.47 [0:00:09.36] ) (Super)**  
No codes  
No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:1 [56\_1] ( 0:00:00.21 [0:00:12.08] ) (Super)**  
No codes  
No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:2 [56\_2] ( 0:00:12.65 [0:00:06.40] ) (Super)**  
No codes  
No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:3 [56\_3] ( 0:00:19.41 [0:00:04.09] ) (Super)**  
No codes  
No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:4 [56\_4] ( 0:00:23.87 [0:00:06.61] ) (Super)**  
No codes  
No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:5 [56\_5] ( 0:00:30.84 [0:00:09.78] ) (Super)**  
No codes  
No memos

**P54: 57 Nestle Shreddies - Three Crows Singing - UK Advert.mp4 - 54:1 [57\_1] ( 0:00:00.21 [0:00:13.51] ) (Super)**  
No codes  
No memos

**P54: 57 Nestle Shreddies - Three Crows Singing - UK Advert.mp4 - 54:2 [57\_2] ( 0:00:14.01 [0:00:11.38] ) (Super)**  
No codes  
No memos

**P54: 57 Nestle Shreddies - Three Crows Singing - UK Advert.mp4 - 54:3 [57\_3] ( 0:00:25.66 [0:00:05.25] ) (Super)**  
No codes  
No memos

**P55: 58 Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:1 [58\_2] ( 0:00:16.73 [0:00:06.23] ) (Super)**  
No codes  
No memos

**P55: 58 Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:2 [58 Nestle Shreddies Ding Dong ..] ( 0:00:17.10 [0:00:00.55] ) (Super)**

No codes  
No memos

**P55: 58 Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:3 [58\_1] ( 0:00:04.38 [0:00:12.16] ) (Super)**

No codes  
No memos

**P55: 58 Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:4 [58\_3] ( 0:00:23.09 [0:00:08.21] ) (Super)**

No codes  
No memos

**P55: 58 Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:5 [58\_4] ( 0:00:31.37 [0:00:03.64] ) (Super)**

No codes  
No memos

**P56: 59 Nestle Shreddies 'Wedding' Advert.mp4 - 56:1 [59\_1] ( 0:00:00.10 [0:00:03.33] ) (Super)**

No codes  
No memos

**P56: 59 Nestle Shreddies 'Wedding' Advert.mp4 - 56:2 [59\_2] ( 0:00:03.70 [0:00:09.41] ) (Super)**

No codes  
No memos

**P56: 59 Nestle Shreddies 'Wedding' Advert.mp4 - 56:3 [59\_3] ( 0:00:13.38 [0:00:11.27] ) (Super)**

No codes  
No memos

**P56: 59 Nestle Shreddies 'Wedding' Advert.mp4 - 56:4 [59\_4] ( 0:00:24.92 [0:00:05.07] ) (Super)**

No codes  
No memos

**P57: 60 Nestle Shreddies - 'Soft Ball'.mp4 - 57:1 [60\_2] ( 0:00:09.30 [0:00:03.28] ) (Super)**

No codes  
No memos

**P57: 60 Nestle Shreddies - 'Soft Ball'.mp4 - 57:2 [60\_1] ( 0:00:00.32 [0:00:08.80] ) (Super)**

No codes  
No memos

**P57: 60 Nestle Shreddies - 'Soft Ball'.mp4 - 57:3 [60\_3] ( 0:00:12.69 [0:00:10.88] ) (Super)**

No codes  
No memos

**P57: 60 Nestle Shreddies - 'Soft Ball'.mp4 - 57:4 [60\_4] ( 0:00:23.85 [0:00:03.11] ) (Super)**

No codes  
No memos

**P57: 60 Nestle Shreddies - 'Soft Ball'.mp4 - 57:5 [60\_5] ( 0:00:27.24 [0:00:03.77] ) (Super)**

No codes  
No memos

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:1 [61\_1] ( 0:00:04.62 [0:00:08.99] ) (Super)**

No codes  
No memos

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:2 [61\_2] ( 0:00:14.20 [0:00:07.57] ) (Super)**

No codes

No memos

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:3 [61\_3] ( 0:00:22.49 [0:00:10.89] ) (Super)**

No codes  
No memos

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:4 [61\_4] ( 0:00:33.62 [0:00:06.51] ) (Super)**

No codes  
No memos

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:5 [61\_5] ( 0:00:40.84 [0:00:10.06] ) (Super)**

No codes  
No memos

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:6 [61\_6] ( 0:00:51.50 [0:00:11.27] ) (Super)**

No codes  
No memos

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:7 [61\_7] ( 0:01:03.22 [0:00:03.67] ) (Super)**

No codes  
No memos

**P59: 62 Nestle Shredded Wheat Big Biscuit and Bitesize TV ad.mp4 - 59:1 [62\_1] ( 0:00:00.26 [0:00:05.34] ) (Super)**

No codes  
No memos

**P59: 62 Nestle Shredded Wheat Big Biscuit and Bitesize TV ad.mp4 - 59:2 [62\_2] ( 0:00:05.87 [0:00:15.13] ) (Super)**

No codes  
No memos

**P59: 62 Nestle Shredded Wheat Big Biscuit and Bitesize TV ad.mp4 - 59:3 [62\_3] ( 0:00:21.11 [0:00:04.76] ) (Super)**

No codes  
No memos

**P59: 62 Nestle Shredded Wheat Big Biscuit and Bitesize TV ad.mp4 - 59:4 [62\_4] ( 0:00:25.97 [0:00:04.02] ) (Super)**

No codes  
No memos

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:1 [63\_1] ( 0:00:00.10 [0:00:05.00] ) (Super)**

No codes  
No memos

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:2 [63\_2] ( 0:00:05.42 [0:00:07.85] ) (Super)**

No codes  
No memos

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:3 [63\_3] ( 0:00:13.49 [0:00:12.75] ) (Super)**

No codes  
No memos

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:4 [63\_4] ( 0:00:26.45 [0:00:03.42] ) (Super)**

No codes  
No memos

**P61: 64 Nestle Shredded Wheat SuperFruity TV.mp4 - 61:1 [64\_1] ( 0:00:00.10 [0:00:04.49] )**

**(Super)**

No codes

No memos

**P61: 64 Nestle Shredded Wheat SuperFruity TV.mp4 - 61:2 [64\_2] ( 0:00:04.86 [0:00:17.19] )**

**(Super)**

No codes

No memos

**P61: 64 Nestle Shredded Wheat SuperFruity TV.mp4 - 61:3 [64\_3] ( 0:00:22.16 [0:00:07.83] )**

**(Super)**

No codes

No memos

**P62: 65 Nestle Shredded Wheat.mp4 - 62:1 [65\_1] ( 0:00:00.20 [0:00:03.30] ) (Super)**

No codes

No memos

**P62: 65 Nestle Shredded Wheat.mp4 - 62:2 [65\_2] ( 0:00:03.77 [0:00:12.46] ) (Super)**

No codes

No memos

**P62: 65 Nestle Shredded Wheat.mp4 - 62:3 [65\_3] ( 0:00:16.44 [0:00:09.53] ) (Super)**

No codes

No memos

**P62: 65 Nestle Shredded Wheat.mp4 - 62:4 [65\_4] ( 0:00:26.29 [0:00:03.40] ) (Super)**

No codes

No memos

## Appendix D. Codebook with rhetorical figures (atlas.ti output)



### Codes: Code Book

Code Info	Comment	Author
[ADJ_ACC]	■ [no entry]	Super
[ADJ_ALL]	■ [no entry]	Super
[ADJ_ANAP]	■ [no entry]	Super
[ADJ_ANTA]	■ [no entry]	Super
[ADJ_ANTITH]	■ [no entry]	Super
[ADJ_ASS]	■ [no entry]	Super
[ADJ_EPE]	■ [no entry]	Super
[ADJ_EPIP]	■ [no entry]	Super
[ADJ_EXPL]	■ [no entry]	Super
[ADJ_HYPER]	■ [no entry]	Super
[ADJ_NEO]	■ [no entry]	Super
[ADJ_PAREI]	■ [no entry]	Super
[ADJ_PAREN]	■ [no entry]	Super
[ADJ_PARON]	■ [no entry]	Super
[ADJ_PERS]	■ [no entry]	Super
[ADJ_POL]	■ [no entry]	Super
[ADJ_RHY]	■ [no entry]	Super
[ADJ_RSHAP]	■ [no entry]	Super
[PER_ANAC]	■ [no entry]	Super
[PER_ANAG]	■ [no entry]	Super
[PER_ANTIM]	■ [no entry]	Super
[PER_INVE]	■ [no entry]	Super
[PER_TME]	■ [no entry]	Super
[SUB_IRO]	■ [no entry]	Super

[SUB_META]	■	[no entry]	Super
[SUB_METO]	■	[no entry]	Super
[SUB_ONOM]	■	[no entry]	Super
[SUB_OXY]	■	[no entry]	Super
[SUB_PARA]	■	[no entry]	Super
[SUB_PUN]	■	[no entry]	Super
[SUB_SYN]	■	[no entry]	Super
[SUPP_APH]	■	[no entry]	Super
[SUPP_APO]	■	[no entry]	Super
[SUPP_ASY]	■	[no entry]	Super
[SUPP_ELL]	■	[no entry]	Super
[SUPP_LIT]	■	[no entry]	Super
[SUPP_RHEQ]	■	[no entry]	Super
[SUPP_SUSSIL]	■	[no entry]	Super
[SUPP_ZEU]	■	[no entry]	Super

Note: See Table 2.8 for definitions of rhetorical operations/figures.

## Appendix E. Codes (rhetorical figures, nuclear semes, classemes) by filmic segment (atlas.ti output)

### Codes-quotations list

Code-Filter: All

---

HU: cer  
Edited by: Super  
Date/Time: 2013-09-15 20:42:21

---

Code: [ADJ\_ACC] {35-0}

**P 2: 2 Kelloggs Cornflakes Big Breakfast .mp4.mp4 - 2:2 [2\_2] ( 0:00:04.05 [0:00:15.26] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION]

No memos

**P 6: 10 Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:1 [10\_1] ( 0:00:00.29 [0:00:06.35] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 6: 10 Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:2 [10\_2] ( 0:00:06.95 [0:00:06.00] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/] [NSM/taste/]

No memos

**P 6: 10 Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:3 [10\_3] ( 0:00:13.25 [0:00:12.00] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/] [NSM/sexiness/]

No memos

**P 6: 10 Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:4 [10\_4] ( 0:00:25.55 [0:00:04.93] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/for women/] [NSM/sexiness/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:3 [6\_3] ( 0:00:09.09 [0:00:02.80] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [[SUPP\_ELL] - Family: SUPPRESSION] [NSM/for women/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:4 [6\_4] ( 0:00:12.00 [0:00:03.03] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:5 [6\_6] ( 0:00:19.32 [0:00:05.43] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [CS/social acceptance/] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:6 [6\_7] ( 0:00:25.09 [0:00:03.88] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_SYNJ] - Family: SUBSTITUTION] [CS/social acceptance/] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:7 [6\_5] ( 0:00:15.26 [0:00:03.77] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 8: 7 Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:2 [7\_2] ( 0:00:05.23 [0:00:04.82] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 8: 7 Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:3 [7\_3] ( 0:00:10.35 [0:00:02.44] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 8: 7 Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:5 [7\_5] ( 0:00:15.64 [0:00:09.24] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 9: 8 Kellogg's Special K 2010 Ad.mp4 - 9:4 [8\_4] ( 0:00:11.50 [0:00:02.74] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:5 [8\_6] ( 0:00:17.75 [0:00:08.58] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [CS/sexiness/] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:6 [8\_5] ( 0:00:14.36 [0:00:03.27] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P10: 9\_Kellogg's Special K Spring Commercial 2010.mp4 - 10:1 [9\_1] ( 0:00:00.29 [0:00:08.07] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P10: 9\_Kellogg's Special K Spring Commercial 2010.mp4 - 10:3 [9\_3] ( 0:00:13.52 [0:00:07.23] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P10: 9\_Kellogg's Special K Spring Commercial 2010.mp4 - 10:4 [9\_4] ( 0:00:21.12 [0:00:09.31] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/social acceptance/] [NSM/for women/] [NSM/sexiness/]

No memos

**P15: 15\_Kellogg's Rice Krispies.mp4 - 15:2 [15\_2] ( 0:00:01.94 [0:00:06.47] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/energy/]

No memos

**P15: 15\_Kellogg's Rice Krispies.mp4 - 15:5 [15\_4] ( 0:00:11.71 [0:00:02.64] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/energy/]

No memos

**P15: 15\_Kellogg's Rice Krispies.mp4 - 15:6 [15\_5] ( 0:00:14.65 [0:00:04.29] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION]

No memos

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:1 [16\_1] ( 0:00:00.16 [0:00:10.32] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [CS/modernity/] [NSM/high in fiber/]

No memos

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:3 [16\_3] ( 0:00:16.24 [0:00:08.00] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION]

No memos

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:6 [16\_5] ( 0:00:26.56 [0:00:08.16] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [CS/modernity/] [NSM/high in fiber/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:6 [28\_6] ( 0:00:23.33 [0:00:12.05] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/udic/playful/nutty user profile/] [NSM/taste/]

No memos

**P54: 57\_Nestle Shreddies - Three Crows Singing - UK Advert.mp4 - 54:1 [57\_1] ( 0:00:00.21 [0:00:13.51] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_EPIP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [NSM/shape/]

No memos

**P54: 57\_Nestle Shreddies - Three Crows Singing - UK Advert.mp4 - 54:2 [57\_2] ( 0:00:14.01 [0:00:11.38] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_EPIP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [NSM/shape/]

No memos

**P54: 57\_Nestle Shreddies - Three Crows Singing - UK Advert.mp4 - 54:3 [57\_3] ( 0:00:25.66 [0:00:05.25] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/shape/] [NSM/unique recipe/] [NSM/wholegrain/]

No memos

**P56: 59\_Nestle Shreddies 'Wedding' Advert.mp4 - 56:2 [59\_2] ( 0:00:03.70 [0:00:09.41] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION]

No memos

**P56: 59\_Nestle Shreddies 'Wedding' Advert.mp4 - 56:3 [59\_3] ( 0:00:13.38 [0:00:11.27] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/] [NSM/for the entire family/] [NSM/taste/] [NSM/wholegrain/]

No memos

**P56: 59\_Nestle Shreddies 'Wedding' Advert.mp4 - 56:4 [59\_4] ( 0:00:24.92 [0:00:05.07] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/] [NSM/for the entire family/]

No memos

**P57: 60 Nestle Shreddies - 'Soft Ball'.mp4 - 57:1 [60\_2] ( 0:00:09.30 [0:00:03.28] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION]

No memos

**P57: 60 Nestle Shreddies - 'Soft Ball'.mp4 - 57:3 [60\_3] ( 0:00:12.69 [0:00:10.88] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/for the entire family/] [NSM/taste/] [NSM/wholegrain/]

No memos

**P57: 60 Nestle Shreddies - 'Soft Ball'.mp4 - 57:5 [60\_5] ( 0:00:27.24 [0:00:03.77] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/]

No memos

---

**Code: [ADJ\_ALL] {1-0}**

**P18: 18 Kellogg's Coco Pops.mp4 - 18:1 [18\_1] ( 0:00:01.52 [0:00:06.74] ) (Super)**

Codes: [[ADJ\_ALL] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION]

No memos

---

**Code: [ADJ\_ANAP] {20-0}**

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:4 [1\_5] ( 0:00:13.81 [0:00:03.96] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [CS/authority/] [NSM/for the entire family/]

No memos

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:5 [1\_4] ( 0:00:11.77 [0:00:01.98] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for the entire family/]

No memos

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:6 [1\_6] ( 0:00:18.07 [0:00:04.20] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [CS/authority/] [NSM/for the entire family/]

No memos

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:10 [1\_9] ( 0:00:26.78 [0:00:03.78] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_SYN] - Family: SUBSTITUTION] [CS/authority/]

No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:4 [2\_4] ( 0:00:21.93 [0:00:02.62] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:2 [6\_2] ( 0:00:01.82 [0:00:06.97] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:3 [6\_3] ( 0:00:09.09 [0:00:02.80] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [[SUPP\_ELL] - Family: SUPPRESSION] [NSM/for women/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:4 [6\_4] ( 0:00:12.00 [0:00:03.03] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:5 [6\_6] ( 0:00:19.32 [0:00:05.43] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [CS/social acceptance/] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:6 [6\_7] ( 0:00:25.09 [0:00:03.88] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_SYN] - Family: SUBSTITUTION] [CS/social acceptance/] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:7 [6\_5] ( 0:00:15.26 [0:00:03.77] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [NSM/for women/] [NSM/makes you slim/]

No memos

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:5 [16\_6] ( 0:00:35.20 [0:00:05.52] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [CS/modernity] [NSM/high in fiber/]

No memos

**P17: 17\_Kellogg's Coco Pops Megamunchers' TV ad - 30 sec advert.mp4 - 17:2 [17\_2] ( 0:00:09.00 [0:00:09.76] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/chocolatey/]

No memos

**P17: 17\_Kellogg's Coco Pops Megamunchers' TV ad - 30 sec advert.mp4 - 17:3 [17\_3] ( 0:00:19.06 [0:00:05.40] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/chocolatey/] [NSM/crunchy/]

No memos

**P17: 17\_Kellogg's Coco Pops Megamunchers' TV ad - 30 sec advert.mp4 - 17:4 [17\_4] ( 0:00:24.75 [0:00:02.32] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTA] - Family: ADJUNCTION]

No memos

**P17: 17\_Kellogg's Coco Pops Megamunchers' TV ad - 30 sec advert.mp4 - 17:5 [17\_5] ( 0:00:27.37 [0:00:02.44] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:6 [28\_6] ( 0:00:23.33 [0:00:12.05] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/udic/playful/nutty user profile/] [NSM/taste/]

No memos

**P38: 38\_Weetabix Advert - Fuel for Big Days.mp4 - 38:2 [38\_2] ( 0:00:01.40 [0:00:05.38] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P44: 47\_Weetos - For Breakfast and Beyond - 101 AdForum.com.mp4 - 44:2 [47\_2] ( 0:00:12.82 [0:00:05.66] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [[SUB\_SYN] - Family: SUBSTITUTION]

No memos

**P45: 48\_Weetos - Mission Impossible.mp4 - 45:4 [48\_4] ( 0:00:26.08 [0:00:04.79] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]

No memos

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**Code: [ADJ\_ANTA] {15-0}**

**P 6: 10\_Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:4 [10\_4] ( 0:00:25.55 [0:00:04.93] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/for women/] [NSM/sexiness/]

No memos

**P17: 17\_Kellogg's Coco Pops Megamunchers' TV ad - 30 sec advert.mp4 - 17:2 [17\_2] ( 0:00:09.00 [0:00:09.76] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/chocolatey/]

No memos

**P17: 17\_Kellogg's Coco Pops Megamunchers' TV ad - 30 sec advert.mp4 - 17:3 [17\_3] ( 0:00:19.06 [0:00:05.40] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/chocolatey/] [NSM/crunchy/]

No memos

**P17: 17\_Kellogg's Coco Pops Megamunchers' TV ad - 30 sec advert.mp4 - 17:4 [17\_4] ( 0:00:24.75 [0:00:02.32] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTA] - Family: ADJUNCTION]

No memos

**P19: 19\_Kellogg's Coco Pops - Croc Prints TVC.mp4 - 19:3 [19\_4] ( 0:00:20.70 [0:00:05.32] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/product shape innovation/] [NSM/wholegrain/]

No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:5 [21\_5] ( 0:00:22.04 [0:00:04.50] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_PARON] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [NSM/combating bloatedness/] [NSM/for women/]

No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:6 [21\_6] ( 0:00:26.95 [0:00:02.92] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:5 [22\_5] ( 0:00:23.52 [0:00:06.19] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_PARON] - Family: ADJUNCTION] [[SUPP\_APO] - Family: SUPPRESSION] [NSM/combating bloatedness/] [NSM/for women/]

No memos

**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:3 [24\_3] ( 0:00:09.41 [0:00:17.40] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [CS/!flavor/] [CS/popular/]

No memos

**P27: 27\_Kelloggs Crunchy Nut Advert UK \_Alternative Version\_.mp4 - 27:1 [27\_1] ( 0:00:00.10 [0:00:00.98] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/ludic/playful/nutty user profile/]

No memos

**P27: 27\_Kelloggs Crunchy Nut Advert UK \_Alternative Version\_.mp4 - 27:3 [27\_3] ( 0:00:08.33 [0:00:05.53] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/ludic/playful/nutty user profile/]

No memos

**P27: 27\_Kelloggs Crunchy Nut Advert UK \_Alternative Version\_.mp4 - 27:6 [27\_6] ( 0:00:24.17 [0:00:02.33] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:7 [28\_7] ( 0:00:35.77 [0:00:03.55] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/]

No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:4 [29\_4] ( 0:00:22.13 [0:00:06.32] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[SUB\_OXY] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]

No memos

**P50: 53\_Nestle Cheerios Give those Os a Go.mp4 - 50:2 [53\_2] ( 0:00:03.49 [0:00:02.91] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]

No memos

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**Code: [ADJ\_ANTITH] {12-0}**

**P 1: 1\_Kelloggs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:1 [1\_1] ( 0:00:00.24 [0:00:05.07] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/for the entire family/]

No memos

**P 1: 1\_Kelloggs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:3 [1\_3] ( 0:00:09.00 [0:00:02.46] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for the entire family/]

No memos

**P 1: 1\_Kelloggs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:4 [1\_5] ( 0:00:13.81 [0:00:03.96] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [CS/authority/] [NSM/for the entire family/]

No memos

**P 1: 1\_Kelloggs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:5 [1\_4] ( 0:00:11.77 [0:00:01.98] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for the entire family/]

No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:1 [7\_1] ( 0:00:00.29 [0:00:04.76] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:2 [7\_2] ( 0:00:05.23 [0:00:04.82] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:3 [7\_3] ( 0:00:10.35 [0:00:02.44] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for women/]  
No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:4 [7\_4] ( 0:00:13.08 [0:00:02.21] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for women/]  
No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:5 [7\_5] ( 0:00:15.64 [0:00:09.24] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for women/]  
No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:6 [7\_6] ( 0:00:25.18 [0:00:04.53] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/for women/]  
[NSM/makes you slim/]  
No memos

**P42: 42 Weetabix Minis Breakfast from Weetabix.mp4 - 42:2 [42\_2] ( 0:00:13.64 [0:00:08.51] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for the entire family/]  
No memos

**P59: 62 Nestle Shredded Wheat Big Biscuit and Bitesize TV ad.mp4 - 59:3 [62\_3] ( 0:00:21.11 [0:00:04.76] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/simplicity/] [NSM/taste/]  
No memos

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**Code: [ADJ\_ASS] {2-0}**

**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:4 [52\_4] ( 0:00:15.56 [0:00:03.76] ) (Super)**

Codes: [[ADJ\_ASS] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/flavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]  
No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:5 [53\_5] ( 0:00:26.91 [0:00:03.12] ) (Super)**

Codes: [[ADJ\_ASS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]  
No memos

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**Code: [ADJ\_EPE] {6-0}**

**P18: 18\_Kellogg's Coco Pops.mp4 - 18:2 [18\_2] ( 0:00:08.58 [0:00:13.36] ) (Super)**

Codes: [[ADJ\_EPE] - Family: ADJUNCTION] [NSM/chocolatey/]  
No memos

**P31: 31\_Kellogg's Frosties New August 2009 Frosties advert.mp4 - 31:3 [31\_3] ( 0:00:14.15 [0:00:16.75] ) (Super)**

Codes: [[ADJ\_EPE] - Family: ADJUNCTION] [NSM/energy/] [NSM/taste/]  
No memos

**P32: 32\_Kellogg's Frosties advert.mp4 - 32:3 [32\_3] ( 0:00:27.70 [0:00:03.53] ) (Super)**

Codes: [[ADJ\_EPE] - Family: ADJUNCTION] [NSM/taste/]  
No memos

**P33: 33\_Kellogg's FrostiesNew Advert Commercial.mp4 - 33:3 [33\_3] ( 0:00:26.45 [0:00:02.24] ) (Super)**

Codes: [[ADJ\_EPE] - Family: ADJUNCTION] [NSM/taste/]  
No memos

**P35: 35\_Kellogg's Frosties.mp4 - 35:2 [35\_2] ( 0:00:12.05 [0:00:06.86] ) (Super)**

Codes: [[ADJ\_EPE] - Family: ADJUNCTION] [CS/magic recipe/] [NSM/taste/]  
No memos

**P52: 55 Nestle Cheerios Honey Nut 2008.mp4 - 52:2 [55\_2] ( 0:00:05.29 [0:00:14.86] ) (Super)**

Codes: [[ADJ\_EPE] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/taste/]  
No memos

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**Code: [ADJ\_EPIP] {3-0}**

**P54: 57 Nestle Shreddies - Three Crows Singing - UK Advert.mp4 - 54:1 [57\_1] ( 0:00:00.21 [0:00:13.51] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_EPIP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [NSM/shape/]  
No memos

**P54: 57 Nestle Shreddies - Three Crows Singing - UK Advert.mp4 - 54:2 [57\_2] ( 0:00:14.01 [0:00:11.38] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_EPIP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [NSM/shape/]  
No memos

**P62: 65 Nestle Shredded Wheat.mp4 - 62:3 [65\_3] ( 0:00:16.44 [0:00:09.53] ) (Super)**

Codes: [[ADJ\_EPIP] - Family: ADJUNCTION] [NSM/keeping heart healthy/] [NSM/simplicity/] [NSM/wholegrain/]  
No memos

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**Code: [ADJ\_EXPL] {7-0}**

**P 5: 5 Kellogs Cornflakes 100 Kellogg's Cornflakes.mp4 - 5:2 [5\_2] ( 0:00:06.04 [0:00:04.90] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [NSM/best ingredients/]  
No memos

**P 5: 5 Kellogs Cornflakes 100 Kellogg's Cornflakes.mp4 - 5:4 [5\_4] ( 0:00:16.12 [0:00:03.88] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [NSM/best ingredients/] [NSM/value-for-money/]  
No memos

**P43: 46 Weetos Boxer Advert.mp4 - 43:1 [46\_1] ( 0:00:00.10 [0:00:04.88] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/chocolatey/] [NSM/energy/]  
No memos

**P43: 46 Weetos Boxer Advert.mp4 - 43:2 [46\_2] ( 0:00:05.16 [0:00:08.88] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/]  
No memos

**P43: 46 Weetos Boxer Advert.mp4 - 43:3 [46\_3] ( 0:00:14.22 [0:00:05.80] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/chocolatey/] [NSM/energy/] [NSM/wholegrain/]  
No memos

**P45: 48 Weetos - Mission Impossible.mp4 - 45:2 [48\_2] ( 0:00:05.12 [0:00:17.04] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]  
No memos

**P55: 58 Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:1 [58\_2] ( 0:00:16.73 [0:00:06.23] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [CS/sexiness/] [NSM/taste/] [NSM/unique recipe/]  
No memos

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**Code: [ADJ\_HYPER] {17-0}**

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:1 [1\_1] ( 0:00:00.24 [0:00:05.07] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/for the entire family/]  
No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:1 [36\_1] ( 0:00:00.10 [0:00:03.63] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]  
No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:2 [36\_2] ( 0:00:04.01 [0:00:04.61] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]  
No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:3 [36\_3] ( 0:00:08.89 [0:00:05.53] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]  
No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:4 [36\_4] ( 0:00:14.70 [0:00:08.13] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:5 [36\_5] ( 0:00:23.11 [0:00:07.54] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P41: 41 Weetabix Minis Factory.mp4 - 41:1 [41\_1] ( 0:00:00.28 [0:00:03.99] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION]

No memos

**P41: 41 Weetabix Minis Factory.mp4 - 41:2 [41\_2] ( 0:00:04.64 [0:00:12.99] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/chocolatey/]

No memos

**P41: 41 Weetabix Minis Factory.mp4 - 41:3 [41\_3] ( 0:00:17.85 [0:00:06.78] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/chocolatey/]

No memos

**P41: 41 Weetabix Minis Factory.mp4 - 41:4 [41\_4] ( 0:00:25.06 [0:00:03.78] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION]

No memos

**P41: 41 Weetabix Minis Factory.mp4 - 41:5 [41\_5] ( 0:00:29.21 [0:00:04.42] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION]

No memos

**P41: 41 Weetabix Minis Factory.mp4 - 41:6 [41\_6] ( 0:00:33.99 [0:00:02.92] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION]

No memos

**P41: 41 Weetabix Minis Factory.mp4 - 41:7 [41\_7] ( 0:00:37.28 [0:00:03.21] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [CS/adventurous/]

No memos

**P55: 58 Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:3 [58\_1] ( 0:00:04.38 [0:00:12.16] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/tastø/] [NSM/unique recipe/]

No memos

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:1 [63\_1] ( 0:00:00.10 [0:00:05.00] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION]

No memos

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:2 [63\_2] ( 0:00:05.42 [0:00:07.85] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/simplicity/] [NSM/wholegrain/]

No memos

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:3 [63\_3] ( 0:00:13.49 [0:00:12.75] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/simplicity/] [NSM/wholegrain/]

No memos

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Code: [ADJ\_NEO] {1-0}

**P11: 11\_Kellogg's Rice Krispies Happy 70th Birthday Rice Krispies.mp4 - 11:2 [11\_2] ( 0:00:07.79 [0:00:02.96] ) (Super)**

Codes: [[ADJ\_NEO] - Family: ADJUNCTION]

No memos

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Code: [ADJ\_PAREI] {14-0}

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:1 [14\_1] ( 0:00:00.00 [0:00:02.18] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]

No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:2 [14\_3] ( 0:00:03.73 [0:00:00.77] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]

No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:3 [14\_2] ( 0:00:02.21 [0:00:01.32] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]

No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:4 [14\_5] ( 0:00:05.60 [0:00:02.06] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:5 [14\_4] ( 0:00:04.59 [0:00:00.93] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:6 [14\_6] ( 0:00:07.86 [0:00:00.89] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:7 [14\_7] ( 0:00:08.95 [0:00:00.89] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:8 [14\_8] ( 0:00:10.08 [0:00:00.58] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:9 [14\_9] ( 0:00:10.86 [0:00:00.70] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:10 [14\_10] ( 0:00:11.75 [0:00:02.84] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14 Kellogg's Rice Krispies.mp4 - 14:12 [14\_11] ( 0:00:14.83 [0:00:01.01] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P22: 22 Kellogg's All Bran 2010 Ad.mp4 - 22:2 [22\_2] ( 0:00:06.77 [0:00:02.14] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/for women/]  
No memos

**P22: 22 Kellogg's All Bran 2010 Ad.mp4 - 22:3 [22\_3] ( 0:00:09.21 [0:00:06.02] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/for women/]  
No memos

**P22: 22 Kellogg's All Bran 2010 Ad.mp4 - 22:4 [22\_4] ( 0:00:15.58 [0:00:07.90] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/combating bloatedness/] [NSM/for women/] [NSM/high in fiber/]  
No memos

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**Code: [ADJ\_PAREN] {3-0}**

**P23: 23 Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:2 [23\_4] ( 0:00:26.02 [0:00:01.46] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [CS/suitable for office consumption/]  
No memos

**P25: 25 Kellogg's All Bran William Shatner All Bran Advert (UK) number 1.mp4 - 25:4 [25\_4] ( 0:00:18.53 [0:00:07.21] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [CS/popular/]  
No memos

**P29: 29 Kellogg's Crunchy Nut - Snake.mp4 - 29:6 [29\_5] ( 0:00:28.75 [0:00:01.22] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION]  
No memos

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**Code: [ADJ\_PAREN] {4-0}**

**P21: 21 Kellogg's All Bran Golden Crunch.mp4 - 21:5 [21\_5] ( 0:00:22.04 [0:00:04.50] ) (Super)**  
Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_PAREN] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [NSM/combating bloatedness/] [NSM/for women/]  
No memos

**P22: 22 Kellogg's All Bran 2010 Ad.mp4 - 22:5 [22\_5] ( 0:00:23.52 [0:00:06.19] ) (Super)**  
Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_PAREN] - Family: ADJUNCTION] [[SUPP\_APO] - Family: SUPPRESSION] [NSM/combating bloatedness/] [NSM/for women/]  
No memos

**P23: 23 Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:6 [23\_2] ( 0:00:06.24 [0:00:13.75] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [CS/suitable for office consumption/] [NSM/taste/]  
No memos

**P23: 23 Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:7 [23\_3] ( 0:00:20.31 [0:00:05.55] ) (Super)**  
Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [CS/suitable for office consumption/] [NSM/taste/]  
No memos

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Code: [ADJ\_PERS] {38-0}

**P 3: 3\_Kellogs Cornflakes supermarket meeting - 2008.mp4 - 3:2 [3\_2] ( 0:00:02.97 [0:00:14.28] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/love/]  
No memos

**P 3: 3\_Kellogs Cornflakes supermarket meeting - 2008.mp4 - 3:3 [3\_3] ( 0:00:17.37 [0:00:05.42] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/love/]  
No memos

**P 3: 3\_Kellogs Cornflakes supermarket meeting - 2008.mp4 - 3:4 [3\_5] ( 0:00:24.89 [0:00:04.83] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/love/]  
No memos

**P 3: 3\_Kellogs Cornflakes supermarket meeting - 2008.mp4 - 3:5 [3\_4] ( 0:00:22.91 [0:00:01.92] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/love/]  
No memos

**P 4: 4\_Kellogs Cornflakes Hint of Honey VINCE UK.mp4 - 4:4 [4\_4] ( 0:00:17.58 [0:00:07.56] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/straight from nature/]  
No memos

**P 4: 4\_Kellogs Cornflakes Hint of Honey VINCE UK.mp4 - 4:5 [4\_5] ( 0:00:25.49 [0:00:04.45] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/straight from nature/]  
No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:4 [13\_4] ( 0:00:25.14 [0:00:04.79] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/] [NSM/stardom/]  
No memos

**P15: 15\_Kellogg's Rice Krispies.mp4 - 15:8 [15\_7] ( 0:00:25.07 [0:00:04.82] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:1 [20\_1] ( 0:00:00.24 [0:00:03.62] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/]  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:2 [20\_3] ( 0:00:08.16 [0:00:03.13] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/]  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:3 [20\_2] ( 0:00:04.23 [0:00:03.86] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/]  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:4 [20\_4] ( 0:00:11.41 [0:00:03.31] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/]  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:5 [20\_5] ( 0:00:15.03 [0:00:06.50] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/]  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:6 [20\_6] ( 0:00:21.84 [0:00:04.72] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/]  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:7 [20\_7] ( 0:00:26.87 [0:00:04.60] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [NSM/energy/] [NSM/fun/]  
No memos

**P37: 37\_Weetabix 'Steeplechase'.mp4 - 37:4 [37\_4] ( 0:00:26.83 [0:00:07.30] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [CS/competition/]  
No memos

**P37: 37\_Weetabix 'Steeplechase'.mp4 - 37:5 [37\_5] ( 0:00:34.93 [0:00:10.32] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]  
No memos

**P37: 37\_Weetabix 'Steeplechase'.mp4 - 37:8 [37\_8] ( 0:01:07.96 [0:00:18.73] ) (Super)**

Codes: \_ [[ADJ\_PERS] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]  
No memos

**P43: 46\_Weetos Boxer Advert.mp4 - 43:1 [46\_1] ( 0:00:00.10 [0:00:04.88] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/chocolatey/] [NSM/energy/]  
No memos  
**P43: 46 Weetos Boxer Advert.mp4 - 43:2 [46\_2] ( 0:00:05.16 [0:00:08.88] ) (Super)**  
Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/]  
No memos  
**P43: 46 Weetos Boxer Advert.mp4 - 43:3 [46\_3] ( 0:00:14.22 [0:00:05.80] ) (Super)**  
Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/chocolatey/] [NSM/energy/] [NSM/wholegrain/]  
No memos  
**P45: 48 Weetos - Mission Impossible.mp4 - 45:1 [48\_1] ( 0:00:00.10 [0:00:04.84] ) (Super)**  
Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/energy/] [NSM/superior performance/]  
No memos  
**P45: 48 Weetos - Mission Impossible.mp4 - 45:2 [48\_2] ( 0:00:05.12 [0:00:17.04] ) (Super)**  
Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]  
No memos  
**P45: 48 Weetos - Mission Impossible.mp4 - 45:3 [48\_3] ( 0:00:22.44 [0:00:03.54] ) (Super)**  
Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION]  
No memos  
**P45: 48 Weetos - Mission Impossible.mp4 - 45:4 [48\_4] ( 0:00:26.08 [0:00:04.79] ) (Super)**  
Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]  
No memos  
**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:1 [52\_1] ( 0:00:00.13 [0:00:02.56] ) (Super)**  
Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [CS/flavor/] [NSM/shape/]  
No memos  
**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:2 [52\_2] ( 0:00:02.87 [0:00:05.64] ) (Super)**  
Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/flavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]  
No memos  
**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:3 [52\_3] ( 0:00:08.72 [0:00:06.67] ) (Super)**  
Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/flavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]  
No memos  
**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:4 [52\_4] ( 0:00:15.56 [0:00:03.76] ) (Super)**  
Codes: [[ADJ\_ASS] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/flavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]  
No memos  
**P52: 55 Nestle Cheerios Honey Nut 2008.mp4 - 52:1 [55\_1] ( 0:00:00.05 [0:00:05.07] ) (Super)**  
Codes: [[ADJ\_PERS] - Family: ADJUNCTION]  
No memos  
**P52: 55 Nestle Cheerios Honey Nut 2008.mp4 - 52:2 [55\_2] ( 0:00:05.29 [0:00:14.86] ) (Super)**  
Codes: [[ADJ\_EPE] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/taste/]  
No memos  
**P52: 55 Nestle Cheerios Honey Nut 2008.mp4 - 52:3 [55\_3] ( 0:00:20.47 [0:00:09.36] ) (Super)**  
Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/taste/]  
No memos  
**P56: 59 Nestle Shreddies 'Wedding' Advert.mp4 - 56:2 [59\_2] ( 0:00:03.70 [0:00:09.41] ) (Super)**  
Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION]  
No memos  
**P56: 59 Nestle Shreddies 'Wedding' Advert.mp4 - 56:3 [59\_3] ( 0:00:13.38 [0:00:11.27] ) (Super)**  
Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/] [NSM/for the entire family/] [NSM/taste/] [NSM/wholegrain/]  
No memos  
**P56: 59 Nestle Shreddies 'Wedding' Advert.mp4 - 56:4 [59\_4] ( 0:00:24.92 [0:00:05.07] ) (Super)**  
Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/] [NSM/for the entire family/]  
No memos  
**P57: 60 Nestle Shreddies - 'Soft Ball'.mp4 - 57:1 [60\_2] ( 0:00:09.30 [0:00:03.28] ) (Super)**  
Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION]  
No memos  
**P57: 60 Nestle Shreddies - 'Soft Ball'.mp4 - 57:3 [60\_3] ( 0:00:12.69 [0:00:10.88] ) (Super)**  
Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/for the entire family/] [NSM/taste/] [NSM/wholegrain/]

No memos

**P57: 60 Nestle Shreddies - 'Soft Ball'.mp4 - 57:5 [60\_5] ( 0:00:27.24 [0:00:03.77] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/]

No memos

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**Code: [ADJ\_POL] {1-0}**

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:4 [28\_5] ( 0:00:16.76 [0:00:06.18] ) (Super)**

Codes: [[ADJ\_POL] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

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**Code: [ADJ\_RHY] {6-0}**

**P 7: 6 Kellogg's Special K.mp4 - 7:3 [6\_3] ( 0:00:09.09 [0:00:02.80] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [[SUPP\_ELL] - Family: SUPPRESSION] [NSM/for women/]

No memos

**P18: 18\_Kellogg's Coco Pops.mp4 - 18:1 [18\_1] ( 0:00:01.52 [0:00:06.74] ) (Super)**

Codes: [[ADJ\_ALL] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:6 [28\_6] ( 0:00:23.33 [0:00:12.05] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:2 [56\_2] ( 0:00:12.65 [0:00:06.40] ) (Super)**

Codes: [[ADJ\_RHY] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [CS/heritage/] [NSM/energy/] [NSM/for the entire family/] [NSM/wholegrain/]

No memos

**P54: 57 Nestle Shreddies - Three Crows Singing - UK Advert.mp4 - 54:1 [57\_1] ( 0:00:00.21 [0:00:13.51] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_EPIP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [NSM/shape/]

No memos

**P54: 57 Nestle Shreddies - Three Crows Singing - UK Advert.mp4 - 54:2 [57\_2] ( 0:00:14.01 [0:00:11.38] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_EPIP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [NSM/shape/]

No memos

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**Code: [ADJ\_RSHAP] {13-0}**

**P10: 9\_Kellogg's Special K Spring Commercial 2010.mp4 - 10:4 [9\_4] ( 0:00:21.12 [0:00:09.31] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/social acceptance/] [NSM/for women/] [NSM/sexiness/]

No memos

**P19: 19\_Kellogg's Coco Pops - Croc Prints TVC.mp4 - 19:3 [19\_4] ( 0:00:20.70 [0:00:05.32] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/product shape innovation/] [NSM/wholegrain/]

No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:2 [29\_2] ( 0:00:10.89 [0:00:08.08] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/taste/]

No memos

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:2 [51\_2] ( 0:00:18.99 [0:00:08.49] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]

No memos

**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:2 [52\_2] ( 0:00:02.87 [0:00:05.64] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/flavor/] [CS/fun/]  
[NSM/for the entire family/] [NSM/shape/]

No memos

**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:3 [52\_3] ( 0:00:08.72 [0:00:06.67] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/flavor/] [CS/fun/]  
[NSM/for the entire family/] [NSM/shape/]

No memos

**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:4 [52\_4] ( 0:00:15.56 [0:00:03.76] ) (Super)**

Codes: [[ADJ\_ASS] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family:  
ADJUNCTION] [CS/flavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]

No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:2 [53\_2] ( 0:00:03.49 [0:00:02.91] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the  
entire family/] [NSM/shape/]

No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:3 [53\_3] ( 0:00:06.67 [0:00:10.70] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]

No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:4 [53\_4] ( 0:00:17.64 [0:00:09.16] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]

No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:5 [53\_5] ( 0:00:26.91 [0:00:03.12] ) (Super)**

Codes: [[ADJ\_ASS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire  
family/] [NSM/shape/] [NSM/wholegrain/]

No memos

**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:1 [54\_1] ( 0:00:00.07  
[0:00:09.81] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]

[NSM/wholegrain/]

No memos

**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:3 [54\_3] ( 0:00:15.92  
[0:00:04.09] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [[SUPP\_APO] - Family:  
SUPPRESSION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]

No memos

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Code: [PER\_ANAC] {0-0}

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Code: [PER\_ANAG] {0-0}

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Code: [PER\_ANTIM] {0-0}

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Code: [PER\_INVE] {20-0}

**P26: 26 Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:1 [26\_1] ( 0:00:00.18  
[0:00:07.26] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [[SUB\_METO] - Family: SUBSTITUTION] [[SUB\_OXY] - Family:  
SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]

No memos

**P26: 26 Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:2 [26\_2] ( 0:00:07.74  
[0:00:05.38] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/ludic/playful  
consumption experience/] [NSM/taste/]

No memos

**P26: 26 Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:3 [26\_3] ( 0:00:13.43  
[0:00:07.80] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/ludic/playful  
consumption experience/] [NSM/taste/]

No memos

**P26: 26 Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:4 [26\_4] ( 0:00:21.60  
[0:00:05.56] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [[SUB\_METO] - Family: SUBSTITUTION] [[SUB\_OXY] - Family:  
SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:3 [28\_3] ( 0:00:07.34 [0:00:03.09] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:4 [28\_5] ( 0:00:16.76 [0:00:06.18] ) (Super)**

Codes: [[ADJ\_POL] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:5 [28\_4] ( 0:00:10.74 [0:00:05.71] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:6 [28\_6] ( 0:00:23.33 [0:00:12.05] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P34: 34\_Kellogg's Frosties Frosted Flakes High Dive 30sec.mp4 - 34:3 [34\_3] ( 0:00:21.83 [0:00:07.99] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [NSM/energy/] [NSM/taste/]

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:1 [36\_1] ( 0:00:00.10 [0:00:03.63] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:2 [36\_2] ( 0:00:04.01 [0:00:04.61] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:3 [36\_3] ( 0:00:08.89 [0:00:05.53] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:4 [36\_4] ( 0:00:14.70 [0:00:08.13] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:5 [36\_5] ( 0:00:23.11 [0:00:07.54] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37\_Weetabix 'Steeplechase'.mp4 - 37:4 [37\_4] ( 0:00:26.83 [0:00:07.30] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [CS/competition/]

No memos

**P37: 37\_Weetabix 'Steeplechase'.mp4 - 37:5 [37\_5] ( 0:00:34.93 [0:00:10.32] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37\_Weetabix 'Steeplechase'.mp4 - 37:6 [37\_6] ( 0:00:45.57 [0:00:12.22] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37\_Weetabix 'Steeplechase'.mp4 - 37:7 [37\_7] ( 0:00:58.59 [0:00:08.25] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37\_Weetabix 'Steeplechase'.mp4 - 37:8 [37\_8] ( 0:01:07.96 [0:00:18.73] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37\_Weetabix 'Steeplechase'.mp4 - 37:9 [37\_9] ( 0:01:27.02 [0:00:02.69] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]  
No memos

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**Code: [PER\_TME] {1-0}**

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:4 [16\_4] ( 0:00:24.48 [0:00:02.00] ) (Super)**

Codes: [[PER\_TME] - Family: PERMUTATION]  
No memos

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**Code: [SUB\_IRO] {14-0}**

**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:3 [24\_3] ( 0:00:09.41 [0:00:17.40] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [CS/flavor/] [CS/popular/]  
No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:2 [29\_2] ( 0:00:10.89 [0:00:08.08] ) (Super)**  
Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/taste/]

No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:5 [29\_3] ( 0:00:19.09 [0:00:02.87] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/]

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:5 [36\_5] ( 0:00:23.11 [0:00:07.54] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P38: 38\_Weetabix Advert - Fuel for Big Days.mp4 - 38:6 [38\_7] ( 0:00:52.21 [0:00:02.36] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [NSM/for the entire family/]

No memos

**P38: 38\_Weetabix Advert - Fuel for Big Days.mp4 - 38:8 [38\_8] ( 0:00:54.79 [0:00:06.24] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P43: 46\_Weetos Boxer Advert.mp4 - 43:2 [46\_2] ( 0:00:05.16 [0:00:08.88] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/]

No memos

**P46: 49\_Weetos Chop Advert.mp4 - 46:1 [49\_1] ( 0:00:00.07 [0:00:09.17] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]

No memos

**P46: 49\_Weetos Chop Advert.mp4 - 46:2 [49\_2] ( 0:00:09.46 [0:00:05.42] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]

No memos

**P46: 49\_Weetos Chop Advert.mp4 - 46:3 [49\_3] ( 0:00:15.08 [0:00:05.87] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]

No memos

**P55: 58\_Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:1 [58\_2] ( 0:00:16.73 [0:00:06.23] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [CS/sexiness/] [NSM/taste/] [NSM/unique recipe/]

No memos

**P55: 58\_Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:4 [58\_3] ( 0:00:23.09 [0:00:08.21] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [CS/sexiness/]

No memos

**P55: 58\_Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:5 [58\_4] ( 0:00:31.37 [0:00:03.64] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [CS/sexiness/] [NSM/taste/] [NSM/unique recipe/]

No memos

**P59: 62 Nestle Shredded Wheat Big Biscuit and Bitesize TV ad.mp4 - 59:2 [62\_2] ( 0:00:05.87 [0:00:15.13] ) (Super)**  
Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [NSM/taste/]  
No memos

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**Code: [SUB\_META] {41-0}**

**P12: 12\_Kellogg's Rice Krispies Stop motion commercial.mp4 - 12:2 [12\_2] ( 0:00:06.34 [0:00:10.55] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:1 [21\_1] ( 0:00:00.23 [0:00:03.97] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/combating bloatedness/] [NSM/for women/]  
No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:2 [21\_2] ( 0:00:04.50 [0:00:02.28] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/combating bloatedness/] [NSM/for women/]  
No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:3 [21\_3] ( 0:00:07.07 [0:00:03.33] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/combating bloatedness/] [NSM/for women/]  
No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:5 [21\_5] ( 0:00:22.04 [0:00:04.50] ) (Super)**  
Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_PARON] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [NSM/combating bloatedness/] [NSM/for women/]  
No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:1 [22\_1] ( 0:00:00.11 [0:00:06.37] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/for women/]  
No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:2 [22\_2] ( 0:00:06.77 [0:00:02.14] ) (Super)**  
Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/for women/]  
No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:3 [22\_3] ( 0:00:09.21 [0:00:06.02] ) (Super)**  
Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/for women/]  
No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:4 [22\_4] ( 0:00:15.58 [0:00:07.90] ) (Super)**  
Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/combating bloatedness/] [NSM/for women/] [NSM/high in fiber/]  
No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:2 [29\_2] ( 0:00:10.89 [0:00:08.08] ) (Super)**  
Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/taste/]  
No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:5 [29\_3] ( 0:00:19.09 [0:00:02.87] ) (Super)**  
Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]  
No memos

**P34: 34\_Kellogg's Frosties Frosted Flakes High Dive 30sec.mp4 - 34:2 [34\_2] ( 0:00:10.97 [0:00:10.56] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/energy/]  
No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:1 [36\_1] ( 0:00:00.10 [0:00:03.63] ) (Super)**  
Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]  
No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:2 [36\_2] ( 0:00:04.01 [0:00:04.61] ) (Super)**  
Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]  
No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:3 [36\_3] ( 0:00:08.89 [0:00:05.53] ) (Super)**  
Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]  
No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:4 [36\_4] ( 0:00:14.70 [0:00:08.13] ) (Super)**  
Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:5 [36\_5] ( 0:00:23.11 [0:00:07.54] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION][[PER\_INVE] - Family: PERMUTATION][[SUB\_IRO] - Family: SUBSTITUTION][[SUB\_META] - Family: SUBSTITUTION][CS/competition/][NSM/energy/][NSM/superior performance/]

No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:1 [39\_1] ( 0:00:02.10 [0:00:15.04] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION][[SUPP\_ASY] - Family: SUPPRESSION]

No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:2 [39\_2] ( 0:00:17.56 [0:00:08.83] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION]

No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:3 [39\_3] ( 0:00:27.02 [0:00:04.62] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION][NSM/energy/][NSM/wholegrain/]

No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:5 [39\_5] ( 0:00:35.44 [0:00:03.99] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION][NSM/energy/][NSM/wholegrain/]

No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:6 [39\_6] ( 0:00:39.96 [0:00:09.25] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION][NSM/energy/]

No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:7 [39\_7] ( 0:00:49.43 [0:00:06.52] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION][NSM/energy/][NSM/wholegrain/]

No memos

**P44: 47 Weetos - For Breakfast and Beyond - 101 AdForum.com.mp4 - 44:1 [47\_1] ( 0:00:00.10 [0:00:12.39] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION][[SUB\_SYN] - Family: SUBSTITUTION][NSM/energy/][NSM/superior performance/]

No memos

**P44: 47 Weetos - For Breakfast and Beyond - 101 AdForum.com.mp4 - 44:2 [47\_2] ( 0:00:12.82 [0:00:05.66] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION][[SUB\_META] - Family: SUBSTITUTION][[SUB\_SYN] - Family: SUBSTITUTION]

No memos

**P44: 47 Weetos - For Breakfast and Beyond - 101 AdForum.com.mp4 - 44:3 [47\_3] ( 0:00:18.75 [0:00:09.48] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION][[SUB\_SYN] - Family: SUBSTITUTION][NSM/fortification/][NSM/superior performance/]

No memos

**P45: 48 Weetos - Mission Impossible.mp4 - 45:1 [48\_1] ( 0:00:00.10 [0:00:04.84] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION][[SUB\_META] - Family: SUBSTITUTION][NSM/energy/][NSM/superior performance/]

No memos

**P45: 48 Weetos - Mission Impossible.mp4 - 45:2 [48\_2] ( 0:00:05.12 [0:00:17.04] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION][[ADJ\_PERS] - Family: ADJUNCTION][[SUB\_META] - Family: SUBSTITUTION][NSM/chocolatey/][NSM/energy/][NSM/superior performance/][NSM/wholegrain/]

No memos

**P45: 48 Weetos - Mission Impossible.mp4 - 45:3 [48\_3] ( 0:00:22.44 [0:00:03.54] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION][[SUB\_META] - Family: SUBSTITUTION]

No memos

**P45: 48 Weetos - Mission Impossible.mp4 - 45:4 [48\_4] ( 0:00:26.08 [0:00:04.79] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION][[ADJ\_PERS] - Family: ADJUNCTION][[SUB\_META] - Family: SUBSTITUTION][NSM/chocolatey/][NSM/energy/][NSM/superior performance/][NSM/wholegrain/]

No memos

**P46: 49 Weetos Chop Advert.mp4 - 46:1 [49\_1] ( 0:00:00.07 [0:00:09.17] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION][[SUB\_META] - Family: SUBSTITUTION][NSM/chocolatey/][NSM/energy/][NSM/superior performance/][NSM/wholegrain/]

No memos

**P46: 49 Weetos Chop Advert.mp4 - 46:2 [49\_2] ( 0:00:09.46 [0:00:05.42] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION][[SUB\_META] - Family: SUBSTITUTION][NSM/chocolatey/][NSM/energy/][NSM/superior performance/][NSM/wholegrain/]

No memos

**P46: 49 Weetos Chop Advert.mp4 - 46:3 [49\_3] ( 0:00:15.08 [0:00:05.87] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION][[SUB\_META] - Family: SUBSTITUTION][NSM/chocolatey/][NSM/energy/][NSM/superior performance/][NSM/wholegrain/]

No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:1 [50\_1] ( 0:00:00.22 [0:00:03.28] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION][CS/authority/]

No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:2 [50\_2] ( 0:00:03.58 [0:00:07.17] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [CS/authority] [NSM/unique recipe/]  
No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:3 [50\_3] ( 0:00:11.14 [0:00:07.86] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [CS/authority]  
No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:4 [50\_4] ( 0:00:19.46 [0:00:09.69] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [CS/authority]  
No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:5 [50\_5] ( 0:00:29.54 [0:00:07.09] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [CS/authority] [NSM/crunchy/]  
No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:6 [50\_6] ( 0:00:37.25 [0:00:06.03] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [CS/authority] [NSM/chocolatey/]  
No memos

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:4 [63\_4] ( 0:00:26.45 [0:00:03.42] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [CSM/honesty/] [CSM/keeping heart healthy/] [NSM/simplicity/] [NSM/wholegrain/]  
No memos

**P62: 65 Nestle Shredded Wheat.mp4 - 62:1 [65\_1] ( 0:00:00.20 [0:00:03.30] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/keeping heart healthy/]  
No memos

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**Code: [SUB\_METO] {12-0}**

**P 2: 2 Kelloggs Cornflakes Big Breakfast .mp4.mp4 - 2:3 [2\_3] ( 0:00:19.91 [0:00:01.43] ) (Super)**  
Codes: [[SUB\_METO] - Family: SUBSTITUTION]  
No memos

**P 8: 7 Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:6 [7\_6] ( 0:00:25.18 [0:00:04.53] ) (Super)**  
Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/for women/] [NSM/makes you slim/]  
No memos

**P13: 13 Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:2 [13\_2] ( 0:00:09.94 [0:00:08.30] ) (Super)**  
Codes: [[SUB\_METO] - Family: SUBSTITUTION] [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/] [NSM/stardom/]  
No memos

**P15: 15 Kellogg's Rice Krispies.mp4 - 15:2 [15\_2] ( 0:00:01.94 [0:00:06.47] ) (Super)**  
Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/energy/]  
No memos

**P15: 15 Kellogg's Rice Krispies.mp4 - 15:5 [15\_4] ( 0:00:11.71 [0:00:02.64] ) (Super)**  
Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/energy/]  
No memos

**P15: 15 Kellogg's Rice Krispies.mp4 - 15:6 [15\_5] ( 0:00:14.65 [0:00:04.29] ) (Super)**  
Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION]  
No memos

**P26: 26 Kellogg's Crunchy Nut Clusters 'Snack Boards'.mp4 - 26:1 [26\_1] ( 0:00:00.18 [0:00:07.26] ) (Super)**  
Codes: [[PER\_INVE] - Family: PERMUTATION] [[SUB\_METO] - Family: SUBSTITUTION] [[SUB\_OXY] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]  
No memos

**P26: 26 Kellogg's Crunchy Nut Clusters 'Snack Boards'.mp4 - 26:2 [26\_2] ( 0:00:07.74 [0:00:05.38] ) (Super)**  
Codes: [[PER\_INVE] - Family: PERMUTATION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]  
No memos

**P26: 26 Kellogg's Crunchy Nut Clusters 'Snack Boards'.mp4 - 26:3 [26\_3] ( 0:00:13.43 [0:00:07.80] ) (Super)**  
Codes: [[PER\_INVE] - Family: PERMUTATION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]  
No memos

**P26: 26 Kellogg's Crunchy Nut Clusters 'Snack Boards'.mp4 - 26:4 [26\_4] ( 0:00:21.60 [0:00:05.56] ) (Super)**  
Codes: [[PER\_INVE] - Family: PERMUTATION] [[SUB\_METO] - Family: SUBSTITUTION] [[SUB\_OXY] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]  
No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:1 [56\_1] ( 0:00:00.21 [0:00:12.08] ) (Super)**

Codes: [[SUB\_METO] - Family: SUBSTITUTION] [CS/heritage/] [NSM/energy/]

No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:2 [56\_2] ( 0:00:12.65 [0:00:06.40] ) (Super)**

Codes: [[ADJ\_RHY] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [CS/heritage/] [NSM/energy/] [NSM/for the entire family/] [NSM/wholegrain/]

No memos

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**Code: [SUB\_ONOM] {7-0}**

**P11: 11\_Kellogg's Rice Krispies Happy 70th Birthday Rice Krispies.mp4 - 11:4 [11\_5] ( 0:00:33.30 [0:00:04.44] ) (Super)**

Codes: [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/]

No memos

**P12: 12\_Kellogg's Rice Krispies Stop motion commercial.mp4 - 12:2 [12\_2] ( 0:00:06.34 [0:00:10.55] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/]

No memos

**P12: 12\_Kellogg's Rice Krispies Stop motion commercial.mp4 - 12:3 [12\_3] ( 0:00:17.15 [0:00:04.21] ) (Super)**

Codes: [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/]

No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:1 [13\_1] ( 0:00:00.00 [0:00:09.35] ) (Super)**

Codes: [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/] [NSM/stardom/]

No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:2 [13\_2] ( 0:00:09.94 [0:00:08.30] ) (Super)**

Codes: [[SUB\_METO] - Family: SUBSTITUTION] [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/] [NSM/stardom/]

No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:3 [13\_3] ( 0:00:18.53 [0:00:06.31] ) (Super)**

Codes: [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/] [NSM/stardom/]

No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:4 [13\_4] ( 0:00:25.14 [0:00:04.79] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/] [NSM/stardom/]

No memos

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**Code: [SUB\_OXY] {7-0}**

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards'.mp4 - 26:1 [26\_1] ( 0:00:00.18 [0:00:07.26] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [[SUB\_METO] - Family: SUBSTITUTION] [[SUB\_OXY] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]

No memos

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards'.mp4 - 26:4 [26\_4] ( 0:00:21.60 [0:00:05.56] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [[SUB\_METO] - Family: SUBSTITUTION] [[SUB\_OXY] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]

No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:4 [29\_4] ( 0:00:22.13 [0:00:06.32] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[SUB\_OXY] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]

No memos

**P30: 30\_Kellogg's Crunchy Nut Aliens by Kelloggs.mp4 - 30:3 [30\_3] ( 0:00:22.51 [0:00:07.02] ) (Super)**

Codes: [[SUB\_OXY] - Family: SUBSTITUTION] [CS/flavor/] [NSM/ludic/playful consumption experience/] [NSM/taste/]

No memos

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:5 [61\_5] ( 0:00:40.84 [0:00:10.06] ) (Super)**

Codes: [[SUB\_OXY] - Family: SUBSTITUTION] [[SUPP\_LIT] - Family: SUPPRESSION] [CSM/honesty/]  
No memos

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:6 [61\_6] ( 0:00:51.50 [0:00:11.27] ) (Super)**

Codes: [[SUB\_OXY] - Family: SUBSTITUTION] [CSM/honesty/] [NSM/wholegrain/]  
No memos

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:7 [61\_7] ( 0:01:03.22 [0:00:03.67] ) (Super)**

Codes: [[SUB\_OXY] - Family: SUBSTITUTION]  
No memos

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**Code: [SUB\_PARA] {0-0}**

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**Code: [SUB\_PUN] {6-0}**

**P 7: 6 Kellogg's Special K.mp4 - 7:5 [6\_6] ( 0:00:19.32 [0:00:05.43] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [CS/social acceptance/] [NSM/for women/] [NSM/makes you slim/]  
No memos

**P11: 11 Kellogg's Rice Krispies Happy 70th Birthday Rice Krispies.mp4 - 11:6 [11\_6] ( 0:00:38.13 [0:00:01.87] ) (Super)**

Codes: [[SUB\_PUN] - Family: SUBSTITUTION] [CS/fun/]  
No memos

**P19: 19 Kellogg's Coco Pops - Croc Prints TVC.mp4 - 19:2 [19\_3] ( 0:00:13.97 [0:00:06.43] ) (Super)**

Codes: [[SUB\_PUN] - Family: SUBSTITUTION]  
No memos

**P20: 20 Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:7 [20\_7] ( 0:00:26.87 [0:00:04.60] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [NSM/energy/] [NSM/fun/]  
No memos

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:4 [51\_4] ( 0:00:37.24 [0:00:04.76] ) (Super)**

Codes: [[SUB\_PUN] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [NSM/for the entire family/] [NSM/wholegrain/]  
No memos

**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:3 [54\_3] ( 0:00:15.92 [0:00:04.09] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]  
No memos

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**Code: [SUB\_SYN] {6-0}**

**P 1: 1 Kellog's Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:10 [1\_9] ( 0:00:26.78 [0:00:03.78] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_SYN] - Family: SUBSTITUTION] [CS/authority/]  
No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:6 [6\_7] ( 0:00:25.09 [0:00:03.88] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_SYN] - Family: SUBSTITUTION] [CS/social acceptance/] [NSM/for women/] [NSM/makes you slim/]  
No memos

**P28: 28 Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:1 [28\_1] ( 0:00:00.23 [0:00:04.94] ) (Super)**

Codes: [[SUB\_SYN] - Family: SUBSTITUTION]  
No memos

**P44: 47 Weetos - For Breakfast and Beyond - 101 AdForum.com.mp4 - 44:1 [47\_1] ( 0:00:00.10 [0:00:12.39] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [[SUB\_SYN] - Family: SUBSTITUTION] [NSM/energy/] [NSM/superior performance/]  
No memos

**P44: 47 Weetos - For Breakfast and Beyond - 101 AdForum.com.mp4 - 44:2 [47\_2] ( 0:00:12.82 [0:00:05.66] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [[SUB\_SYN] - Family: SUBSTITUTION]  
No memos

**P44: 47 Weetos - For Breakfast and Beyond - 101 AdForum.com.mp4 - 44:3 [47\_3] ( 0:00:18.75 [0:00:09.48] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [[SUB\_SYN] - Family: SUBSTITUTION] [NSM/fortification/] [NSM/superior performance/]  
No memos

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**Code: [SUPP\_APH] {0-0}**

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**Code: [SUPP\_APO] {5-0}**

**P21: 21 Kellogg's All Bran Golden Crunch.mp4 - 21:5 [21\_5] ( 0:00:22.04 [0:00:04.50] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_PARON] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [NSM/combating bloatedness/] [NSM/for women/]

No memos

**P22: 22 Kellogg's All Bran 2010 Ad.mp4 - 22:5 [22\_5] ( 0:00:23.52 [0:00:06.19] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_PARON] - Family: ADJUNCTION] [[SUPP\_APO] - Family: SUPPRESSION] [NSM/combating bloatedness/] [NSM/for women/]

No memos

**P24: 24 Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:3 [24\_3] ( 0:00:09.41 [0:00:17.40] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [CS/flavor/] [CS/popular/]

No memos

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:4 [51\_4] ( 0:00:37.24 [0:00:04.76] ) (Super)**

Codes: [[SUB\_PUN] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [NSM/for the entire family/] [NSM/wholegrain/]

No memos

**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:3 [54\_3] ( 0:00:15.92 [0:00:04.09] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]

No memos

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**Code: [SUPP\_ASY] {1-0}**

**P39: 39 Weetabix SCARECROW.mp4 - 39:1 [39\_1] ( 0:00:02.10 [0:00:15.04] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [[SUPP\_ASY] - Family: SUPPRESSION]

No memos

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**Code: [SUPP\_ELL] {1-0}**

**P 7: 6 Kellogg's Special K.mp4 - 7:3 [6\_3] ( 0:00:09.09 [0:00:02.80] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [[SUPP\_ELL] - Family: SUPPRESSION] [NSM/for women/]

No memos

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**Code: [SUPP\_LIT] {1-0}**

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:5 [61\_5] ( 0:00:40.84 [0:00:10.06] ) (Super)**

Codes: [[SUB\_OXY] - Family: SUBSTITUTION] [[SUPP\_LIT] - Family: SUPPRESSION] [CSM/honesty/]

No memos

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**Code: [SUPP\_RHEQ] {3-0}**

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:1 [51\_1] ( 0:00:00.37 [0:00:18.02] ) (Super)**

Codes: [[SUPP\_RHEQ] - Family: SUPPRESSION] [CS/fun/] [NSM/for the entire family/] [NSM/wholegrain/]

No memos

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:3 [51\_3] ( 0:00:27.86 [0:00:09.31] ) (Super)**

Codes: [[SUPP\_RHEQ] - Family: SUPPRESSION] [NSM/for the entire family/] [NSM/wholegrain/]

No memos

**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:2 [54\_2] ( 0:00:09.91 [0:00:05.96] ) (Super)**

Codes: [[SUPP\_RHEQ] - Family: SUPPRESSION] [CS/fun/] [NSM/for the entire family/]

No memos

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**Code: [SUPP\_SUSSIL] {0-0}**

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**Code: [SUPP\_ZEU] {0-0}**

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**Code: CS/added taste/ {1-0}**

**P12: 12\_Kellogg's Rice Krispies Stop motion commercial.mp4 - 12:1 [12\_1] ( 0:00:00.12 [0:00:06.00] ) (Super)**

Codes: [CS/added taste/]

No memos

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**Code: CS/adventurous/ {1-0}**

**P41: 41 Weetabix Minis Factory.mp4 - 41:7 [41\_7] ( 0:00:37.28 [0:00:03.21] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [CS/adventurous/]

No memos

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**Code: CS/authority/ {9-0}**

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:4 [1\_5] ( 0:00:13.81 [0:00:03.96] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [CS/authority/] [NSM/for the entire family/]

No memos

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:6 [1\_6] ( 0:00:18.07 [0:00:04.20] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [CS/authority/] [NSM/for the entire family/]

No memos

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:10 [1\_9] ( 0:00:26.78 [0:00:03.78] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_SYN] - Family: SUBSTITUTION] [CS/authority/]

No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:1 [50\_1] ( 0:00:00.22 [0:00:03.28] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [CS/authority/]

No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:2 [50\_2] ( 0:00:03.58 [0:00:07.17] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [CS/authority/] [NSM/unique recipe/]

No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:3 [50\_3] ( 0:00:11.14 [0:00:07.86] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [CS/authority/]

No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:4 [50\_4] ( 0:00:19.46 [0:00:09.69] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [CS/authority/]

No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:5 [50\_5] ( 0:00:29.54 [0:00:07.09] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [CS/authority/] [NSM/crunchy/]

No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:6 [50\_6] ( 0:00:37.25 [0:00:06.03] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [CS/authority/] [NSM/chocolatey/]

No memos

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**Code: CS/communal bonding/ {3-0}**

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:9 [2\_9] ( 0:00:38.62 [0:00:07.27] ) (Super)**

Codes: [CS/communal bonding/] [NSM/for the entire family/] [NSM/uncertainty avoidance/]

No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:13 [2\_11] ( 0:00:51.14 [0:00:06.62] ) (Super)**

Codes: [CS/communal bonding/] [NSM/for the entire family/] [NSM/uncertainty avoidance/]

No memos

**P 2: 2\_Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:14 [2\_10] ( 0:00:46.05 [0:00:04.96] )**

**(Super)**

Codes: [CS/communal bonding/] [NSM/for the entire family/] [NSM/uncertainty avoidance/]

No memos

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**Code: CS/competition/ {15-0}**

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:1 [36\_1] ( 0:00:00.10 [0:00:03.63] )**

**(Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:2 [36\_2] ( 0:00:04.01 [0:00:04.61] )**

**(Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:3 [36\_3] ( 0:00:08.89 [0:00:05.53] )**

**(Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:4 [36\_4] ( 0:00:14.70 [0:00:08.13] )**

**(Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:5 [36\_5] ( 0:00:23.11 [0:00:07.54] )**

**(Super)**

Codes: [ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:1 [37\_1] ( 0:00:00.31 [0:00:12.86] ) (Super)**

Codes: [CS/competition/]

No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:2 [37\_2] ( 0:00:13.65 [0:00:07.78] ) (Super)**

Codes: [CS/competition/]

No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:3 [37\_3] ( 0:00:22.23 [0:00:03.81] ) (Super)**

Codes: [CS/competition/]

No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:4 [37\_4] ( 0:00:26.83 [0:00:07.30] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [CS/competition/]

No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:5 [37\_5] ( 0:00:34.93 [0:00:10.32] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:6 [37\_6] ( 0:00:45.57 [0:00:12.22] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:7 [37\_7] ( 0:00:58.59 [0:00:08.25] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:8 [37\_8] ( 0:01:07.96 [0:00:18.73] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:9 [37\_9] ( 0:01:27.02 [0:00:02.69] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:3 [38\_3] ( 0:00:07.10 [0:00:10.33] ) (Super)**

Codes: [CS/competition/] [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]

No memos

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**Code: CS/flavor/ {8-0}**

**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:3 [24\_3] ( 0:00:09.41 [0:00:17.40] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [CS/ffavor/] [CS/popular/]  
No memos

**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:4 [24\_4] ( 0:00:27.18 [0:00:03.39] ) (Super)**

Codes: [CS/ffavor/] [NSM/feeling good/]  
No memos

**P30: 30\_Kellogg's Crunchy Nut Aliens by Kelloggs.mp4 - 30:2 [30\_2] ( 0:00:14.15 [0:00:08.06] ) (Super)**

Codes: [CS/ffavor/] [NSM/ludic/playful consumption experience/] [NSM/taste/]  
No memos

**P30: 30\_Kellogg's Crunchy Nut Aliens by Kelloggs.mp4 - 30:3 [30\_3] ( 0:00:22.51 [0:00:07.02] ) (Super)**

Codes: [[SUB\_OXY] - Family: SUBSTITUTION] [CS/ffavor/] [NSM/ludic/playful consumption experience/] [NSM/taste/]  
No memos

**P49: 52\_Nestle Cheerios Honey Cheerios Advert.mp4 - 49:1 [52\_1] ( 0:00:00.13 [0:00:02.56] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [CS/ffavor/] [NSM/shape/]  
No memos

**P49: 52\_Nestle Cheerios Honey Cheerios Advert.mp4 - 49:2 [52\_2] ( 0:00:02.87 [0:00:05.64] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/ffavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]  
No memos

**P49: 52\_Nestle Cheerios Honey Cheerios Advert.mp4 - 49:3 [52\_3] ( 0:00:08.72 [0:00:06.67] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/ffavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]  
No memos

**P49: 52\_Nestle Cheerios Honey Cheerios Advert.mp4 - 49:4 [52\_4] ( 0:00:15.56 [0:00:03.76] ) (Super)**

Codes: [[ADJ\_ASS] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/ffavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]  
No memos

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**Code: CS/fun/ {14-0}**

**P11: 11\_Kellogg's Rice Krispies Happy 70th Birthday Rice Krispies.mp4 - 11:6 [11\_6] ( 0:00:38.13 [0:00:01.87] ) (Super)**

Codes: [[SUB\_PUN] - Family: SUBSTITUTION] [CS/fun/]  
No memos

**P48: 51\_Nestle Cheerios TV Commercial.mp4 - 48:1 [51\_1] ( 0:00:00.37 [0:00:18.02] ) (Super)**

Codes: [[SUPP\_RHEQ] - Family: SUPPRESSION] [CS/fun/] [NSM/for the entire family/] [NSM/wholegrain/]  
No memos

**P48: 51\_Nestle Cheerios TV Commercial.mp4 - 48:2 [51\_2] ( 0:00:18.99 [0:00:08.49] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]  
No memos

**P49: 52\_Nestle Cheerios Honey Cheerios Advert.mp4 - 49:2 [52\_2] ( 0:00:02.87 [0:00:05.64] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/ffavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]  
No memos

**P49: 52\_Nestle Cheerios Honey Cheerios Advert.mp4 - 49:3 [52\_3] ( 0:00:08.72 [0:00:06.67] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/ffavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]  
No memos

**P49: 52\_Nestle Cheerios Honey Cheerios Advert.mp4 - 49:4 [52\_4] ( 0:00:15.56 [0:00:03.76] ) (Super)**

Codes: [[ADJ\_ASS] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/ffavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]  
No memos

**P50: 53\_Nestle Cheerios Give those Os a Go.mp4 - 50:1 [53\_1] ( 0:00:00.15 [0:00:03.23] ) (Super)**

Codes: [CS/fun/] [NSM/for the entire family/] [NSM/shape/]

No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:2 [53\_2] ( 0:00:03.49 [0:00:02.91] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]

No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:3 [53\_3] ( 0:00:06.67 [0:00:10.70] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]

No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:4 [53\_4] ( 0:00:17.64 [0:00:09.16] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]

No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:5 [53\_5] ( 0:00:26.91 [0:00:03.12] ) (Super)**

Codes: [[ADJ\_ASS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]

No memos

**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:1 [54\_1] ( 0:00:00.07 [0:00:09.81] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]

No memos

**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:2 [54\_2] ( 0:00:09.91 [0:00:05.96] ) (Super)**

Codes: [[SUPP\_RHEQ] - Family: SUPPRESSION] [CS/fun/] [NSM/for the entire family/]

No memos

**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:3 [54\_3] ( 0:00:15.92 [0:00:04.09] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]

No memos

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**Code: CS/heritage/ {6-0}**

**P 5: 5 Kellogs Cornflakes 100 Kellogg's Cornflakes.mp4 - 5:1 [5\_1] ( 0:00:00.15 [0:00:05.68] ) (Super)**

Codes: [CS/heritage/]

No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:1 [56\_1] ( 0:00:00.21 [0:00:12.08] ) (Super)**

Codes: [[SUB\_METO] - Family: SUBSTITUTION] [CS/heritage/] [NSM/energy/]

No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:2 [56\_2] ( 0:00:12.65 [0:00:06.40] ) (Super)**

Codes: [[ADJ\_RHY] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [CS/heritage/] [NSM/energy/] [NSM/for the entire family/] [NSM/wholegrain/]

No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:3 [56\_3] ( 0:00:19.41 [0:00:04.09] ) (Super)**

Codes: [CS/heritage/] [NSM/for the entire family/]

No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:4 [56\_4] ( 0:00:23.87 [0:00:06.61] ) (Super)**

Codes: [CS/heritage/] [NSM/energy/] [NSM/for the entire family/] [NSM/wholegrain/]

No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:5 [56\_5] ( 0:00:30.84 [0:00:09.78] ) (Super)**

Codes: [CS/heritage/] [NSM/energy/] [NSM/for the entire family/]

No memos

---

**Code: CS/magic recipe/ {4-0}**

**P18: 18 Kellogg's Coco Pops.mp4 - 18:3 [18\_3] ( 0:00:22.14 [0:00:06.36] ) (Super)**

Codes: [CS/magic recipe/] [NSM/chocolatey/]

No memos

**P35: 35 Kellogg's Frosties.mp4 - 35:1 [35\_1] ( 0:00:00.11 [0:00:11.63] ) (Super)**

Codes: [CS/magic recipe/]

No memos

**P35: 35\_Kellogg's Frosties.mp4 - 35:2 [35\_2] ( 0:00:12.05 [0:00:06.86] ) (Super)**

Codes: [[ADJ\_EPE] - Family: ADJUNCTION] [CS/magic recipe/] [NSM/taste/]

No memos

**P35: 35\_Kellogg's Frosties.mp4 - 35:3 [35\_3] ( 0:00:19.20 [0:00:11.33] ) (Super)**

Codes: [CS/magic recipe/]

No memos

---

**Code: CS/makes you slim/ {1-0}**

**P10: 9\_Kellogg's Special K Spring Commercial 2010.mp4 - 10:2 [9\_2] ( 0:00:08.66 [0:00:04.45] ) (Super)**

Codes: [CS/makes you slim/] [NSM/for women/] [NSM/sexiness/]

No memos

---

**Code: CS/mixability/ {1-0}**

**P40: 40\_Weetabix topping choice.mp4 - 40:4 [40\_4] ( 0:00:17.27 [0:00:08.66] ) (Super)**

Codes: [CS/mixability/] [NSM/energy/] [NSM/for the entire family/]

No memos

---

**Code: CS/modernity/ {3-0}**

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:1 [16\_1] ( 0:00:00.16 [0:00:10.32] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [CS/modernity/] [NSM/high in fiber/]

No memos

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:5 [16\_6] ( 0:00:35.20 [0:00:05.52] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [CS/modernity/] [NSM/high in fiber/]

No memos

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:6 [16\_5] ( 0:00:26.56 [0:00:08.16] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [CS/modernity/] [NSM/high in fiber/]

No memos

---

**Code: CS/popular/ {5-0}**

**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:1 [24\_1] ( 0:00:00.23 [0:00:05.90] ) (Super)**

Codes: [CS/popular/] [NSM/combating bloatedness/] [NSM/feeling good/]

No memos

**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:2 [24\_2] ( 0:00:06.43 [0:00:02.68] ) (Super)**

Codes: [CS/popular/] [NSM/combating bloatedness/] [NSM/feeling good/]

No memos

**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:3 [24\_3] ( 0:00:09.41 [0:00:17.40] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [CS/flavor/] [CS/popular/]

No memos

**P25: 25\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 1.mp4 - 25:2 [25\_3] ( 0:00:07.80 [0:00:10.44] ) (Super)**

Codes: [CS/popular/]

No memos

**P25: 25\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 1.mp4 - 25:4 [25\_4] ( 0:00:18.53 [0:00:07.21] ) (Super)**

Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [CS/popular/]

No memos

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**Code: CS/product shape innovation/ {2-0}**

**P19: 19\_Kellogg's Coco Pops - Croc Prints TVC.mp4 - 19:3 [19\_4] ( 0:00:20.70 [0:00:05.32] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/product shape innovation/] [NSM/wholegrain/]

No memos

**P19: 19\_Kellogg's Coco Pops - Croc Prints TVC.mp4 - 19:4 [19\_5] ( 0:00:26.31 [0:00:03.56] ) (Super)**

Codes: [CS/product shape innovation/]

No memos

---

**Code: CS/sexiness/ {4-0}**

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:5 [8\_6] ( 0:00:17.75 [0:00:08.58] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [CS/sexiness/] [NSM/for women/] [NSM/makes you slim/]

No memos

**P55: 58 Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:1 [58\_2] ( 0:00:16.73 [0:00:06.23] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [CS/sexiness/] [NSM/taste/] [NSM/unique recipe/]

No memos

**P55: 58 Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:4 [58\_3] ( 0:00:23.09 [0:00:08.21] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [CS/sexiness/]

No memos

**P55: 58 Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:5 [58\_4] ( 0:00:31.37 [0:00:03.64] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [CS/sexiness/] [NSM/taste/] [NSM/unique recipe/]

No memos

---

**Code: CS/social acceptance/ {3-0}**

**P 7: 6 Kellogg's Special K.mp4 - 7:5 [6\_6] ( 0:00:19.32 [0:00:05.43] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [CS/social acceptance/] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:6 [6\_7] ( 0:00:25.09 [0:00:03.88] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_SYN] - Family: SUBSTITUTION] [CS/social acceptance/] [NSM/for women/] [NSM/makes you slim/]

No memos

**P10: 9\_Kellogg's Special K Spring Commercial 2010.mp4 - 10:4 [9\_4] ( 0:00:21.12 [0:00:09.31] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/social acceptance/] [NSM/for women/] [NSM/sexiness/]

No memos

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**Code: CS/suitable for office consumption/ {4-0}**

**P23: 23\_Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:1 [23\_1] ( 0:00:00.17 [0:00:06.02] ) (Super)**

Codes: [CS/suitable for office consumption/] [NSM/taste/]

No memos

**P23: 23\_Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:2 [23\_4] ( 0:00:26.02 [0:00:01.46] ) (Super)**

Codes: [[ADJ\_PAREN] - Family: ADJUNCTION] [CS/suitable for office consumption/]

No memos

**P23: 23\_Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:6 [23\_2] ( 0:00:06.24 [0:00:13.75] ) (Super)**

Codes: [[ADJ\_PARON] - Family: ADJUNCTION] [CS/suitable for office consumption/] [NSM/taste/]

No memos

**P23: 23\_Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:7 [23\_3] ( 0:00:20.31 [0:00:05.55] ) (Super)**

Codes: [[ADJ\_PARON] - Family: ADJUNCTION] [CS/suitable for office consumption/] [NSM/taste/]

No memos

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**Code: CSM/honesty/ {4-0}**

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:5 [61\_5] ( 0:00:40.84 [0:00:10.06] ) (Super)**

Codes: [[SUB\_OXY] - Family: SUBSTITUTION] [[SUPP\_LIT] - Family: SUPPRESSION] [CSM/honesty/]  
No memos

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:6 [61\_6] ( 0:00:51.50 [0:00:11.27] ) (Super)**

Codes: [[SUB\_OXY] - Family: SUBSTITUTION] [CSM/honesty/] [NSM/wholegrain/]  
No memos

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:4 [63\_4] ( 0:00:26.45 [0:00:03.42] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [CSM/honesty/] [CSM/keeping heart healthy/] [NSM/simplicity/]  
[NSM/wholegrain/]  
No memos

**P62: 65 Nestle Shredded Wheat.mp4 - 62:4 [65\_4] ( 0:00:26.29 [0:00:03.40] ) (Super)**

Codes: [CSM/honesty/] [NSM/simplicity/] [NSM/wholegrain/]  
No memos

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**Code: CSM/keeping heart healthy/ {1-0}**

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:4 [63\_4] ( 0:00:26.45 [0:00:03.42] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [CSM/honesty/] [CSM/keeping heart healthy/] [NSM/simplicity/]  
[NSM/wholegrain/]  
No memos

---

**Code: CSM/no innovation/ {4-0}**

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:1 [61\_1] ( 0:00:04.62 [0:00:08.99] ) (Super)**

Codes: [CSM/no innovation/]  
No memos

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:2 [61\_2] ( 0:00:14.20 [0:00:07.57] ) (Super)**

Codes: [CSM/no innovation/]  
No memos

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:3 [61\_3] ( 0:00:22.49 [0:00:10.89] ) (Super)**

Codes: [CSM/no innovation/]  
No memos

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:4 [61\_4] ( 0:00:33.62 [0:00:06.51] ) (Super)**

Codes: [CSM/no innovation/]  
No memos

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**Code: NSM/approval/ {1-0}**

**P11: 11\_Kellogg's Rice Krispies Happy 70th Birthday Rice Krispies.mp4 - 11:7 [11\_4] ( 0:00:19.49 [0:00:13.49] ) (Super)**

Codes: [NSM/approval/] [NSM/heritage/]  
No memos

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**Code: NSM/best ingredients/ {2-0}**

**P 5: 5 Kellogs Cornflakes 100 Kellogg's Cornflakes.mp4 - 5:2 [5\_2] ( 0:00:06.04 [0:00:04.90] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [NSM/best ingredients/]  
No memos

**P 5: 5 Kellogs Cornflakes 100 Kellogg's Cornflakes.mp4 - 5:4 [5\_4] ( 0:00:16.12 [0:00:03.88] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [NSM/best ingredients/] [NSM/value-for-money/]  
No memos

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**Code: NSM/chocolatey/ {15-0}**

**P17: 17\_Kellogg's Coco Pops Megamunchers' TV ad - 30 sec advert.mp4 - 17:2 [17\_2] ( 0:00:09.00 [0:00:09.76] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/chocolatey/]  
No memos

**P17: 17\_Kellogg's Coco Pops Megamunchers' TV ad - 30 sec advert.mp4 - 17:3 [17\_3] ( 0:00:19.06 [0:00:05.40] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/chocolatey/]  
[NSM/crunchy/]

No memos

**P18: 18\_Kellogg's Coco Pops.mp4 - 18:2 [18\_2] ( 0:00:08.58 [0:00:13.36] ) (Super)**

Codes: [[ADJ\_EPE] - Family: ADJUNCTION] [NSM/chocolatey/]

No memos

**P18: 18\_Kellogg's Coco Pops.mp4 - 18:3 [18\_3] ( 0:00:22.14 [0:00:06.36] ) (Super)**

Codes: [CS/magic recipe/] [NSM/chocolatey/]

No memos

**P41: 41\_Weetabix Minis Factory.mp4 - 41:2 [41\_2] ( 0:00:04.64 [0:00:12.99] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/chocolatey/]

No memos

**P41: 41\_Weetabix Minis Factory.mp4 - 41:3 [41\_3] ( 0:00:17.85 [0:00:06.78] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/chocolatey/]

No memos

**P43: 46\_Weetos Boxer Advert.mp4 - 43:1 [46\_1] ( 0:00:00.10 [0:00:04.88] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/chocolatey/]  
[NSM/energy/]

No memos

**P43: 46\_Weetos Boxer Advert.mp4 - 43:2 [46\_2] ( 0:00:05.16 [0:00:08.88] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/]

No memos

**P43: 46\_Weetos Boxer Advert.mp4 - 43:3 [46\_3] ( 0:00:14.22 [0:00:05.80] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/chocolatey/]  
[NSM/energy/] [NSM/wholegrain/]

No memos

**P45: 48\_Weetos - Mission Impossible.mp4 - 45:2 [48\_2] ( 0:00:05.12 [0:00:17.04] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]

No memos

**P45: 48\_Weetos - Mission Impossible.mp4 - 45:4 [48\_4] ( 0:00:26.08 [0:00:04.79] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]

No memos

**P46: 49\_Weetos Chop Advert.mp4 - 46:1 [49\_1] ( 0:00:00.07 [0:00:09.17] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/]  
[NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]

No memos

**P46: 49\_Weetos Chop Advert.mp4 - 46:2 [49\_2] ( 0:00:09.46 [0:00:05.42] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/]  
[NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]

No memos

**P46: 49\_Weetos Chop Advert.mp4 - 46:3 [49\_3] ( 0:00:15.08 [0:00:05.87] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/]  
[NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]

No memos

**P47: 50\_Weetos - Mad Professor (1992, UK).mp4 - 47:6 [50\_6] ( 0:00:37.25 [0:00:06.03] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [CS/authority/] [NSM/chocolatey/]

No memos

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**Code: NSM/combating bloatedness/ {9-0}**

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:1 [21\_1] ( 0:00:00.23 [0:00:03.97] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/combating bloatedness/] [NSM/for women/]

No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:2 [21\_2] ( 0:00:04.50 [0:00:02.28] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/combating bloatedness/] [NSM/for women/]

No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:3 [21\_3] ( 0:00:07.07 [0:00:03.33] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/combating bloatedness/] [NSM/for women/]  
No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:5 [21\_5] ( 0:00:22.04 [0:00:04.50] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_PARON] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [NSM/combating bloatedness/] [NSM/for women/]  
No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:4 [22\_4] ( 0:00:15.58 [0:00:07.90] ) (Super)**

Codes: [[ADJ\_PARE] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/combating bloatedness/] [NSM/for women/] [NSM/high in fiber/]  
No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:5 [22\_5] ( 0:00:23.52 [0:00:06.19] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_PARON] - Family: ADJUNCTION] [[SUPP\_APO] - Family: SUPPRESSION] [NSM/combating bloatedness/] [NSM/for women/]  
No memos

**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:1 [24\_1] ( 0:00:00.23 [0:00:05.90] ) (Super)**

Codes: [CS/popular/] [NSM/combating bloatedness/] [NSM/feeling good/]  
No memos

**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:2 [24\_2] ( 0:00:06.43 [0:00:02.68] ) (Super)**

Codes: [CS/popular/] [NSM/combating bloatedness/] [NSM/feeling good/]  
No memos

**P25: 25\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 1.mp4 - 25:3 [25\_2] ( 0:00:04.34 [0:00:03.34] ) (Super)**

Codes: [NSM/combating bloatedness/] [NSM/feeling good/]  
No memos

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**Code: NSM/crunchy taste/ {1-0}**

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:4 [21\_4] ( 0:00:10.64 [0:00:10.93] ) (Super)**

Codes: [NSM/crunchy taste/] [NSM/for women/] [NSM/high in fiber/]  
No memos

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**Code: NSM/crunchy/ {2-0}**

**P17: 17\_Kellogg's Coco Pops Megamunchers' TV ad - 30 sec advert.mp4 - 17:3 [17\_3] ( 0:00:19.06 [0:00:05.40] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/chocolatey/] [NSM/crunchy/]  
No memos

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:5 [50\_5] ( 0:00:29.54 [0:00:07.09] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [CS/authority/] [NSM/crunchy/]  
No memos

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**Code: NSM/energy/ {60-0}**

**P15: 15\_Kellogg's Rice Krispies.mp4 - 15:2 [15\_2] ( 0:00:01.94 [0:00:06.47] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/energy/]  
No memos

**P15: 15\_Kellogg's Rice Krispies.mp4 - 15:5 [15\_4] ( 0:00:11.71 [0:00:02.64] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/energy/]  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:1 [20\_1] ( 0:00:00.24 [0:00:03.62] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/]  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:2 [20\_3] ( 0:00:08.16 [0:00:03.13] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/]  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:3 [20\_2] ( 0:00:04.23 [0:00:03.86] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/]  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:4 [20\_4] ( 0:00:11.41 [0:00:03.31] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/]  
No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:5 [20\_5] ( 0:00:15.03 [0:00:06.50] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/]

No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:6 [20\_6] ( 0:00:21.84 [0:00:04.72] ) (Super)**  
Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/]

No memos

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:7 [20\_7] ( 0:00:26.87 [0:00:04.60] ) (Super)**  
Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [NSM/energy/] [NSM/tun/]

No memos

**P31: 31\_Kellogg's Frosties New August 2009 Frosties advert.mp4 - 31:1 [31\_1] ( 0:00:00.24 [0:00:07.86] ) (Super)**

Codes: [NSM/energy/]

No memos

**P31: 31\_Kellogg's Frosties New August 2009 Frosties advert.mp4 - 31:2 [31\_2] ( 0:00:08.40 [0:00:05.44] ) (Super)**

Codes: [NSM/energy/]

No memos

**P31: 31\_Kellogg's Frosties New August 2009 Frosties advert.mp4 - 31:3 [31\_3] ( 0:00:14.15 [0:00:16.75] ) (Super)**

Codes: [[ADJ\_EPE] - Family: ADJUNCTION] [NSM/energy/] [NSM/taste/]

No memos

**P34: 34\_Kellogg's Frosties Frosted Flakes High Dive 30sec.mp4 - 34:2 [34\_2] ( 0:00:10.97 [0:00:10.56] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/energy/]

No memos

**P34: 34\_Kellogg's Frosties Frosted Flakes High Dive 30sec.mp4 - 34:3 [34\_3] ( 0:00:21.83 [0:00:07.99] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [NSM/energy/] [NSM/taste/]

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:1 [36\_1] ( 0:00:00.10 [0:00:03.63] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:2 [36\_2] ( 0:00:04.01 [0:00:04.61] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:3 [36\_3] ( 0:00:08.89 [0:00:05.53] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:4 [36\_4] ( 0:00:14.70 [0:00:08.13] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36\_Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:5 [36\_5] ( 0:00:23.11 [0:00:07.54] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37\_Weetabix 'Steeplechase'.mp4 - 37:5 [37\_5] ( 0:00:34.93 [0:00:10.32] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37\_Weetabix 'Steeplechase'.mp4 - 37:6 [37\_6] ( 0:00:45.57 [0:00:12.22] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37\_Weetabix 'Steeplechase'.mp4 - 37:7 [37\_7] ( 0:00:58.59 [0:00:08.25] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37\_Weetabix 'Steeplechase'.mp4 - 37:8 [37\_8] ( 0:01:07.96 [0:00:18.73] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37\_Weetabix 'Steeplechase'.mp4 - 37:9 [37\_9] ( 0:01:27.02 [0:00:02.69] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:1 [38\_1] ( 0:00:00.32 [0:00:00.86] ) (Super)**  
Codes: [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]  
No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:2 [38\_2] ( 0:00:01.40 [0:00:05.38] ) (Super)**  
Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]  
No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:3 [38\_3] ( 0:00:07.10 [0:00:10.33] ) (Super)**  
Codes: [CS/competition/] [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]  
No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:4 [38\_4] ( 0:00:17.54 [0:00:13.88] ) (Super)**  
Codes: [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]  
No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:5 [38\_5] ( 0:00:31.97 [0:00:12.38] ) (Super)**  
Codes: [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]  
No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:7 [38\_6] ( 0:00:44.67 [0:00:07.42] ) (Super)**  
Codes: [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]  
No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:8 [38\_8] ( 0:00:54.79 [0:00:06.24] ) (Super)**  
Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:3 [39\_3] ( 0:00:27.02 [0:00:04.62] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/energy/] [NSM/wholegrain/]  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:5 [39\_5] ( 0:00:35.44 [0:00:03.99] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/energy/] [NSM/wholegrain/]  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:6 [39\_6] ( 0:00:39.96 [0:00:09.25] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/energy/]  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:7 [39\_7] ( 0:00:49.43 [0:00:06.52] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/energy/] [NSM/wholegrain/]  
No memos

**P40: 40 Weetabix topping choice.mp4 - 40:1 [40\_1] ( 0:00:00.28 [0:00:02.67] ) (Super)**  
Codes: [NSM/energy/] [NSM/for the entire family/]  
No memos

**P40: 40 Weetabix topping choice.mp4 - 40:2 [40\_2] ( 0:00:03.24 [0:00:11.74] ) (Super)**  
Codes: [NSM/energy/] [NSM/for the entire family/]  
No memos

**P40: 40 Weetabix topping choice.mp4 - 40:3 [40\_3] ( 0:00:15.27 [0:00:01.71] ) (Super)**  
Codes: [NSM/energy/] [NSM/for the entire family/]  
No memos

**P40: 40 Weetabix topping choice.mp4 - 40:4 [40\_4] ( 0:00:17.27 [0:00:08.66] ) (Super)**  
Codes: [CS/mixability/] [NSM/energy/] [NSM/for the entire family/]  
No memos

**P40: 40 Weetabix topping choice.mp4 - 40:5 [40\_6] ( 0:00:28.10 [0:00:02.56] ) (Super)**  
Codes: [NSM/energy/]  
No memos

**P40: 40 Weetabix topping choice.mp4 - 40:6 [40\_5] ( 0:00:25.99 [0:00:01.93] ) (Super)**  
Codes: [NSM/energy/]  
No memos

**P40: 40 Weetabix topping choice.mp4 - 40:7 [40\_7] ( 0:00:30.72 [0:00:01.59] ) (Super)**  
Codes: [NSM/energy/]  
No memos

**P43: 46 Weetos Boxer Advert.mp4 - 43:1 [46\_1] ( 0:00:00.10 [0:00:04.88] ) (Super)**  
Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/chocolatey/] [NSM/energy/]  
No memos

**P43: 46 Weetos Boxer Advert.mp4 - 43:2 [46\_2] ( 0:00:05.16 [0:00:08.88] ) (Super)**  
Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/]  
No memos

**P43: 46 Weetos Boxer Advert.mp4 - 43:3 [46\_3] ( 0:00:14.22 [0:00:05.80] ) (Super)**  
Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/chocolatey/] [NSM/energy/] [NSM/wholegrain/]  
No memos

**P44: 47 Weetos - For Breakfast and Beyond - 101 AdForum.com.mp4 - 44:1 [47\_1] ( 0:00:00.10 [0:00:12.39] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [[SUB\_SYN] - Family: SUBSTITUTION] [NSM/energy/] [NSM/superior performance/]  
 No memos  
**P45: 48 Weetos - Mission Impossible.mp4 - 45:1 [48\_1] ( 0:00:00.10 [0:00:04.84] ) (Super)**  
 Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/energy/] [NSM/superior performance/]  
 No memos  
**P45: 48 Weetos - Mission Impossible.mp4 - 45:2 [48\_2] ( 0:00:05.12 [0:00:17.04] ) (Super)**  
 Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]  
 No memos  
**P45: 48 Weetos - Mission Impossible.mp4 - 45:4 [48\_4] ( 0:00:26.08 [0:00:04.79] ) (Super)**  
 Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]  
 No memos  
**P46: 49 Weetos Chop Advert.mp4 - 46:1 [49\_1] ( 0:00:00.07 [0:00:09.17] ) (Super)**  
 Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]  
 No memos  
**P46: 49 Weetos Chop Advert.mp4 - 46:2 [49\_2] ( 0:00:09.46 [0:00:05.42] ) (Super)**  
 Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]  
 No memos  
**P46: 49 Weetos Chop Advert.mp4 - 46:3 [49\_3] ( 0:00:15.08 [0:00:05.87] ) (Super)**  
 Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]  
 No memos  
**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:1 [56\_1] ( 0:00:00.21 [0:00:12.08] ) (Super)**  
 Codes: [[SUB\_METO] - Family: SUBSTITUTION] [CS/heritage/] [NSM/energy/]  
 No memos  
**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:2 [56\_2] ( 0:00:12.65 [0:00:06.40] ) (Super)**  
 Codes: [[ADJ\_RHY] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [CS/heritage/] [NSM/energy/] [NSM/for the entire family/] [NSM/wholegrain/]  
 No memos  
**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:4 [56\_4] ( 0:00:23.87 [0:00:06.61] ) (Super)**  
 Codes: [CS/heritage/] [NSM/energy/] [NSM/for the entire family/] [NSM/wholegrain/]  
 No memos  
**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:5 [56\_5] ( 0:00:30.84 [0:00:09.78] ) (Super)**  
 Codes: [CS/heritage/] [NSM/energy/] [NSM/for the entire family/]  
 No memos  
**P56: 59 Nestle Shreddies 'Wedding' Advert.mp4 - 56:3 [59\_3] ( 0:00:13.38 [0:00:11.27] ) (Super)**  
 Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/] [NSM/for the entire family/] [NSM/taste/] [NSM/wholegrain/]  
 No memos  
**P56: 59 Nestle Shreddies 'Wedding' Advert.mp4 - 56:4 [59\_4] ( 0:00:24.92 [0:00:05.07] ) (Super)**  
 Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/] [NSM/for the entire family/]  
 No memos  
**P57: 60 Nestle Shreddies - 'Soft Ball'.mp4 - 57:4 [60\_4] ( 0:00:23.85 [0:00:03.11] ) (Super)**  
 Codes: [NSM/energy/]  
 No memos  
**P57: 60 Nestle Shreddies - 'Soft Ball'.mp4 - 57:5 [60\_5] ( 0:00:27.24 [0:00:03.77] ) (Super)**  
 Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/]  
 No memos

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**Code: NSM/feeling good/ {5-0}**

**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:1 [24\_1] ( 0:00:00.23 [0:00:05.90] ) (Super)**  
 Codes: [CS/popular/] [NSM/combating bloatedness/] [NSM/feeling good/]  
 No memos  
**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:2 [24\_2] ( 0:00:06.43 [0:00:02.68] ) (Super)**  
 Codes: [CS/popular/] [NSM/combating bloatedness/] [NSM/feeling good/]  
 No memos

**P24: 24\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 2.mp4 - 24:4 [24\_4] ( 0:00:27.18 [0:00:03.39] ) (Super)**

Codes: [CS/flavor/] [NSM/feeling good/]

No memos

**P25: 25\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 1.mp4 - 25:3 [25\_2] ( 0:00:04.34 [0:00:03.34] ) (Super)**

Codes: [NSM/combating bloatedness/] [NSM/feeling good/]

No memos

**P25: 25\_Kellogg's All Bran William Shatner All Bran Advert (UK) number 1.mp4 - 25:5 [25\_5] ( 0:00:26.04 [0:00:03.81] ) (Super)**

Codes: [NSM/feeling good/]

No memos

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**Code: NSM/flavor/ {3-0}**

**P61: 64\_Nestle Shredded Wheat SuperFruity TV.mp4 - 61:1 [64\_1] ( 0:00:00.10 [0:00:04.49] ) (Super)**

Codes: [NSM/flavor/]

No memos

**P61: 64\_Nestle Shredded Wheat SuperFruity TV.mp4 - 61:2 [64\_2] ( 0:00:04.86 [0:00:17.19] ) (Super)**

Codes: [NSM/flavor/] [NSM/taste/]

No memos

**P61: 64\_Nestle Shredded Wheat SuperFruity TV.mp4 - 61:3 [64\_3] ( 0:00:22.16 [0:00:07.83] ) (Super)**

Codes: [NSM/flavor/] [NSM/taste/] [NSM/wholegrain/]

No memos

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**Code: NSM/for the entire family/ {50-0}**

**P 1: 1\_Kelloggs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:1 [1\_1] ( 0:00:00.24 [0:00:05.07] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/for the entire family/]

No memos

**P 1: 1\_Kelloggs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:2 [1\_2] ( 0:00:05.34 [0:00:03.36] ) (Super)**

Codes: [NSM/for the entire family/]

No memos

**P 1: 1\_Kelloggs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:3 [1\_3] ( 0:00:09.00 [0:00:02.46] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for the entire family/]

No memos

**P 1: 1\_Kelloggs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:4 [1\_5] ( 0:00:13.81 [0:00:03.96] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [CS/authority/] [NSM/for the entire family/]

No memos

**P 1: 1\_Kelloggs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:5 [1\_4] ( 0:00:11.77 [0:00:01.98] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for the entire family/]

No memos

**P 1: 1\_Kelloggs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:6 [1\_6] ( 0:00:18.07 [0:00:04.20] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [CS/authority/] [NSM/for the entire family/]

No memos

**P 1: 1\_Kelloggs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:7 [1\_7] ( 0:00:22.58 [0:00:01.86] ) (Super)**

Codes: [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P 1: 1\_Kelloggs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:9 [1\_8] ( 0:00:24.50 [0:00:02.10] ) (Super)**

Codes: [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P 2: 2\_Kelloggs Cornflakes Big Breakfast .mp4.mp4 - 2:6 [2\_6] ( 0:00:29.20 [0:00:03.69] ) (Super)**

Codes: [NSM/for the entire family/]

No memos

**P 2: 2 Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:9 [2\_9] ( 0:00:38.62 [0:00:07.27] ) (Super)**

Codes: [CS/communal bonding/] [NSM/for the entire family/] [NSM/uncertainty avoidance/]

No memos

**P 2: 2 Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:13 [2\_11] ( 0:00:51.14 [0:00:06.62] )**

**(Super)**

Codes: [CS/communal bonding/] [NSM/for the entire family/] [NSM/uncertainty avoidance/]

No memos

**P 2: 2 Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:14 [2\_10] ( 0:00:46.05 [0:00:04.96] )**

**(Super)**

Codes: [CS/communal bonding/] [NSM/for the entire family/] [NSM/uncertainty avoidance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:1 [38\_1] ( 0:00:00.32 [0:00:00.86] ) (Super)**

Codes: [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:2 [38\_2] ( 0:00:01.40 [0:00:05.38] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [NSM/energy/] [NSM/for the entire family/] [NSM/superior

performance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:3 [38\_3] ( 0:00:07.10 [0:00:10.33] ) (Super)**

Codes: [CS/competition/] [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:4 [38\_4] ( 0:00:17.54 [0:00:13.88] ) (Super)**

Codes: [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:5 [38\_5] ( 0:00:31.97 [0:00:12.38] ) (Super)**

Codes: [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:6 [38\_7] ( 0:00:52.21 [0:00:02.36] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [NSM/for the entire family/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:7 [38\_6] ( 0:00:44.67 [0:00:07.42] ) (Super)**

Codes: [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:8 [38\_8] ( 0:00:54.79 [0:00:06.24] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [NSM/energy/] [NSM/for the entire family/] [NSM/superior

performance/]

No memos

**P40: 40 Weetabix topping choice.mp4 - 40:1 [40\_1] ( 0:00:00.28 [0:00:02.67] ) (Super)**

Codes: [NSM/energy/] [NSM/for the entire family/]

No memos

**P40: 40 Weetabix topping choice.mp4 - 40:2 [40\_2] ( 0:00:03.24 [0:00:11.74] ) (Super)**

Codes: [NSM/energy/] [NSM/for the entire family/]

No memos

**P40: 40 Weetabix topping choice.mp4 - 40:3 [40\_3] ( 0:00:15.27 [0:00:01.71] ) (Super)**

Codes: [NSM/energy/] [NSM/for the entire family/]

No memos

**P40: 40 Weetabix topping choice.mp4 - 40:4 [40\_4] ( 0:00:17.27 [0:00:08.66] ) (Super)**

Codes: [CS/mixability/] [NSM/energy/] [NSM/for the entire family/]

No memos

**P42: 42 Weetabix Minis Breakfast from Weetabix.mp4 - 42:1 [42\_1] ( 0:00:00.15 [0:00:13.16] )**

**(Super)**

Codes: [NSM/for the entire family/]

No memos

**P42: 42 Weetabix Minis Breakfast from Weetabix.mp4 - 42:2 [42\_2] ( 0:00:13.64 [0:00:08.51] )**

**(Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for the entire family/]

No memos

**P42: 42 Weetabix Minis Breakfast from Weetabix.mp4 - 42:3 [42\_3] ( 0:00:22.41 [0:00:04.91] )**

**(Super)**

Codes: [NSM/for the entire family/] [NSM/taste/] [NSM/wholegrain/]

No memos

**P42: 42 Weetabix Minis Breakfast from Weetabix.mp4 - 42:4 [42\_4] ( 0:00:27.65 [0:00:02.32] )**

**(Super)**

Codes: [NSM/for the entire family/]

No memos

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:1 [51\_1] ( 0:00:00.37 [0:00:18.02] ) (Super)**

Codes: [[SUPP\_RHEQ] - Family: SUPPRESSION] [CS/fun/] [NSM/for the entire family/] [NSM/wholegrain/]

No memos

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:2 [51\_2] ( 0:00:18.99 [0:00:08.49] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]  
No memos  
**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:3 [51\_3] ( 0:00:27.86 [0:00:09.31] ) (Super)**  
Codes: [[SUPP\_RHEQ] - Family: SUPPRESSION] [NSM/for the entire family/] [NSM/wholegrain/]  
No memos  
**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:4 [51\_4] ( 0:00:37.24 [0:00:04.76] ) (Super)**  
Codes: [[SUB\_PUN] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [NSM/for the entire family/] [NSM/wholegrain/]  
No memos  
**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:2 [52\_2] ( 0:00:02.87 [0:00:05.64] ) (Super)**  
Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/flavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]  
No memos  
**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:3 [52\_3] ( 0:00:08.72 [0:00:06.67] ) (Super)**  
Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/flavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]  
No memos  
**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:4 [52\_4] ( 0:00:15.56 [0:00:03.76] ) (Super)**  
Codes: [[ADJ\_ASS] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/flavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]  
No memos  
**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:1 [53\_1] ( 0:00:00.15 [0:00:03.23] ) (Super)**  
Codes: [CS/fun/] [NSM/for the entire family/] [NSM/shape/]  
No memos  
**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:2 [53\_2] ( 0:00:03.49 [0:00:02.91] ) (Super)**  
Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]  
No memos  
**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:3 [53\_3] ( 0:00:06.67 [0:00:10.70] ) (Super)**  
Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]  
No memos  
**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:4 [53\_4] ( 0:00:17.64 [0:00:09.16] ) (Super)**  
Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]  
No memos  
**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:5 [53\_5] ( 0:00:26.91 [0:00:03.12] ) (Super)**  
Codes: [[ADJ\_ASS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]  
No memos  
**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:1 [54\_1] ( 0:00:00.07 [0:00:09.81] ) (Super)**  
Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]  
No memos  
**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:2 [54\_2] ( 0:00:09.91 [0:00:05.96] ) (Super)**  
Codes: [[SUPP\_RHEQ] - Family: SUPPRESSION] [CS/fun/] [NSM/for the entire family/]  
No memos  
**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:3 [54\_3] ( 0:00:15.92 [0:00:04.09] ) (Super)**  
Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]  
No memos  
**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:2 [56\_2] ( 0:00:12.65 [0:00:06.40] ) (Super)**  
Codes: [[ADJ\_RHY] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [CS/heritage/] [NSM/energy/] [NSM/for the entire family/] [NSM/wholegrain/]  
No memos  
**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:3 [56\_3] ( 0:00:19.41 [0:00:04.09] ) (Super)**  
Codes: [CS/heritage/] [NSM/for the entire family/]  
No memos  
**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:4 [56\_4] ( 0:00:23.87 [0:00:06.61] ) (Super)**  
Codes: [CS/heritage/] [NSM/energy/] [NSM/for the entire family/] [NSM/wholegrain/]  
No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:5 [56\_5] ( 0:00:30.84 [0:00:09.78] ) (Super)**

Codes: [CS/heritage/] [NSM/energy/] [NSM/for the entire family/]

No memos

**P56: 59 Nestle Shreddies 'Wedding' Advert.mp4 - 56:3 [59\_3] ( 0:00:13.38 [0:00:11.27] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/] [NSM/for the entire family/] [NSM/taste/] [NSM/wholegrain/]

No memos

**P56: 59 Nestle Shreddies 'Wedding' Advert.mp4 - 56:4 [59\_4] ( 0:00:24.92 [0:00:05.07] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/] [NSM/for the entire family/]

No memos

**P57: 60 Nestle Shreddies - 'Soft Ball'.mp4 - 57:3 [60\_3] ( 0:00:12.69 [0:00:10.88] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/for the entire family/] [NSM/taste/] [NSM/wholegrain/]

No memos

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**Code: NSM/for women/ {39-0}**

**P 6: 10 Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:1 [10\_1] ( 0:00:00.29 [0:00:06.35] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 6: 10 Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:2 [10\_2] ( 0:00:06.95 [0:00:06.00] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/] [NSM/taste/]

No memos

**P 6: 10 Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:3 [10\_3] ( 0:00:13.25 [0:00:12.00] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/] [NSM/sexiness/]

No memos

**P 6: 10 Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:4 [10\_4] ( 0:00:25.55 [0:00:04.93] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/for women/]

[NSM/sexiness/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:1 [6\_1] ( 0:00:00.17 [0:00:01.37] ) (Super)**

Codes: [NSM/for women/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:2 [6\_2] ( 0:00:01.82 [0:00:06.97] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:3 [6\_3] ( 0:00:09.09 [0:00:02.80] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family:

ADJUNCTION] [[SUPP\_ELL] - Family: SUPPRESSION] [NSM/for women/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:4 [6\_4] ( 0:00:12.00 [0:00:03.03] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [NSM/for women/]

[NSM/makes you slim/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:5 [6\_6] ( 0:00:19.32 [0:00:05.43] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_PUN] - Family:

SUBSTITUTION] [CS/social acceptance/] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:6 [6\_7] ( 0:00:25.09 [0:00:03.88] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_SYN] - Family:

SUBSTITUTION] [CS/social acceptance/] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:7 [6\_5] ( 0:00:15.26 [0:00:03.77] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [NSM/for women/]

[NSM/makes you slim/]

No memos

**P 8: 7 Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:1 [7\_1] ( 0:00:00.29 [0:00:04.76] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 8: 7 Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:2 [7\_2] ( 0:00:05.23 [0:00:04.82] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:3 [7\_3] ( 0:00:10.35 [0:00:02.44] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:4 [7\_4] ( 0:00:13.08 [0:00:02.21] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:5 [7\_5] ( 0:00:15.64 [0:00:09.24] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:6 [7\_6] ( 0:00:25.18 [0:00:04.53] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:1 [8\_1] ( 0:00:00.40 [0:00:03.67] ) (Super)**

Codes: [NSM/for women/]

No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:2 [8\_2] ( 0:00:04.38 [0:00:03.97] ) (Super)**

Codes: [NSM/for women/]

No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:3 [8\_3] ( 0:00:08.64 [0:00:02.57] ) (Super)**

Codes: [NSM/for women/]

No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:4 [8\_4] ( 0:00:11.50 [0:00:02.74] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:5 [8\_6] ( 0:00:17.75 [0:00:08.58] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [CS/sexiness/] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:6 [8\_5] ( 0:00:14.36 [0:00:03.27] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:7 [8\_7] ( 0:00:26.63 [0:00:03.27] ) (Super)**

Codes: [NSM/for women/]

No memos

**P10: 9\_Kellogg's Special K Spring Commercial 2010.mp4 - 10:1 [9\_1] ( 0:00:00.29 [0:00:08.07] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P10: 9\_Kellogg's Special K Spring Commercial 2010.mp4 - 10:2 [9\_2] ( 0:00:08.66 [0:00:04.45] ) (Super)**

Codes: [CS/makes you slim/] [NSM/for women/] [NSM/sexiness/]

No memos

**P10: 9\_Kellogg's Special K Spring Commercial 2010.mp4 - 10:3 [9\_3] ( 0:00:13.52 [0:00:07.23] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P10: 9\_Kellogg's Special K Spring Commercial 2010.mp4 - 10:4 [9\_4] ( 0:00:21.12 [0:00:09.31] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/social acceptance/] [NSM/for women/] [NSM/sexiness/]

No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:1 [21\_1] ( 0:00:00.23 [0:00:03.97] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/combating bloatedness/] [NSM/for women/]

No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:2 [21\_2] ( 0:00:04.50 [0:00:02.28] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/combating bloatedness/] [NSM/for women/]

No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:3 [21\_3] ( 0:00:07.07 [0:00:03.33] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/combating bloatedness/] [NSM/for women/]

No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:4 [21\_4] ( 0:00:10.64 [0:00:10.93] ) (Super)**

Codes: [NSM/crunchy taste/] [NSM/for women/] [NSM/high in fiber/]

No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:5 [21\_5] ( 0:00:22.04 [0:00:04.50] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_PARON] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [NSM/combating bloatedness/] [NSM/for women/]  
No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:6 [21\_6] ( 0:00:26.95 [0:00:02.92] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/for women/]

No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:1 [22\_1] ( 0:00:00.11 [0:00:06.37] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/for women/]

No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:2 [22\_2] ( 0:00:06.77 [0:00:02.14] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/for women/]

No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:3 [22\_3] ( 0:00:09.21 [0:00:06.02] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/for women/]

No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:4 [22\_4] ( 0:00:15.58 [0:00:07.90] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/combating bloatedness/] [NSM/for women/] [NSM/high in fiber/]

No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:5 [22\_5] ( 0:00:23.52 [0:00:06.19] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_PARON] - Family: ADJUNCTION] [[SUPP\_APO] - Family: SUPPRESSION] [NSM/combating bloatedness/] [NSM/for women/]

No memos

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**Code: NSM/fortification/ {1-0}**

**P44: 47 Weetos - For Breakfast and Beyond - 101 AdForum.com.mp4 - 44:3 [47\_3] ( 0:00:18.75 [0:00:09.48] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [[SUB\_SYN] - Family: SUBSTITUTION] [NSM/fortification/] [NSM/superior performance/]

No memos

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**Code: NSM/fun/ {1-0}**

**P20: 20\_Kellogg's Coco Pops 'Cupboard' ad.mp4 - 20:7 [20\_7] ( 0:00:26.87 [0:00:04.60] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [NSM/energy/] [NSM/fun/]

No memos

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**Code: NSM/heritage/ {2-0}**

**P11: 11\_Kellogg's Rice Krispies Happy 70th Birthday Rice Krispies.mp4 - 11:1 [11\_1] ( 0:00:00.23 [0:00:07.17] ) (Super)**

Codes: [NSM/heritage/]

No memos

**P11: 11\_Kellogg's Rice Krispies Happy 70th Birthday Rice Krispies.mp4 - 11:7 [11\_4] ( 0:00:19.49 [0:00:13.49] ) (Super)**

Codes: [NSM/approval/] [NSM/heritage/]

No memos

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**Code: NSM/high in fiber/ {5-0}**

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:1 [16\_1] ( 0:00:00.16 [0:00:10.32] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [CS/modernity/] [NSM/high in fiber/]

No memos

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:5 [16\_6] ( 0:00:35.20 [0:00:05.52] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [CS/modernity/] [NSM/high in fiber/]

No memos

**P16: 16\_Kellogg's Coco Pops Coco Pops Moons and Stars - The Coco Pops Promise (British).mp4 - 16:6 [16\_5] ( 0:00:26.56 [0:00:08.16] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [CS/modernity/] [NSM/high in fiber/]

No memos

**P21: 21\_Kellogg's All Bran Golden Crunch.mp4 - 21:4 [21\_4] ( 0:00:10.64 [0:00:10.93] ) (Super)**

Codes: [NSM/crunchy taste/] [NSM/for women/] [NSM/high in fiber/]

No memos

**P22: 22\_Kellogg's All Bran 2010 Ad.mp4 - 22:4 [22\_4] ( 0:00:15.58 [0:00:07.90] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/combating bloatedness/] [NSM/for women/] [NSM/high in fiber/]

No memos

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**Code: NSM/inverted Britishness/ {5-0}**

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:3 [28\_3] ( 0:00:07.34 [0:00:03.09] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:4 [28\_5] ( 0:00:16.76 [0:00:06.18] ) (Super)**

Codes: [[ADJ\_POL] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:5 [28\_4] ( 0:00:10.74 [0:00:05.71] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:6 [28\_6] ( 0:00:23.33 [0:00:12.05] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:7 [28\_7] ( 0:00:35.77 [0:00:03.55] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/]

No memos

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**Code: NSM/keeping heart healthy/ {2-0}**

**P62: 65 Nestle Shredded Wheat.mp4 - 62:1 [65\_1] ( 0:00:00.20 [0:00:03.30] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/keeping heart healthy/]

No memos

**P62: 65 Nestle Shredded Wheat.mp4 - 62:3 [65\_3] ( 0:00:16.44 [0:00:09.53] ) (Super)**

Codes: [[ADJ\_EPIP] - Family: ADJUNCTION] [NSM/keeping heart healthy/] [NSM/simplicity/] [NSM/wholegrain/]

No memos

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**Code: NSM/love/ {4-0}**

**P 3: 3\_Kellogs Cornflakes supermarket meeting - 2008.mp4 - 3:2 [3\_2] ( 0:00:02.97 [0:00:14.28] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/love/]

No memos

**P 3: 3\_Kellogs Cornflakes supermarket meeting - 2008.mp4 - 3:3 [3\_3] ( 0:00:17.37 [0:00:05.42] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/love/]

No memos

**P 3: 3\_Kellogs Cornflakes supermarket meeting - 2008.mp4 - 3:4 [3\_5] ( 0:00:24.89 [0:00:04.83] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/love/]

No memos

**P 3: 3\_Kellogs Cornflakes supermarket meeting - 2008.mp4 - 3:5 [3\_4] ( 0:00:22.91 [0:00:01.92] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/love/]

No memos

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**Code: NSM/ludic/playful consumption experience/ {10-0}**

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:1 [26\_1] ( 0:00:00.18 [0:00:07.26] ) (Super)**  
 Codes: [[PER\_INVE] - Family: PERMUTATION][[SUB\_METO] - Family: SUBSTITUTION][[SUB\_OXY] - Family: SUBSTITUTION][NSM/ludic/playful consumption experience/][NSM/taste/]  
 No memos

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:2 [26\_2] ( 0:00:07.74 [0:00:05.38] ) (Super)**  
 Codes: [[PER\_INVE] - Family: PERMUTATION][[SUB\_METO] - Family: SUBSTITUTION][NSM/ludic/playful consumption experience/][NSM/taste/]  
 No memos

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:3 [26\_3] ( 0:00:13.43 [0:00:07.80] ) (Super)**  
 Codes: [[PER\_INVE] - Family: PERMUTATION][[SUB\_METO] - Family: SUBSTITUTION][NSM/ludic/playful consumption experience/][NSM/taste/]  
 No memos

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:4 [26\_4] ( 0:00:21.60 [0:00:05.56] ) (Super)**  
 Codes: [[PER\_INVE] - Family: PERMUTATION][[SUB\_METO] - Family: SUBSTITUTION][[SUB\_OXY] - Family: SUBSTITUTION][NSM/ludic/playful consumption experience/][NSM/taste/]  
 No memos

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:5 [26\_5] ( 0:00:27.47 [0:00:03.44] ) (Super)**  
 Codes: [NSM/ludic/playful consumption experience/][NSM/taste/]  
 No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:4 [29\_4] ( 0:00:22.13 [0:00:06.32] ) (Super)**  
 Codes: [[ADJ\_ANTA] - Family: ADJUNCTION][[SUB\_OXY] - Family: SUBSTITUTION][NSM/ludic/playful consumption experience/][NSM/taste/]  
 No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:5 [29\_3] ( 0:00:19.09 [0:00:02.87] ) (Super)**  
 Codes: [[SUB\_IRO] - Family: SUBSTITUTION][[SUB\_META] - Family: SUBSTITUTION][NSM/ludic/playful consumption experience/][NSM/taste/]  
 No memos

**P30: 30\_Kellogg's Crunchy Nut Aliens by Kelloggs.mp4 - 30:1 [30\_1] ( 0:00:00.23 [0:00:13.86] ) (Super)**  
 Codes: [NSM/ludic/playful consumption experience/]  
 No memos

**P30: 30\_Kellogg's Crunchy Nut Aliens by Kelloggs.mp4 - 30:2 [30\_2] ( 0:00:14.15 [0:00:08.06] ) (Super)**  
 Codes: [CS/flavor/][NSM/ludic/playful consumption experience/][NSM/taste/]  
 No memos

**P30: 30\_Kellogg's Crunchy Nut Aliens by Kelloggs.mp4 - 30:3 [30\_3] ( 0:00:22.51 [0:00:07.02] ) (Super)**  
 Codes: [[SUB\_OXY] - Family: SUBSTITUTION][CS/flavor/][NSM/ludic/playful consumption experience/][NSM/taste/]  
 No memos

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**Code: NSM/ludic/playful/nutty user profile/ {10-0}**

**P27: 27\_Kelloggs Crunchy Nut Advert UK \_Alternative Version\_.mp4 - 27:1 [27\_1] ( 0:00:00.10 [0:00:00.98] ) (Super)**  
 Codes: [[ADJ\_ANTA] - Family: ADJUNCTION][NSM/ludic/playful/nutty user profile/]  
 No memos

**P27: 27\_Kelloggs Crunchy Nut Advert UK \_Alternative Version\_.mp4 - 27:2 [27\_2] ( 0:00:01.34 [0:00:06.67] ) (Super)**  
 Codes: [NSM/ludic/playful/nutty user profile/]  
 No memos

**P27: 27\_Kelloggs Crunchy Nut Advert UK \_Alternative Version\_.mp4 - 27:3 [27\_3] ( 0:00:08.33 [0:00:05.53] ) (Super)**  
 Codes: [[ADJ\_ANTA] - Family: ADJUNCTION][NSM/ludic/playful/nutty user profile/]  
 No memos

**P27: 27\_Kelloggs Crunchy Nut Advert UK \_Alternative Version\_.mp4 - 27:5 [27\_5] ( 0:00:20.39 [0:00:03.46] ) (Super)**  
 Codes: [NSM/ludic/playful/nutty user profile/][NSM/taste/]  
 No memos

**P27: 27\_Kelloggs Crunchy Nut Advert UK \_Alternative Version\_.mp4 - 27:6 [27\_6] ( 0:00:24.17 [0:00:02.33] ) (Super)**  
 Codes: [[ADJ\_ANTA] - Family: ADJUNCTION][NSM/ludic/playful/nutty user profile/][NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:3 [28\_3] ( 0:00:07.34 [0:00:03.09] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:4 [28\_5] ( 0:00:16.76 [0:00:06.18] ) (Super)**

Codes: [[ADJ\_POL] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:5 [28\_4] ( 0:00:10.74 [0:00:05.71] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:6 [28\_6] ( 0:00:23.33 [0:00:12.05] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:7 [28\_7] ( 0:00:35.77 [0:00:03.55] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

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**Code: NSM/makes you slim/ {6-0}**

**P 7: 6 Kellogg's Special K.mp4 - 7:4 [6\_4] ( 0:00:12.00 [0:00:03.03] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:5 [6\_6] ( 0:00:19.32 [0:00:05.43] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [CS/social acceptance/] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:6 [6\_7] ( 0:00:25.09 [0:00:03.88] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[SUB\_SYNJ] - Family: SUBSTITUTION] [CS/social acceptance/] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 7: 6 Kellogg's Special K.mp4 - 7:7 [6\_5] ( 0:00:15.26 [0:00:03.77] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 8: 7\_Kellogg's Special K Lisa Snowdon - Kelloggs Special K.mp4 - 8:6 [7\_6] ( 0:00:25.18 [0:00:04.53] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/for women/] [NSM/makes you slim/]

No memos

**P 9: 8\_Kellogg's Special K 2010 Ad.mp4 - 9:5 [8\_6] ( 0:00:17.75 [0:00:08.58] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [CS/sexiness/] [NSM/for women/] [NSM/makes you slim/]

No memos

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**Code: NSM/sexiness/ {4-0}**

**P 6: 10\_Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:3 [10\_3] ( 0:00:13.25 [0:00:12.00] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/] [NSM/sexiness/]

No memos

**P 6: 10\_Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:4 [10\_4] ( 0:00:25.55 [0:00:04.93] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/for women/] [NSM/sexiness/]

No memos

**P10: 9\_Kellogg's Special K Spring Commercial 2010.mp4 - 10:2 [9\_2] ( 0:00:08.66 [0:00:04.45] ) (Super)**

Codes: [CS/makes you slim/] [NSM/for women/] [NSM/sexiness/]

No memos

**P10: 9 Kellogg's Special K Spring Commercial 2010.mp4 - 10:4 [9\_4] ( 0:00:21.12 [0:00:09.31] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/social acceptance/] [NSM/for women/] [NSM/sexiness/]

No memos

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**Code: NSM/shape/ {15-0}**

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:2 [51\_2] ( 0:00:18.99 [0:00:08.49] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]

No memos

**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:1 [52\_1] ( 0:00:00.13 [0:00:02.56] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [CS/flavor/] [NSM/shape/]

No memos

**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:2 [52\_2] ( 0:00:02.87 [0:00:05.64] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/flavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]

No memos

**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:3 [52\_3] ( 0:00:08.72 [0:00:06.67] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/flavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]

No memos

**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:4 [52\_4] ( 0:00:15.56 [0:00:03.76] ) (Super)**

Codes: [[ADJ\_ASS] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/flavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]

No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:1 [53\_1] ( 0:00:00.15 [0:00:03.23] ) (Super)**

Codes: [CS/fun/] [NSM/for the entire family/] [NSM/shape/]

No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:2 [53\_2] ( 0:00:03.49 [0:00:02.91] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]

No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:3 [53\_3] ( 0:00:06.67 [0:00:10.70] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]

No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:4 [53\_4] ( 0:00:17.64 [0:00:09.16] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/]

No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:5 [53\_5] ( 0:00:26.91 [0:00:03.12] ) (Super)**

Codes: [[ADJ\_ASS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]

No memos

**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:1 [54\_1] ( 0:00:00.07 [0:00:09.81] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]

No memos

**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:3 [54\_3] ( 0:00:15.92 [0:00:04.09] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]

No memos

**P54: 57 Nestle Shreddies - Three Crows Singing - UK Advert.mp4 - 54:1 [57\_1] ( 0:00:00.21 [0:00:13.51] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_EPIP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [NSM/shape/]

No memos

**P54: 57 Nestle Shreddies - Three Crows Singing - UK Advert.mp4 - 54:2 [57\_2] ( 0:00:14.01 [0:00:11.38] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_EPIP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [NSM/shape/]

No memos

**P54: 57 Nestle Shreddies - Three Crows Singing - UK Advert.mp4 - 54:3 [57\_3] ( 0:00:25.66 [0:00:05.25] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/shape/] [NSM/unique recipe/] [NSM/wholegrain/]

No memos

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**Code: NSM/simplicity/ {8-0}**

**P59: 62 Nestle Shredded Wheat Big Biscuit and Bitesize TV ad.mp4 - 59:1 [62\_1] ( 0:00:00.26 [0:00:05.34] ) (Super)**

Codes: [[NSM/simplicity/] [NSM/wholegrain/]

No memos

**P59: 62 Nestle Shredded Wheat Big Biscuit and Bitesize TV ad.mp4 - 59:3 [62\_3] ( 0:00:21.11 [0:00:04.76] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/simplicity/] [NSM/taste/]

No memos

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:2 [63\_2] ( 0:00:05.42 [0:00:07.85] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/simplicity/] [NSM/wholegrain/]

No memos

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:3 [63\_3] ( 0:00:13.49 [0:00:12.75] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/simplicity/] [NSM/wholegrain/]

No memos

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:4 [63\_4] ( 0:00:26.45 [0:00:03.42] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [CSM/honesty/] [CSM/keeping heart healthy/] [NSM/simplicity/] [NSM/wholegrain/]

No memos

**P62: 65 Nestle Shredded Wheat.mp4 - 62:2 [65\_2] ( 0:00:03.77 [0:00:12.46] ) (Super)**

Codes: [[NSM/simplicity/] [NSM/wholegrain/]

No memos

**P62: 65 Nestle Shredded Wheat.mp4 - 62:3 [65\_3] ( 0:00:16.44 [0:00:09.53] ) (Super)**

Codes: [[ADJ\_EPIP] - Family: ADJUNCTION] [NSM/keeping heart healthy/] [NSM/simplicity/] [NSM/wholegrain/]

No memos

**P62: 65 Nestle Shredded Wheat.mp4 - 62:4 [65\_4] ( 0:00:26.29 [0:00:03.40] ) (Super)**

Codes: [[CSM/honesty/] [NSM/simplicity/] [NSM/wholegrain/]

No memos

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**Code: NSM/snappy, crackly, poppy sound/ {20-0}**

**P11: 11\_Kellogg's Rice Krispies Happy 70th Birthday Rice Krispies.mp4 - 11:4 [11\_5] ( 0:00:33.30 [0:00:04.44] ) (Super)**

Codes: [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/]

No memos

**P12: 12\_Kellogg's Rice Krispies Stop motion commercial.mp4 - 12:2 [12\_2] ( 0:00:06.34 [0:00:10.55] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/]

No memos

**P12: 12\_Kellogg's Rice Krispies Stop motion commercial.mp4 - 12:3 [12\_3] ( 0:00:17.15 [0:00:04.21] ) (Super)**

Codes: [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/]

No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:1 [13\_1] ( 0:00:00.00 [0:00:09.35] ) (Super)**

Codes: [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/] [NSM/stardom/]

No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:2 [13\_2] ( 0:00:09.94 [0:00:08.30] ) (Super)**

Codes: [[SUB\_METO] - Family: SUBSTITUTION] [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/] [NSM/stardom/]

No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:3 [13\_3] ( 0:00:18.53 [0:00:06.31] ) (Super)**

Codes: [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/] [NSM/stardom/]

No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:4 [13\_4] ( 0:00:25.14 [0:00:04.79] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION][[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/] [NSM/stardom/]  
No memos

**P14: 14\_Kellogg's Rice Krispies.mp4 - 14:1 [14\_1] ( 0:00:00.00 [0:00:02.18] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14\_Kellogg's Rice Krispies.mp4 - 14:2 [14\_3] ( 0:00:03.73 [0:00:00.77] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14\_Kellogg's Rice Krispies.mp4 - 14:3 [14\_2] ( 0:00:02.21 [0:00:01.32] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14\_Kellogg's Rice Krispies.mp4 - 14:4 [14\_5] ( 0:00:05.60 [0:00:02.06] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14\_Kellogg's Rice Krispies.mp4 - 14:5 [14\_4] ( 0:00:04.59 [0:00:00.93] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14\_Kellogg's Rice Krispies.mp4 - 14:6 [14\_6] ( 0:00:07.86 [0:00:00.89] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14\_Kellogg's Rice Krispies.mp4 - 14:7 [14\_7] ( 0:00:08.95 [0:00:00.89] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14\_Kellogg's Rice Krispies.mp4 - 14:8 [14\_8] ( 0:00:10.08 [0:00:00.58] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14\_Kellogg's Rice Krispies.mp4 - 14:9 [14\_9] ( 0:00:10.86 [0:00:00.70] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14\_Kellogg's Rice Krispies.mp4 - 14:10 [14\_10] ( 0:00:11.75 [0:00:02.84] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P14: 14\_Kellogg's Rice Krispies.mp4 - 14:12 [14\_11] ( 0:00:14.83 [0:00:01.01] ) (Super)**

Codes: [[ADJ\_PAREI] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

**P15: 15\_Kellogg's Rice Krispies.mp4 - 15:7 [15\_6] ( 0:00:19.24 [0:00:05.41] ) (Super)**

Codes: [NSM/snappy, crackly, poppy sound/]  
No memos

**P15: 15\_Kellogg's Rice Krispies.mp4 - 15:8 [15\_7] ( 0:00:25.07 [0:00:04.82] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/snappy, crackly, poppy sound/]  
No memos

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**Code: NSM/stardom/ {4-0}**

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:1 [13\_1] ( 0:00:00.00 [0:00:09.35] ) (Super)**

Codes: [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/] [NSM/stardom/]  
No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:2 [13\_2] ( 0:00:09.94 [0:00:08.30] ) (Super)**

Codes: [[SUB\_METO] - Family: SUBSTITUTION][[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/] [NSM/stardom/]  
No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:3 [13\_3] ( 0:00:18.53 [0:00:06.31] ) (Super)**

Codes: [[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/] [NSM/stardom/]  
No memos

**P13: 13\_Kellogg's Rice Krispies - Pop Rocks (2004).mp4 - 13:4 [13\_4] ( 0:00:25.14 [0:00:04.79] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION][[SUB\_ONOM] - Family: SUBSTITUTION] [NSM/snappy, crackly, poppy sound/] [NSM/stardom/]  
No memos

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**Code: NSM/straight from nature/ {2-0}**

**P 4: 4 Kellogs Cornflakes Hint of Honey VINCE UK.mp4 - 4:4 [4\_4] ( 0:00:17.58 [0:00:07.56] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/straight from nature/]

No memos

**P 4: 4 Kellogs Cornflakes Hint of Honey VINCE UK.mp4 - 4:5 [4\_5] ( 0:00:25.49 [0:00:04.45] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/straight from nature/]

No memos

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**Code: NSM/superior performance/ {27-0}**

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:7 [1\_7] ( 0:00:22.58 [0:00:01.86] ) (Super)**

Codes: [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P 1: 1\_Kellogs Cornflakes Advert (E4) Kelly Holmes.mp4 - 1:9 [1\_8] ( 0:00:24.50 [0:00:02.10] ) (Super)**

Codes: [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:1 [36\_1] ( 0:00:00.10 [0:00:03.63] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:2 [36\_2] ( 0:00:04.01 [0:00:04.61] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:3 [36\_3] ( 0:00:08.89 [0:00:05.53] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:4 [36\_4] ( 0:00:14.70 [0:00:08.13] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P36: 36 Weetabix - Marathon - WCRS AdForum.com.mp4 - 36:5 [36\_5] ( 0:00:23.11 [0:00:07.54] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:5 [37\_5] ( 0:00:34.93 [0:00:10.32] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:6 [37\_6] ( 0:00:45.57 [0:00:12.22] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:7 [37\_7] ( 0:00:58.59 [0:00:08.25] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:8 [37\_8] ( 0:01:07.96 [0:00:18.73] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P37: 37 Weetabix 'Steeplechase'.mp4 - 37:9 [37\_9] ( 0:01:27.02 [0:00:02.69] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [CS/competition/] [NSM/energy/] [NSM/superior performance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:1 [38\_1] ( 0:00:00.32 [0:00:00.86] ) (Super)**

Codes: [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:2 [38\_2] ( 0:00:01.40 [0:00:05.38] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:3 [38\_3] ( 0:00:07.10 [0:00:10.33] ) (Super)**

Codes: [CS/competition/] [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:4 [38\_4] ( 0:00:17.54 [0:00:13.88] ) (Super)**

Codes: [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:5 [38\_5] ( 0:00:31.97 [0:00:12.38] ) (Super)**

Codes: [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:7 [38\_6] ( 0:00:44.67 [0:00:07.42] ) (Super)**

Codes: [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P38: 38 Weetabix Advert - Fuel for Big Days.mp4 - 38:8 [38\_8] ( 0:00:54.79 [0:00:06.24] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [NSM/energy/] [NSM/for the entire family/] [NSM/superior performance/]

No memos

**P44: 47 Weetos - For Breakfast and Beyond - 101 AdForum.com.mp4 - 44:1 [47\_1] ( 0:00:00.10 [0:00:12.39] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [[SUB\_SYN] - Family: SUBSTITUTION] [NSM/energy/] [NSM/superior performance/]

No memos

**P44: 47 Weetos - For Breakfast and Beyond - 101 AdForum.com.mp4 - 44:3 [47\_3] ( 0:00:18.75 [0:00:09.48] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [[SUB\_SYN] - Family: SUBSTITUTION] [NSM/fortification/] [NSM/superior performance/]

No memos

**P45: 48 Weetos - Mission Impossible.mp4 - 45:1 [48\_1] ( 0:00:00.10 [0:00:04.84] ) (Super)**

Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/energy/] [NSM/superior performance/]

No memos

**P45: 48 Weetos - Mission Impossible.mp4 - 45:2 [48\_2] ( 0:00:05.12 [0:00:17.04] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]

No memos

**P45: 48 Weetos - Mission Impossible.mp4 - 45:4 [48\_4] ( 0:00:26.08 [0:00:04.79] ) (Super)**

Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]

No memos

**P46: 49 Weetos Chop Advert.mp4 - 46:1 [49\_1] ( 0:00:00.07 [0:00:09.17] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]

No memos

**P46: 49 Weetos Chop Advert.mp4 - 46:2 [49\_2] ( 0:00:09.46 [0:00:05.42] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]

No memos

**P46: 49 Weetos Chop Advert.mp4 - 46:3 [49\_3] ( 0:00:15.08 [0:00:05.87] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolatey/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]

No memos

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**Code: NSM/taste/ {40-0}**

**P 6: 10 Kellogg's Special K Commercial 2012 - Original Morning Deliciousness.mp4 - 6:2 [10\_2] ( 0:00:06.95 [0:00:06.00] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/for women/] [NSM/taste/]

No memos

**P23: 23 Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:1 [23\_1] ( 0:00:00.17 [0:00:06.02] ) (Super)**

Codes: [CS/suitable for office consumption/] [NSM/taste/]

No memos

**P23: 23 Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:5 [23\_5] ( 0:00:27.77 [0:00:02.16] ) (Super)**

Codes: [NSM/taste/]

No memos

**P23: 23 Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:6 [23\_2] ( 0:00:06.24 [0:00:13.75] ) (Super)**

Codes: [[ADJ\_PARON] - Family: ADJUNCTION] [CS/suitable for office consumption/] [NSM/taste/]

No memos

**P23: 23\_Kellogg's All Bran flakes - Tall Jan is malicious.mp4 - 23:7 [23\_3] ( 0:00:20.31 [0:00:05.55] ) (Super)**

Codes: [[ADJ\_PARON] - Family: ADJUNCTION] [CS/suitable for office consumption/] [NSM/taste/]

No memos

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:1 [26\_1] ( 0:00:00.18 [0:00:07.26] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [[SUB\_METO] - Family: SUBSTITUTION] [[SUB\_OXY] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]

No memos

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:2 [26\_2] ( 0:00:07.74 [0:00:05.38] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]

No memos

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:3 [26\_3] ( 0:00:13.43 [0:00:07.80] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [[SUB\_METO] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]

No memos

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:4 [26\_4] ( 0:00:21.60 [0:00:05.56] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [[SUB\_METO] - Family: SUBSTITUTION] [[SUB\_OXY] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]

No memos

**P26: 26\_Kellogg's Crunchy Nut Clusters 'Snack Boards.mp4 - 26:5 [26\_5] ( 0:00:27.47 [0:00:03.44] ) (Super)**

Codes: [NSM/ludic/playful consumption experience/] [NSM/taste/]

No memos

**P27: 27\_Kelloggs Crunchy Nut Advert UK \_Alternative Version\_.mp4 - 27:5 [27\_5] ( 0:00:20.39 [0:00:03.46] ) (Super)**

Codes: [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P27: 27\_Kelloggs Crunchy Nut Advert UK \_Alternative Version\_.mp4 - 27:6 [27\_6] ( 0:00:24.17 [0:00:02.33] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:3 [28\_3] ( 0:00:07.34 [0:00:03.09] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:4 [28\_5] ( 0:00:16.76 [0:00:06.18] ) (Super)**

Codes: [[ADJ\_POL] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:5 [28\_4] ( 0:00:10.74 [0:00:05.71] ) (Super)**

Codes: [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P28: 28\_Kellogg's Crunchy Nut Ad Commercial.mp4 - 28:6 [28\_6] ( 0:00:23.33 [0:00:12.05] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_RHY] - Family: ADJUNCTION] [[PER\_INVE] - Family: PERMUTATION] [NSM/inverted Britishness/] [NSM/ludic/playful/nutty user profile/] [NSM/taste/]

No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:2 [29\_2] ( 0:00:10.89 [0:00:08.08] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/taste/]

No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:4 [29\_4] ( 0:00:22.13 [0:00:06.32] ) (Super)**

Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[SUB\_OXY] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]

No memos

**P29: 29\_Kellogg's Crunchy Nut - Snake.mp4 - 29:5 [29\_3] ( 0:00:19.09 [0:00:02.87] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/ludic/playful consumption experience/] [NSM/taste/]

No memos

**P30: 30\_Kellogg's Crunchy Nut Aliens by Kelloggs.mp4 - 30:2 [30\_2] ( 0:00:14.15 [0:00:08.06] ) (Super)**  
Codes: [CS/flavor/] [NSM/ludic/playful consumption experience/] [NSM/taste/]  
No memos

**P30: 30\_Kellogg's Crunchy Nut Aliens by Kelloggs.mp4 - 30:3 [30\_3] ( 0:00:22.51 [0:00:07.02] ) (Super)**  
Codes: [[SUB\_OXY] - Family: SUBSTITUTION] [CS/flavor/] [NSM/ludic/playful consumption experience/] [NSM/taste/]  
No memos

**P31: 31\_Kellogg's Frosties New August 2009 Frosties advert.mp4 - 31:3 [31\_3] ( 0:00:14.15 [0:00:16.75] ) (Super)**  
Codes: [[ADJ\_EPE] - Family: ADJUNCTION] [NSM/energy/] [NSM/taste/]  
No memos

**P32: 32\_Kellogg's Frosties advert.mp4 - 32:1 [32\_2] ( 0:00:17.99 [0:00:09.42] ) (Super)**  
Codes: [NSM/taste/]  
No memos

**P32: 32\_Kellogg's Frosties advert.mp4 - 32:3 [32\_3] ( 0:00:27.70 [0:00:03.53] ) (Super)**  
Codes: [[ADJ\_EPE] - Family: ADJUNCTION] [NSM/taste/]  
No memos

**P33: 33\_Kellogg's FrostiesNew Advert Commercial.mp4 - 33:2 [33\_2] ( 0:00:07.24 [0:00:19.15] ) (Super)**  
Codes: [NSM/taste/]  
No memos

**P33: 33\_Kellogg's FrostiesNew Advert Commercial.mp4 - 33:3 [33\_3] ( 0:00:26.45 [0:00:02.24] ) (Super)**  
Codes: [[ADJ\_EPE] - Family: ADJUNCTION] [NSM/taste/]  
No memos

**P34: 34\_Kellogg's Frosties Frosted Flakes High Dive 30sec.mp4 - 34:3 [34\_3] ( 0:00:21.83 [0:00:07.99] ) (Super)**  
Codes: [[PER\_INVE] - Family: PERMUTATION] [NSM/energy/] [NSM/taste/]  
No memos

**P35: 35\_Kellogg's Frosties.mp4 - 35:2 [35\_2] ( 0:00:12.05 [0:00:06.86] ) (Super)**  
Codes: [[ADJ\_EPE] - Family: ADJUNCTION] [CS/magic recipe/] [NSM/taste/]  
No memos

**P42: 42\_Weetabix Minis Breakfast from Weetabix.mp4 - 42:3 [42\_3] ( 0:00:22.41 [0:00:04.91] ) (Super)**  
Codes: [NSM/for the entire family/] [NSM/taste/] [NSM/wholegrain/]  
No memos

**P52: 55\_Nestle Cheerios Honey Nut 2008.mp4 - 52:2 [55\_2] ( 0:00:05.29 [0:00:14.86] ) (Super)**  
Codes: [[ADJ\_EPE] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/taste/]  
No memos

**P52: 55\_Nestle Cheerios Honey Nut 2008.mp4 - 52:3 [55\_3] ( 0:00:20.47 [0:00:09.36] ) (Super)**  
Codes: [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/taste/]  
No memos

**P55: 58\_Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:1 [58\_2] ( 0:00:16.73 [0:00:06.23] ) (Super)**  
Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [CS/sexiness/] [NSM/taste/] [NSM/unique recipe/]  
No memos

**P55: 58\_Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:3 [58\_1] ( 0:00:04.38 [0:00:12.16] ) (Super)**  
Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/taste/] [NSM/unique recipe/]  
No memos

**P55: 58\_Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:5 [58\_4] ( 0:00:31.37 [0:00:03.64] ) (Super)**  
Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [CS/sexiness/] [NSM/taste/] [NSM/unique recipe/]  
No memos

**P56: 59\_Nestle Shreddies 'Wedding' Advert.mp4 - 56:3 [59\_3] ( 0:00:13.38 [0:00:11.27] ) (Super)**  
Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/] [NSM/for the entire family/] [NSM/taste/] [NSM/wholegrain/]  
No memos

**P57: 60\_Nestle Shreddies - 'Soft Ball'.mp4 - 57:3 [60\_3] ( 0:00:12.69 [0:00:10.88] ) (Super)**  
Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/for the entire family/] [NSM/taste/] [NSM/wholegrain/]  
No memos

**P59: 62\_Nestle Shredded Wheat Big Biscuit and Bitesize TV ad.mp4 - 59:2 [62\_2] ( 0:00:05.87 [0:00:15.13] ) (Super)**  
Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [NSM/taste/]  
No memos

**P59: 62 Nestle Shredded Wheat Big Biscuit and Bitesize TV ad.mp4 - 59:3 [62\_3] ( 0:00:21.11 [0:00:04.76] ) (Super)**

Codes: [[ADJ\_ANTITH] - Family: ADJUNCTION] [NSM/simplicity/] [NSM/taste/]

No memos

**P61: 64 Nestle Shredded Wheat SuperFruity TV.mp4 - 61:2 [64\_2] ( 0:00:04.86 [0:00:17.19] ) (Super)**

Codes: [NSM/flavor/] [NSM/taste/]

No memos

**P61: 64 Nestle Shredded Wheat SuperFruity TV.mp4 - 61:3 [64\_3] ( 0:00:22.16 [0:00:07.83] ) (Super)**

Codes: [NSM/flavor/] [NSM/taste/] [NSM/wholegrain/]

No memos

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**Code: NSM/uncertainty avoidance/ {3-0}**

**P 2: 2 Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:9 [2\_9] ( 0:00:38.62 [0:00:07.27] ) (Super)**

Codes: [CS/communal bonding/] [NSM/for the entire family/] [NSM/uncertainty avoidance/]

No memos

**P 2: 2 Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:13 [2\_11] ( 0:00:51.14 [0:00:06.62] ) (Super)**

Codes: [CS/communal bonding/] [NSM/for the entire family/] [NSM/uncertainty avoidance/]

No memos

**P 2: 2 Kellogs Cornflakes Big Breakfast .mp4.mp4 - 2:14 [2\_10] ( 0:00:46.05 [0:00:04.96] ) (Super)**

Codes: [CS/communal bonding/] [NSM/for the entire family/] [NSM/uncertainty avoidance/]

No memos

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**Code: NSM/unique recipe/ {5-0}**

**P47: 50 Weetos - Mad Professor (1992, UK).mp4 - 47:2 [50\_2] ( 0:00:03.58 [0:00:07.17] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [CS/authority/] [NSM/unique recipe/]

No memos

**P54: 57 Nestle Shreddies - Three Crows Singing - UK Advert.mp4 - 54:3 [57\_3] ( 0:00:25.66 [0:00:05.25] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/shape/] [NSM/unique recipe/] [NSM/wholegrain/]

No memos

**P55: 58 Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:1 [58\_2] ( 0:00:16.73 [0:00:06.23] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[SUB\_IRO] - Family: SUBSTITUTION] [CS/sexiness/] [NSM/taste/] [NSM/unique recipe/]

No memos

**P55: 58 Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:3 [58\_1] ( 0:00:04.38 [0:00:12.16] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/taste/] [NSM/unique recipe/]

No memos

**P55: 58 Nestle Shreddies Ding Dong (Knitted by Nanas).mp4 - 55:5 [58\_4] ( 0:00:31.37 [0:00:03.64] ) (Super)**

Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [CS/sexiness/] [NSM/taste/] [NSM/unique recipe/]

No memos

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**Code: NSM/value-for-money/ {2-0}**

**P 5: 5 Kellogs Cornflakes 100 Kellogg's Cornflakes.mp4 - 5:3 [5\_3] ( 0:00:11.14 [0:00:04.78] ) (Super)**

Codes: [NSM/value-for-money/]

No memos

**P 5: 5 Kellogs Cornflakes 100 Kellogg's Cornflakes.mp4 - 5:4 [5\_4] ( 0:00:16.12 [0:00:03.88] ) (Super)**

Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [NSM/best ingredients/] [NSM/value-for-money/]

No memos

---

**Code: NSM/wholegrain/ {36-0}**

**P19: 19\_Kellogg's Coco Pops - Croc Prints TVC.mp4 - 19:3 [19\_4] ( 0:00:20.70 [0:00:05.32] ) (Super)**  
Codes: [[ADJ\_ANTA] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/product shape innovation/] [NSM/wholegrain/]  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:3 [39\_3] ( 0:00:27.02 [0:00:04.62] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/energy/] [NSM/wholegrain/]  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:4 [39\_4] ( 0:00:31.86 [0:00:03.05] ) (Super)**  
Codes: [NSM/wholegrain/]  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:5 [39\_5] ( 0:00:35.44 [0:00:03.99] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/energy/] [NSM/wholegrain/]  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:7 [39\_7] ( 0:00:49.43 [0:00:06.52] ) (Super)**  
Codes: [[SUB\_META] - Family: SUBSTITUTION] [NSM/energy/] [NSM/wholegrain/]  
No memos

**P39: 39 Weetabix SCARECROW.mp4 - 39:8 [39\_8] ( 0:00:56.47 [0:00:02.94] ) (Super)**  
Codes: [NSM/wholegrain/]  
No memos

**P42: 42 Weetabix Minis Breakfast from Weetabix.mp4 - 42:3 [42\_3] ( 0:00:22.41 [0:00:04.91] ) (Super)**  
Codes: [NSM/for the entire family/] [NSM/taste/] [NSM/wholegrain/]  
No memos

**P43: 46 Weetos Boxer Advert.mp4 - 43:3 [46\_3] ( 0:00:14.22 [0:00:05.80] ) (Super)**  
Codes: [[ADJ\_EXPL] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/chocolate/] [NSM/energy/] [NSM/wholegrain/]  
No memos

**P45: 48 Weetos - Mission Impossible.mp4 - 45:2 [48\_2] ( 0:00:05.12 [0:00:17.04] ) (Super)**  
Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolate/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]  
No memos

**P45: 48 Weetos - Mission Impossible.mp4 - 45:4 [48\_4] ( 0:00:26.08 [0:00:04.79] ) (Super)**  
Codes: [[ADJ\_ANAP] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolate/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]  
No memos

**P46: 49 Weetos Chop Advert.mp4 - 46:1 [49\_1] ( 0:00:00.07 [0:00:09.17] ) (Super)**  
Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolate/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]  
No memos

**P46: 49 Weetos Chop Advert.mp4 - 46:2 [49\_2] ( 0:00:09.46 [0:00:05.42] ) (Super)**  
Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolate/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]  
No memos

**P46: 49 Weetos Chop Advert.mp4 - 46:3 [49\_3] ( 0:00:15.08 [0:00:05.87] ) (Super)**  
Codes: [[SUB\_IRO] - Family: SUBSTITUTION] [[SUB\_META] - Family: SUBSTITUTION] [NSM/chocolate/] [NSM/energy/] [NSM/superior performance/] [NSM/wholegrain/]  
No memos

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:1 [51\_1] ( 0:00:00.37 [0:00:18.02] ) (Super)**  
Codes: [[SUPP\_RHEQ] - Family: SUPPRESSION] [CS/fun/] [NSM/for the entire family/] [NSM/wholegrain/]  
No memos

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:2 [51\_2] ( 0:00:18.99 [0:00:08.49] ) (Super)**  
Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]  
No memos

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:3 [51\_3] ( 0:00:27.86 [0:00:09.31] ) (Super)**  
Codes: [[SUPP\_RHEQ] - Family: SUPPRESSION] [NSM/for the entire family/] [NSM/wholegrain/]  
No memos

**P48: 51 Nestle Cheerios TV Commercial.mp4 - 48:4 [51\_4] ( 0:00:37.24 [0:00:04.76] ) (Super)**  
Codes: [[SUB\_PUN] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [NSM/for the entire family/] [NSM/wholegrain/]  
No memos

**P49: 52 Nestle Cheerios Honey Cheerios Advert.mp4 - 49:4 [52\_4] ( 0:00:15.56 [0:00:03.76] ) (Super)**  
Codes: [[ADJ\_ASS] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/flavor/] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]  
No memos

**P50: 53 Nestle Cheerios Give those Os a Go.mp4 - 50:5 [53\_5] ( 0:00:26.91 [0:00:03.12] ) (Super)**  
Codes: [[ADJ\_ASS] - Family: ADJUNCTION] [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]

No memos

**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:1 [54\_1] ( 0:00:00.07 [0:00:09.81] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]

No memos

**P51: 54 Nestle Cheerios 'Smiles All Round' TV ad 20 sec advert.mp4 - 51:3 [54\_3] ( 0:00:15.92 [0:00:04.09] ) (Super)**

Codes: [[ADJ\_RSHAP] - Family: ADJUNCTION] [[SUB\_PUN] - Family: SUBSTITUTION] [[SUPP\_APO] - Family: SUPPRESSION] [CS/fun/] [NSM/for the entire family/] [NSM/shape/] [NSM/wholegrain/]

No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:2 [56\_2] ( 0:00:12.65 [0:00:06.40] ) (Super)**

Codes: [[ADJ\_RHY] - Family: ADJUNCTION] [[SUB\_METO] - Family: SUBSTITUTION] [CS/heritage/] [NSM/energy/] [NSM/for the entire family/] [NSM/wholegrain/]

No memos

**P53: 56 Nestle Shreddies TV advert 2012 - The Morning Rally.mp4 - 53:4 [56\_4] ( 0:00:23.87 [0:00:06.61] ) (Super)**

Codes: [CS/heritage/] [NSM/energy/] [NSM/for the entire family/] [NSM/wholegrain/]

No memos

**P54: 57 Nestle Shreddies - Three Crows Singing - UK Advert.mp4 - 54:3 [57\_3] ( 0:00:25.66 [0:00:05.25] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [NSM/shape/] [NSM/unique recipe/] [NSM/wholegrain/]

No memos

**P56: 59 Nestle Shreddies 'Wedding' Advert.mp4 - 56:3 [59\_3] ( 0:00:13.38 [0:00:11.27] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/energy/] [NSM/for the entire family/] [NSM/taste/] [NSM/wholegrain/]

No memos

**P57: 60 Nestle Shreddies - 'Soft Ball'.mp4 - 57:3 [60\_3] ( 0:00:12.69 [0:00:10.88] ) (Super)**

Codes: [[ADJ\_ACC] - Family: ADJUNCTION] [[ADJ\_PERS] - Family: ADJUNCTION] [NSM/for the entire family/] [NSM/taste/] [NSM/wholegrain/]

No memos

**P58: 61 Nestle Shredded Wheat Putting the NO in Innovation.mp4 - 58:6 [61\_6] ( 0:00:51.50 [0:00:11.27] ) (Super)**

Codes: [[SUB\_OXY] - Family: SUBSTITUTION] [CSM/honesty/] [NSM/wholegrain/]

No memos

**P59: 62 Nestle Shredded Wheat Big Biscuit and Bitesize TV ad.mp4 - 59:1 [62\_1] ( 0:00:00.26 [0:00:05.34] ) (Super)**

Codes: [NSM/simplicity/] [NSM/wholegrain/]

**P59: 62 Nestle Shredded Wheat Big Biscuit and Bitesize TV ad.mp4 - 59:4 [62\_4] ( 0:00:25.97 [0:00:04.02] ) (Super)**

Codes: [NSM/wholegrain/]

No memos

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:2 [63\_2] ( 0:00:05.42 [0:00:07.85] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/simplicity/] [NSM/wholegrain/]

No memos

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:3 [63\_3] ( 0:00:13.49 [0:00:12.75] ) (Super)**

Codes: [[ADJ\_HYPER] - Family: ADJUNCTION] [NSM/simplicity/] [NSM/wholegrain/]

No memos

**P60: 63 Nestle Shredded Wheat - What's Inside.mp4 - 60:4 [63\_4] ( 0:00:26.45 [0:00:03.42] ) (Super)**

Codes: [[SUB\_META] - Family: SUBSTITUTION] [CSM/honesty/] [CSM/keeping heart healthy/] [NSM/simplicity/] [NSM/wholegrain/]

No memos

**P61: 64 Nestle Shredded Wheat SuperFruity TV.mp4 - 61:3 [64\_3] ( 0:00:22.16 [0:00:07.83] ) (Super)**

Codes: [NSM/flavor/] [NSM/taste/] [NSM/wholegrain/]

No memos

**P62: 65 Nestle Shredded Wheat.mp4 - 62:2 [65\_2] ( 0:00:03.77 [0:00:12.46] ) (Super)**

Codes: [NSM/simplicity/] [NSM/wholegrain/]

No memos

**P62: 65 Nestle Shredded Wheat.mp4 - 62:3 [65\_3] ( 0:00:16.44 [0:00:09.53] ) (Super)**

Codes: [[ADJ\_EPIP] - Family: ADJUNCTION] [NSM/keeping heart healthy/] [NSM/simplicity/] [NSM/wholegrain/]

No memos

**P62: 65 Nestle Shredded Wheat.mp4 - 62:4 [65\_4] ( 0:00:26.29 [0:00:03.40] ) (Super)**

Codes: [CSM/honesty/] [NSM/simplicity/] [NSM/wholegrain/]

No memos

## Appendix F. Emergent codes (nuclear semes and classemes) (atlas.ti output)

CSM/added taste/	■	[no entry]	Super
CSM/adventurous/	■	[no entry]	Super
CSM/authority/	■	[no entry]	Super
CSM/communal bonding/	■	[no entry]	Super
CSM/competition/	■	[no entry]	Super
CSM/flavor/	■	[no entry]	Super
CSM/fun/	■	[no entry]	Super
CSM/heritage/	■	[no entry]	Super
CSM/honesty/	■	[no entry]	Super
CSM/keeping heart healthy/	■	[no entry]	Super
CSM/magic recipe/	■	[no entry]	Super
CSM/makes you slim/	■	[no entry]	Super
CSM/mixability/	■	[no entry]	Super
CSM/modernity/	■	[no entry]	Super
CSM/no innovation/	■	[no entry]	Super
CSM/popular/	■	[no entry]	Super
CSM/product shape innovation/	■	[no entry]	Super
CSM/sexiness/	■	[no entry]	Super
CSM/social acceptance/	■	[no entry]	Super
CSM/suitable for office consumption/	■	[no entry]	Super
NSM/approval/	■	[no entry]	Super
NSM/best ingredients/	■	[no entry]	Super
NSM/chocolatey/	■	[no entry]	Super
NSM/combating bloatedness/	■	[no entry]	Super
NSM/crunchy taste/	■	[no entry]	Super
NSM/crunchy/	■	[no entry]	Super
NSM/energy/	■	[no entry]	Super
NSM/feeling good/	■	[no entry]	Super

NSM/flavor/	■	[no entry]	Super
NSM/for the entire family/	■	[no entry]	Super
NSM/for women/	■	[no entry]	Super
NSM/fortification/	■	[no entry]	Super
NSM/fun/	■	[no entry]	Super
NSM/heritage/	■	[no entry]	Super
NSM/high in fiber/	■	[no entry]	Super
NSM/inverted Britishness/	■	[no entry]	Super
NSM/keeping heart healthy/	■	[no entry]	Super
NSM/love/	■	[no entry]	Super
NSM/ludic/playful consumption experience/	■	[no entry]	Super
NSM/ludic/playful/nutty user profile/	■	[no entry]	Super
NSM/makes you slim/	■	[no entry]	Super
NSM/sexiness/	■	[no entry]	Super
NSM/shape/	■	[no entry]	Super
NSM/simplicity/	■	[no entry]	Super
NSM/snappy, crackly, poppy sound/	■	[no entry]	Super
NSM/stardom/	■	[no entry]	Super
NSM/straight from nature/	■	[no entry]	Super
NSM/superior performance/	■	[no entry]	Super
NSM/taste/	■	[no entry]	Super
NSM/uncertainty avoidance/	■	[no entry]	Super
NSM/unique recipe/	■	[no entry]	Super
NSM/value-for-money/	■	[no entry]	Super
NSM/wholegrain/	■	[no entry]	Super

Note: CSM= classeme, NSM= nuclear seme

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*Brand Equity Planning with Structuralist Rhetorical Semiotics* furnishes an innovative conceptual model and methodology for brand equity planning, with view to addressing a crucial gap in the existing marketing and semiotic literatures concerning how advertising multimodal textual elements may be transformed into brand associations, with an emphasis on rhetorical relata as modes of connectivity between a brand's surface and depth grammar. The scope of this project is inter-disciplinary, spanning research areas such as brand equity, structuralist semiotics, textual semiotics, visual and film semiotics, multimodal rhetoric, film theory, psychoanalysis. The proposed connectionist model of the brand trajectory of signification is operationalized through a methodological framework that encompasses a structuralist semiotic interpretative approach to the textual formation of brand equity, supported by quantitative content analysis with the aid of the software Atlas.ti and the application of multivariate mapping techniques.

George Rossolatos is an academic researcher and marketing practitioner, with experience in advertising, marketing research and brand management. He holds a BA (Hons) in Philosophy (University of Essex), an MSc in Marketing (Manchester Business School), an MBA (Strathclyde Business School) and a PhD in Marketing Semiotics (University of Kassel). He is the founder of the semiotics consulting agency //disruptiVesemiOtics// and editor of the *International Journal of Marketing Semiotics* ( <http://ijmarketingsemiotics.com/> ). His research interests rest with effecting inter-textual cross-fertilizations between marketing, rhetoric and semiotics discourses, also informed by disciplines such as phenomenology, psychoanalysis, cultural studies.

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