METAPHOR on IMAGE

The Effect of Metaphor in the Headline and Body Copy of a Corporate Image Advertisement on the Conception of a Perceived Corporate Image and the Communication of a Desired Corporate Image.

Tilburg University, 24 March 2003

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1.0   Theoretical Framework

Organisations comprise a high-level of complexity, abstraction and intangibility that is often difficult, if not impossible, to comprehend. Service organisation, in particular, emphasise the organisation behind the service, for the nature of the service itself is highly complex, abstract and intangible. As a result, 'standing out in a crowd,' has become a critical success factor in the development of a sustainable competitive advantage. Consequently, the focus shifts, either partially or completely, to the service organisation itself. In order for stakeholders, those people with whom an organisation has a dependent relationship (van Riel 1995), to understand a service organisation they ought to be able to attach a sense of identification to the service organisation. More precisely, stakeholders ought to be able to create a mental image in their perception of the service organisation. Such a mental image is "important both to the source of the image (the image object) and to the receiver (the subject)" (Van Riel 1995, p. 76). The image object, the service organisation, is able to develop a favourable disposition in the minds of subjects, stakeholders, which is distinct, hence difficult to imitate (Balmer 1995). Stakeholders, consequently, are able to make sense of the complex, abstract, and intangible service organisation.

1.1   Corporate Image

The preceding paragraph implicitly states that organisations present themselves to stakeholders so as to allow these stakeholders to attach a sense of identification to an organisation and, consequently, create a mental picture in the perception of the organisation. A corporate identity is the planned self-presentation of an organisation to stakeholders on the basis of an organisation's corporate personality and corporate strategy (Birkigt and Stadler 1986, Van Riel and Balmer 1997, Balmer 1998). The foundation of corporate identity in corporate personality presupposes that corporate identity is the presentation of, amongst others, the principles, beliefs, values and norms of an organisation and its members as well as its history (Balmer 1998). The foundation of corporate identity in corporate strategy presupposes that corporate identity is the presentation of, amongst others, the vision, mission and goals of an organisation and the positioning, scope and range of an organisation (Hatch and Schultz 2000, Balmer 1998). Organisational identity, on the other hand, refers to the perception of organisational members of their organisation (Hatch and Schultz 2000).

Corporate identity is manifested through behaviour, communication and symbolism (Birkigt and Stadler 1986, Van Rekom 2001). The actions of an organisation constitute behaviour (Van Riel 1995). Communication refers to all the verbal and visual communication an organisation sends to its stakeholders (Van Riel 1995). Symbolism comprises the visual identification systems of an organisation for example name, logo, colour, house style and other elements (Balmer 1998, Hatch and Schultz 2000). Through the behaviour, communication and symbolism, organisations continuously send concrete and abstract signals to its stakeholders (Van Riel 1995). Organisations communicate continually, actively and passively, directly and indirectly, and verbally and nonverbally with its stakeholders, either planned or unplanned. On the basis of this multitude of signals, stakeholders both directly or indirectly experience an organisation and attach a sense of identification to the organisation.

Consequently they invoke multiple mental pictures, or "a mosaic of impressions," of the organisation (Van Riel 1995, p. 75). This "mosaic of impressions" in totality constitutes the image of an organisation as perceived by stakeholders (Van Riel 1995).

Pruyn (1999) concludes that no generally accepted definition of image exists. As stated, the type of image concerned with is an image in the perception of an organisation, or an image at corporate level (Van Riel 1995). Hatch and Schultz (2000. p. 22) argue that corporate image functions to "come to understand identity more thoroughly." A definition often cited in the literature on corporate image, is the definition provided by Bernstein (1986). Bernstein (1986, p. 125) defines a corporate image as "the net result of the interaction of all the experiences, impressions, beliefs, feelings and knowledge that people have about a company." Van Riel (1995, p. 78) precedes this definition by, "an [corporate] image is the set of meanings by which an [organisation] is known and through which people describe, remember and relate to it."

Different authors define corporate image from different perspectives, placing emphasis on different elements. Three general approaches in the literature can be found (Poiesz 1988 in Pruyn 1999). It was stated that a corporate image is conceived as a result of the signals send to a subject by an object (Van Riel 1995). The three approaches are based on the degree of elaboration during the information processing of these signals (Van Riel 1995). The degree of elaboration is concerned with the "amount of integration between the new information and existing knowledge stored in memory," and, accordingly, the persuasiveness of the new information on the basis of the motivation and ability of a stakeholder (Van Riel 1995, p. 82 and Petty and Cacioppo 1986)[1]. The first approach, low degree of elaboration, argues that the abundance of information and impressions received and processed by stakeholders results in an inability to structurally and rationally construct an image. As a consequence, a corporate image attains an abstract and diffuse character and leads to a general and holistic impression (Pruyn 1999). The second approach, medium degree of elaboration, considers an image as an attitude (Pruyn 1999). Fishbein and Azjen (1975, p. 6) define an attitude as "a learned predisposition to respond in a consistently favourable or unfavourable manner with respect to a given object." An attitude is seen as unordered in a meaning structure. The third approach, high degree of elaboration, considers a corporate image as a complex network of meanings in the minds of stakeholders (Pruyn 1999). A corporate image is regarded as a complete meaning structure concerning an organisation, which is stored in a stakeholder's memory.

From the preceding paragraphs, a number of characteristics of a corporate image can be derived. A corporate image is a reflection of the impressions, evaluations and experiences of stakeholders regarding an organisation. A corporate image is perceived in the minds of stakeholders. The corporate image thus exists in the imaginary world of stakeholders; it is a cognitive state (Blauw 2001).

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[1] Petty and Cacioppo (1986) introduced the Elaboration Likelihood Model, which presents two routes, a central and peripheral, to persuasion and integration of new information with existent information based on the motivation and ability of receivers. When motivation and ability are high, a central route to persuasion and integration is taken, which emphasises the content and argumentative force of a signal. When motivation and ability are low, a peripheral route to persuasion and integration is taken, which emphasises side elements, or peripheral cues, of a signal.

Stakeholders may receive all, but not necessarily all, signals an organisation sends, and hence different stakeholders may receive different signals. Individual stakeholders, or stakeholder groups, may place different emphasis on different signals in constructing a corporate image. Individual stakeholders may process the received signals differently. Different stakeholders, or stakeholder groups, thus conceive different images of an organisation depending on the signals they receive (Van Riel 1995, Fombrun 1996). Over time, stakeholders will obtain new direct or indirect experiences with an organisation. This implies that a corporate image is current and temporarily, and subject to change, hence vulnerable (Blauw 1986 and 20001). It also implies that a corporate image has a short-term orientation; it is an image founded in time on the basis of the current perception of stakeholders (Blauw 2001). A corporate image is a perception of the identity of an organisation, a perceived corporate image, in the minds of stakeholders. It was stated that the objective of corporate identity is to invoke a desired corporate image in the minds of stakeholders. The perceived corporate image and desired corporate image are not necessarily aligned (Blauw 1986). It was argued that stakeholders experience an organisation directly and indirectly; hence a corporate image constitutes controllable and incontrollable elements. This implies that indirect experiences postulate expectations concerning an organisation and that the indirect experiences are not necessarily aligned with direct experiences (Blauw 1986).

An important implication of the characteristics of a corporate image is that an organisation, because of its continuous interaction with stakeholders through its behaviour, communication and symbolism, has to ensure that the multitude of signals send to stakeholders are organised and coordinated, or 'orchestrated' (Van Riel 1995 and 2001). One reason for such orchestration is the alignment of the perceived corporate identity with the desired corporate identity and the actual corporate identity. The conception of a consistent, credible and transparent desired corporate image in the minds of stakeholders is important in order to avoid fragmentation, contradiction, inaccuracy and incoherency in the perceived corporate image in relation to the desired corporate image and the actual corporate image (Van Riel 1995 and 2001). Van Riel (1995, 2000, 2001) states that orchestration of all internal and external communication can be achieved through the creation of common starting points in the form of key elements of the desired corporate image or a sustainable corporate story. These common starting points are based upon the principles, beliefs, values and norms of an organisation (personality) and the vision, mission and goals, and the positioning, scope and range of an organisation (strategy), or its actual corporate identity (Van Riel 1995, 2000, 2001). As a result, the common starting points become the guiding principles for all behaviour, communication and symbolisms, or the desired corporate identity.

1.2   Corporate Image Communication

It was stated that communication, or sending visual and verbal messages to stakeholders, is one way through which an organisation can manifest a desired corporate identity and, accordingly, create a perceived corporate identity in the minds of stakeholders. Renkema (1993, p. 33) introduced a

communication model, which clarifies the process of communicating verbal, or spoken and written, messages in particular (see figure 1.1).

Figure 1.1   Verbal Communication Model *(Renkema 1993, p. 33)*
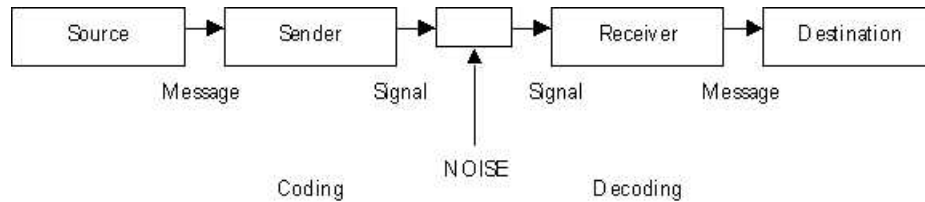
Applied to a single verbal message in corporate image communication, the model can be read as follows. A sender, an organisation, composes a verbal message on the basis of the desired corporate image of the organisation, the source. The message is coded, or translated, into a signal that is sent to stakeholders through a selected communication channel. A receiver, a stakeholder, will receive the signal and decode, or process, the message. After the message is interpreted and comprehended to, a stakeholder will conceive a perceived corporate image on the basis of the message. The destination is the mind of the stakeholder. This process is influenced by the context in which the signal is received, noise from the environment accompanying the signal and the motivation and ability to process the signal. Once the signal is interpreted and understood, partially or completely, the message is integrated with the prior-knowledge of stakeholders. A current image is added to the existing image in the minds of stakeholders. Hence, an adjusted image, either positive or negative, will develop.

Gemert, Schellens and Steenhouder (2001, p. 209) introduced a communication model, which distinguishes four functions of verbal communication: referential, appeal, expressive and relational (see figure 1.2). The referential function refers to the content of the message (Gemert, Schellens and Steenhouder 2001). The appeal function refers to the influence exerted on the attitude of the receiver by the sender through the message (Gemert, Schellens and Steenhouder 2001). The expressive function refers to the image invoked in the minds of receivers through a sender's message (Gemert, Schellens and Steenhouder 2001). The relational function refers to the relationship developed between sender and receiver through a message (Gemert, Schellens and Steenhouder 2001).

Figure 1.2   Functions of Verbal Communication *(Gemert, Schellens and Steenhouder 2001, p. 209)*

On the basis of these four functions of verbal communication, Gemert, Schellens and Steenhouder (2001) make a distinction between two forms of corporate image communication: direct and indirect. Direct corporate image communication refers to messages that have solely an expressive and

relational function (Gemert, Schellens and Steenhouder 2001). Indirect corporate image communication refers primarily to appeal and referential functions in the message, and only secondarily to the expressive and relational functions contained in the message (Gemert, Schellens and Steenhouder 2001).

1.3 Corporate Image Advertising

One of the ways through which a desired corporate identity can be directly communicated is through print advertising, or corporate image advertising in print format[2] (Bernstein 1986, Blauw 1986, et al.). In this context print denotes pictures (visual) and text (verbal). Bernstein (1986, p. 2) emphasises that corporate image advertising is "only one means," or instrument, of direct corporate image communication. Blauw (1986) adds that corporate image advertising in itself can never suffice in directly communicating a desired corporate identity, but that is one instrument in the total corporate image communication effort.

Blauw (1986) defines corporate image advertising as an umbrella name for all forms of advertising, which intend to communicate the desired identity of an organisation and aims to develop a favourable relationship with stakeholders. It was stated that corporate image communication, inclusive corporate image advertising, has solely an expressive and relational function. Corporate image advertising thus intends to communicate the desired identity of an organisation and aims to create a perceived corporate identity in the minds of stakeholders (see for example figure 1.3, p. 6). Furthermore, corporate image advertising aims to develop a relationship between an organisation and its stakeholders.

A corporate image advertisement can be a stand-alone advertisement or it can be part of a campaign. A corporate image advertisement can communicate the desired corporate identity partially or completely. By partial communication it is meant that one pillar of the desired corporate identity is communicated. A campaign, for example, can divide the pillars of the desired corporate identity over a series of corporate image advertisements. By complete communication of the desired corporate identity it is meant that all pillars are communicated through one single print advertisement, either stand-alone or as part of a campaign.

Advertisements, in general, consist of five core elements: headline, illustration, body copy, signature line and standing details (Leech 1966 in Giezinger 2001, p. 36). This structure can also be applied to corporate image advertising. Figure 1.3 (page 6) provides two examples of corporate image advertisements, which exemplify this structure.

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[2] When corporate image advertising or corporate image advertisement(s) are referred to in the succeeding part of this chapter and following chapters, it is meant in print format.

Figure 1.3   Five Elements of Advertisements

The headline is either a summary of the text, or a highlight of an element of the text (Giezinger 2001). The illustration is a visual representation of the verbal content of the advertisement, either summarising the text or highlighting an element from the text (Giezinger 2001). The body copy is the textual content expressing the "the advertising message" (Leech 1966 in Giezinger 2001, p. 66). The signature line identifies the product or service, or in the case of corporate image advertising, the organisation (Giezinger 2001). Standing details is the "utilitarian," or practical, information, for example the contact details (Leech 1966 in Giezinger 2001, p. 78).

The preceding paragraph implies that corporate image advertisements consists of a verbal, or textual, content and a visual, or pictorial, content divided in a headline, illustration, body copy, signature line and standing details. In light of corporate image advertising, pictorial and textual contents function together to communicate a desired corporate identity and, accordingly create a perceived corporate identity in the minds of stakeholders with the aim of developing a positive relationship between organisation and stakeholder. Giezinger (2001) introduces four categories of relations between textual and pictorial contents: redundancy of the pictorial message, pictures as arguments, alienation effects and vague and unspecific relation between textual and pictorial contents. Redundancy of the pictorial message indicates the repetition or description of textual message through a pictorial message (Giezinger 2001). Pictorial content as arguments indicates that pictorial content presents a visual proof, providing evidence or reason for the textual content (Giezinger 2001). "Alienation effects describe a discrepancy between the verbal text and the illustration, which results from the unexpected interpretation of a verbal sign" (Giezinger 2001, p. 279). The vague and unspecific relation between

textual and pictorial content is twofold. Firstly, there is no obvious relation, either complete or partial, between textual and pictorial contents (Giezinger 2001). Secondly, textual and pictorial content share the same general topic, however, are otherwise unrelated (Giezinger 2001).

From a corporate image advertising perspective, it may be argued that the core of an advertisement lies in its textual content and that the pictorial content functions in support of the textual content. This does not imply that textual content is superior to pictorial content. Giezinger (2001, p. 254), in her discussion on the function of picture in advertisements, points out that pictorial content has "the advantage of perception" and are "superior to verbal information regarding comprehension, retention and recall," for human beings are more apt at processing visual content than verbal content. Goddard (1998) states that pictorial content is largely an attention-seeking device, however, which is not read in isolation of the textual content. In other words, the intended meaning of the pictorial content is understood in terms of the textual content. As was stated, the functions of a corporate image advertisement are expressive and relational. These functions are made concrete first and foremost through the linguistic aspects, or textual content, of a corporate image advertisement. And secondly, in support of the textual content, or as an attention-seeking device and to facilitate the comprehension, retention and recall of the textual content, through pictorial content. Barthes (1986) states that textual content supports identification of visual content and allows for the desired interpretation of the visual content. As was stated, an organisation communicates a desired corporate identity through corporate image advertising, which is not necessarily aligned with the perceived corporate identity. Pictorial content has a multitude of possible attributions based on the associations people attach to a picture. This may imply that the textual content gives the intended associations to the pictorial content and as such aligns the perceived corporate image in the minds of stakeholders with the desired corporate image of an organisation (see for example Forceville 1996, Barthes 1986, et al.).

1.4   Linguistic Aspects of Corporate Image Advertising

Giezinger (2001) identifies two linguistic aspects of the textual content in print advertising: adjectives and language play. Adjectives assist in describing a product, service or organisation through emphasising certain characteristics (Giezinger 2001). Adjectives function as modifiers of, or direct references to, the product, service or organisation (Giezinger 2001). The language used in advertising can be described as a language, which deviates considerably from conventional language usage, or as language play (Cook 1992, Goddard 1998, et al.). Giezinger (2001) makes a distinction between play with meaning, or linguistic jokes, and play with form, or rhetorical figures. Play with meaning is brought about through the intrinsic function of language (Giezinger 2001). By this it is meant that a statement can be interpreted in more than one way. The context determines which interpretation is desirable, however, an alternative interpretation is chosen. Play with form, or rhetorical language, can be described as "an artful deviation in the form taken by a statement" (McQuarrie and Mick 1996, p. 424). Cook (1992) makes a distinction between internal and external deviation. External deviation refers to "deviation from an external norm" (Cook 1992, p. 139). Internal deviation relates to deviation within the textual content (Cook 1992).

McQuarrie and Mick (1996, p. 425) state: "a rhetorical figure occurs when an expression deviates from expectations, the expression is not rejected as nonsensical or faulty, the deviation occurs at the level of form rather than content, and the deviation conforms to a template that is invariant across a variety of content and contexts." Rhetorical language can be divided in many forms, or techniques. Leech (1969 in McQuarrie and Mick 1996) makes a general distinction between scheme and trope in classifying rhetorical language. A scheme is defined as containing "excessive order or regularity" (McQuarrie and Mick 1996, p. 427). A Trope is defined as containing "a deficiency of order or irregularities" (McQuarrie and Mick 1996, p. 427). Schemes and Tropes can be further distinguished, on the basis of simplicity and complexity, and the level of deviation, in four rhetorical operations: repetition, reversal, substitution and destabilisation (McQuarrie and Mick 1996, p. 429). Repetition "combines multiple instances of some element of the expression without changing the meaning of that element" (McQuarrie and Mick 1996, p. 429). Reversal is the repetition of words in reverse order or the incorporation of opposites in phrases (McQuarrie and Mick 1996). Substitution "selects an expression that requires an adjustment by the message recipient in order to grasp the intended content" (McQuarrie and Mick 1996, p. 432). Destabilisation refers to an expression, which, through the context, attains "multiple coexisting meanings" (McQuarrie and Mick 1996, p. 433). Each of these four rhetorical operations has specific rhetorical techniques. Figure 1.4 summarises the classification of rhetorical language in advertising and the specific rhetorical techniques (McQuarrie and Mick 1996, p. 426).

Figure 1.4   Classification of Rhetorical Language in Advertising *(McQuarrie and Mick 1996, pp. 26-31)*
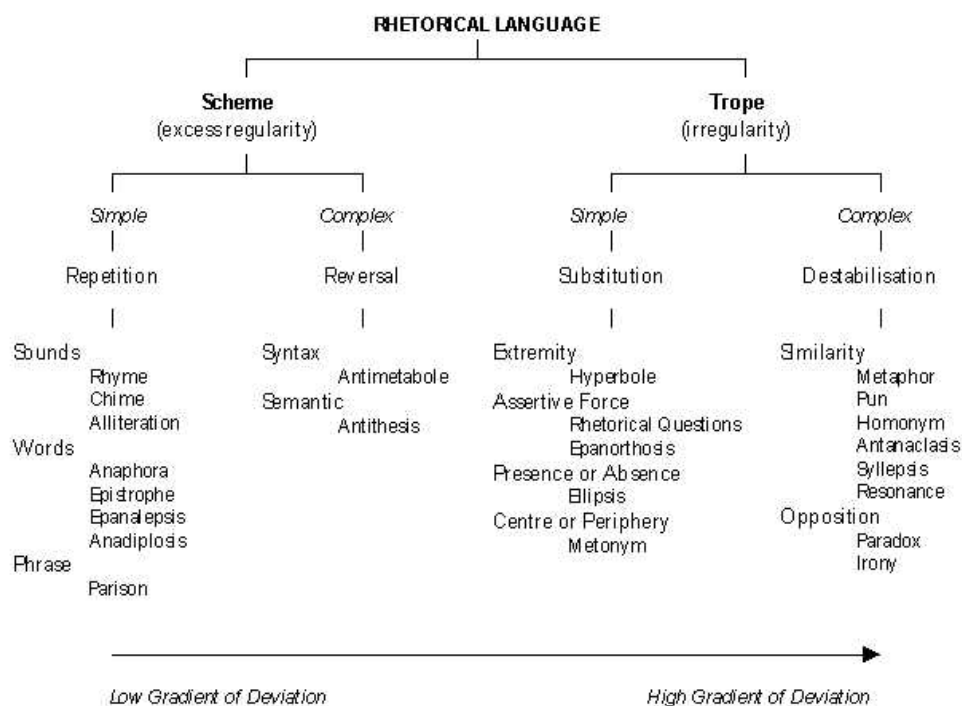
Applied to advertising, rhetorical language has the important function in advertising of making it more "imaginatively appealing" because it is "concrete, condensed and interesting" Stern (1988a, p. 187).

As can be seen in figure 1.4 (p. 8), one specific rhetorical technique (for the rhetorical operation of destabilisation in the rhetorical mode of tropes) is metaphor. Ward and Gaidis (1990) state that pictorial and textual metaphors are frequently used in advertising to generate beliefs or enhance image. It may be assumed that textual and pictorial metaphors are frequently used in corporate image advertising for the functions of corporate image advertising are expressive and relational. This may imply that textual metaphors are frequently used in the textual content, defined as headline and body copy, of corporate image advertising. Renkema (1993, p. 103) describes metaphor as "a form of figurative language in which an object is denoted using another object." Within the headline and body copy, a textual metaphor in the headline and body copy of corporate image advertising in print format thus uses attributes of another object to denote an organisation.

1.5   Textual Metaphors in Corporate Image Advertising

Gumpel (1984), in her discussion on metaphor through the ages, states that, although he may not have been the first to touch upon the topic, Aristotle (384 – 322 B.C.) is commonly agreed upon as being the progenitor of metaphor. In his work *On the Art of Poetry (Poetics)* and *Rhetoric,* Aristotle presents a description of metaphor. One interpretation of this description reads: "metaphor consisting in giving the thing a name that belongs to something else" (Bywater 1966 in Gumpel 1984, p. 216). In *Poetics*, Aristotle introduced four modes of metaphorical conveyance still widely regarded as suitable (Gumpel 1984). The first kind of metaphor is the genus-to-species, where a general object or subject is used to denote a specific object or subject. The second kind of metaphor is the species-to-genus, where a specific object or subject is used to denote a general object or subject. The third kind of metaphor is the species-to-species, where a specific object or subject is used to denote another specific object or subject. The fourth kind of metaphor is the proportional metaphor based on analogy, the similarity relations between the objects or subjects that are being compared but are not alike, expressed indirectly leaving out certain of its components (Ortony 1979). Aristotle describes this kind of metaphor as "when B is to A as D is to C, then, instead of B […] say D and B instead of D" (Gumpel 1984, p. 218).

Since Aristotle, metaphor has been studies across a wide range of academic disciplines, including philosophy, psychology, sociology, and linguistic and literary theory, particularly rhetoric (Ortony 1979). Each of these disciplines takes a different perspective to the study of metaphor. Black, for example, presents a view of metaphor as interaction. The interaction theory of metaphor is an alternative for the so-called substitution (genus-to-species, species-to-genus and species-to-species) and comparison (proportional) theories of metaphor proposed by Aristotle. Black (1962) states that a metaphor is conceptualised as A=B, where A and B are objects from different domains. According to the interaction theory of metaphor, a metaphorical statement has two key components: a primary object, or frame, and a secondary object, or focus (Black 1962). The focus is an attribute from a secondary object introduced to denote a primary object, the frame (Black 1979). According to the interaction theory of metaphor the two objects are brought together in a particular form of association, such that only certain attributes of the secondary term are invoked (Black 1962 and 1979). Metaphors thus act as a

filter, selecting attributes of a secondary object and project them to the primary object in order for people to make sense of the primary object, or a particular aspect of the primary object.

One of the most influential contributions to the study of metaphor is the work published by Lakehof and Johnson (1980). The main thesis of Lakehof and Johnson (1980) is that metaphor allows people to perceive reality, or objects in reality, and, accordingly give meaning and relate to them by (partially) understanding one object in terms of other objects. Lakehof and Johnson (1980) make a distinction between linguistic metaphors and conceptual metaphors. The linguistic metaphor is grounded in people's conceptual system and a verbalisation of the conceptual metaphor. People's construct of reality thus becomes evident through the use of language, but it is based on the thoughts and actions in people's conceptual system, which according to Lakehof and Johnson (1980) is metaphorical in itself. Lakehof and Johnson (1980, p. 5) state: "The essence of metaphor is understanding and experiencing one kind of thing in terms of another." By this Lakehof and Johnson (1980) imply that one object is partially structured in terms of another object, highlighting certain aspects of one object through denoting attributes from another object. In Black's (1962) terms, as a result, a person is able to comprehend to, or attach meaning to, the frame in terms of attributes from the focus.

In terms of the textual content, or headline and body copy, of a corporate image advertisement a textual metaphor, from the perspective of an organisation, can be described as the use of attributes of an object to denote, or focus on certain aspects of, an organisation in communicating the desired corporate identity of the organisation. From the perspective of stakeholders, textual metaphors in the headline and body copy of a corporate image advertisement in print format can be described as the use of attributes of an object in order for stakeholders to experience an organisation, or experience certain aspects of the organisation, in terms of the denoted attributes. By experiencing it is meant, attaching a sense of identification to the organisation in the minds of stakeholders, or creating a perceived corporate identity.

For example, in corporate image advertising, it was argued that the functions are expressive and relational. The conceptual metaphor COMPANIES ARE PEOPLE (Swiatek 1995, p. 70) is a way through which corporate image advertising supports these functions and can generate linguistic metaphors to make the functions concrete. In terms of Black (1962 and 1979), the conceptual metaphor COMPANIES ARE PEOPLE has as a focus the object 'people' and as a frame the object 'companies'. As stated, this conceptual metaphor is verbalised through linguistic metaphors. For example the SwissRe corporate image advertisement in figure 1.3 (p. 6, right side) contains the sentence: "With financial and intellectual reservoirs of great depth and breath to draw from, we combine insight, knowledge and original thinking to create new opportunities." This sentences takes attributes associated with people, the focus, for example 'we combine insight, knowledge and original thinking' to attach meaning to, and to emphasise certain aspects of, the company SwissRe, the frame. This is an example of a linguistic metaphor, or the linguistic application of the conceptual metaphor COMPANIES ARE PEOPLE. People may partially perceive SwissRe in terms of the human attributes insight, knowledge and original thinking.

Sticht (1979) introduces three functions of metaphors: a compactness function, a vividness function and an inexpressibility function. The compactness function refers to the effective and efficient transferral of an experience through the use of metaphors (Sticht 1979). The vividness function means that metaphors allow people to more easily comprehend to an object due to greater imagery or concreteness of an experience (Sticht 1979). The inexpressibility function means that it is not always possible to express an experience through language and that metaphor allows for a more accurate expression of an experience through language (Sticht 1979). When comparing the functions of corporate image advertising, expressive and relational, with the functions of metaphor, compactness, vividness and inexpressibility, it may be concluded that textual metaphors in the headline and body copy of corporate image advertising are more effective and efficient in supporting the expressive and relational functions of corporate image advertising in print format in comparison to non-metaphorical language usage. Furthermore, it may be assumed that textual metaphors in the headline and body copy of corporate image advertising will more easily and more accurately attain the expressive and relational functions of corporate image advertising in print format in comparison to non-metaphorical language usage. From the perspective of an organisation this may imply that textual metaphors in corporate image advertising allows for a more effective and efficient communication of a desired corporate identity through the use of textual metaphors in the headline and body copy of a corporate image advertisement. From the perspective of stakeholders this may imply that a perceived corporate identity in the minds of stakeholders will be more easily and more accurately created through the use of textual metaphors in the headline and body copy of corporate image advertisement.

1.6   Textual Metaphors in Corporate Image Advertising: Examples

The introduction paragraph of this chapter steered the discussion towards corporate identity and image in a service environment. The succeeding paragraphs introduced the concepts corporate identity and image, corporate image communication and corporate image advertising, and its textual content, specifically the textual metaphor. So far no attempt has been made to apply the discussion at hand to a service environment. Providing examples, however, presents an ample opportunity to do so and exemplify textual metaphors in the headline and body copy of corporate image advertisements. The following two campaigns present and discuss the textual metaphors in the headline and body copy.
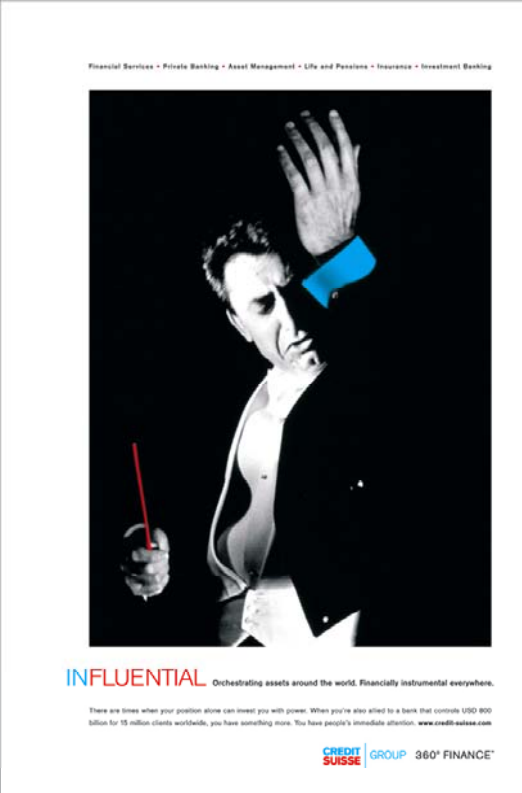
1.6.1   Example Campaign Credit Suisse

Credit Suisse is a financial services provider. Its services comprise private banking, asset management, pensions, insurances and investment banking. Credit Suisse launched a global advertising campaign during 2001. The campaign does not focus on the service offerings. Each advertisement instead communicates partially the identity of Credit Suisse. The campaign's focal point is allowing Credit Suisse's stakeholders from the time of exposure to the entire campaign to perceive

the identity of Credit Suisse. The objective of this award wining campaign[3] is to communicate, on an emotional level, the core values and principles of Credit Suisse to its internal and external stakeholders. The core values and principles communicated are modern effectiveness (swift and dedicated action), focused, inventive and energetic dynamism combined with experience, specialised knowledge and creative thinking, and traditional Swiss values and principle like reliability, security and precision.

The values and principles of the corporate image advertising campaign are communicated through the use of IN-adjectives: Innovative, Incisive, inventive, insightful, inspired and influential. The print component of the campaign is dominated by visual content. The visual uses a black-and-white picture accentuated with blue and red, the corporate colours of Credit Suisse, on certain places. The textual messages are preceded by the IN-adjectives, 'IN' in the blue colour and an adjective in the red colour. The IN-adjectives are directly followed by several catchphrases apparently shedding light on the intended meaning of the IN-adjectives. A concise body copy follows the headline. Although the visual aspect of the print advertisements is dominant, it seems that it attains meaning, within the context, via the textual content. Each advertisement emphasises a certain aspect of the desired identity of Credit Suisse. Combined, the individual advertisements comprise the desired identity of Credit Suisse.

Figure 1.5   Influential/Credit Suisse Headline/Body Text (*www.credit-suisse.com/ad_campaign)*

Headline

Influential. Orchestrating assets around the world. Financially instrumental everywhere.

Body Copy

There are times when your position alone can invest you with power. When you're also allied to a bank that controls USD 800 billion for 15 million clients worldwide, you have something more. You have people's immediate attention.

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[3] Credit Suisse's corporate image campaign was nominated in four categories of the Money Marketing Financial Services Advertising Awards. London-based advertising agency Euro RSCG Wnek Gosper who developed the campaign won first price in the category Best Business Press Advertisement as well as three runner-up prizes, amongst others, Campaign of the Year. *(Source: www.credit-suisse.com/en/ad_campaign)*

In figure 1.5, assigning 'orchestrating' to 'assets' in "orchestrating assets around the world," is based on specific attributes from the concept 'orchestra' or 'music' to emphasise the harmonisation of music instruments in a concert. This underlying resemblance with the substituted word 'coordination' clarifies the management of assets around the world. The same holds for the assignment of 'financially' to 'instrumental' in "financially instrumental everywhere." Instrumental in itself has different interpretations: involved, influential and helpful. Considering the IN-adjective 'influential' it seems that 'instrumental' denotes influential. However, 'instrumental' originates out of the ability to handle an instrument, in light of the preceding phrase, a music instrument. Finance as a concept is denoted to the ability to handle a music instrument, a particular aspect of the concept 'music'. If interpreted from this perspective, both phrases make a synonymous statement. Another example, 'invest' is attributed to 'power' in "there are times when your position alone can invest you with power." 'To invest' has multiple interpretations: amongst others 'to supply,' to spent' and 'to put in.' Within the context 'to invest' may be interpreted as financial investment. However, the concept 'power' is denoted using the attribute 'invest' from the concept 'finance' to denote the supply of power.

Figure 1.6   Inventive/Credit Suisse Headline/Body Text *(www.credit-suisse.com/ad_campaign)*
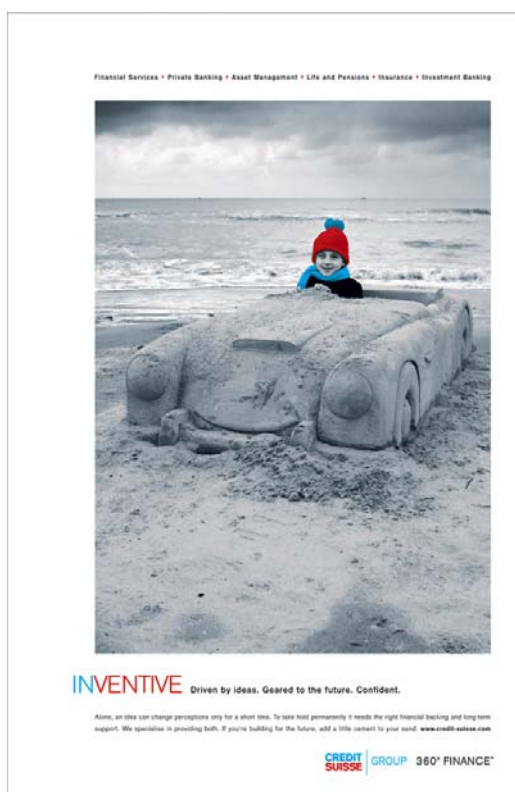
Headline

Inventive. Driven by ideas. Geared to the future. Confident.

Body Copy

Alone, an idea can change perceptions only for a short time. To take hold permanently, it needs the right financial backing and long-term support. We specialise in providing both. If you're building for the future, add a little cement to your sand.

For example, assigning 'building' to 'future' in "If you're building for the future," in figure 1.6. The phrase takes the concept 'to build' to denote 'future.' Hence, 'future' is clarified through focusing on the specific attribute of 'future,' the future can be build just like a construction is build. The same holds for "add a little cement to your sand." The 'cement' relates to the financial backing and long-term support where 'sand' relates to 'idea;' the 'cement' provides a backing and support to the 'sand.' Hence, attributes from 'building' are used to denote the 'backing and support' spoken of in the text.

Figure 1.7   Inspired/Credit Suisse Headline/Body Text *(www.credit-suisse.com/ad_campaign)*
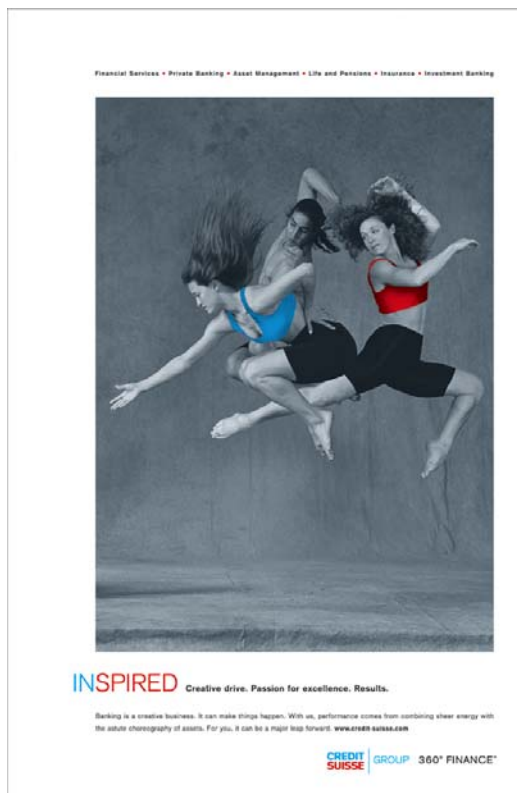
Headline

Inspired. Creative drive. Passion for excellence. Results.

Body Copy

Banking is a creative business. It can make things happen. With us, performance comes from combining sheer energy with the astute choreography of assets. For you, it can be a major leap forward.

"Passion for excellence," in figure 1.7, for example, takes the attribute 'passion' from another concept to denote a specific feature of the concept 'excellence.' 'Excellence' is thus understood as a concept which people can be passionate about. Assigning 'creative business' to 'banking' in "banking is a creative business" takes the concept 'creativity' to denote 'banking'. 'Business' can be interpreted in multiple ways, for example as a company or as a subject. Through the use of this utterance, the creative aspect of banking is emphasised. The same holds for the assignment of 'choreography' to 'assets' in "With us, performance comes from combining sheer energy with the astute choreography of assets." 'Choreography' originates from the concept 'ballet' or 'dance,' and aims to coordinate a dance performance.

1.6.2   Example Campaign Cargill

Cargill offers a wide range of services and products to the agricultural and food industry. Cargill launched a print advertising campaign as to allow stakeholders to develop a sense of identification with Cargill and, accordingly, perceived the identity of Cargill. The campaign communicates the purpose, mission, approach, and performance measures of Cargill. The purpose of Cargill reads, "to be a global leader in nourishing people." The mission of Cargill is to create distinctive value for stakeholders: to explore, discover, create and deliver. The approach Cargill takes is to be trustworthy, creative, enterprising and action-orientated. Cargill measures its performance in terms of engaged employees, satisfied customers, liveable and sustainable communities, and profitable growth.

The purpose, mission, approach and performance measures of Cargill are communicated through the use of a narrative, a story in which the pillars of the desired corporate identity of Cargill are communicated. The individual advertisements contain dominant visuals. The visual content is twofold. Half of the advertisement is reserved for visual content, which contains a subject within a certain context. A highlighted statement heads the textual content. The remaining part of the narrative elaborates on this statement and establishes a link with Cargill. This entire narrative is printed within a second visual, an eating utensil, which relates to the core business of Cargill, agriculture and food. Although the pictorial content in the print advertisements dominates, it seems that it attains the intended meaning, within the context, via the textual content. The following advertisements exemplify the campaign and highlight the textual content.

Figure 1.8   Porcelain Bowl/Cargill Headline/Body Text *(Harvard Business Review 2001)*

Headline

Each of us hungers to create great things.

Body Copy

It is something we are born with. But these instincts to achieve need encouragement. Minds and bodies must be well nourished. At Cargill, we believe that food is the essential fuel that drives our desire to advance. Because human progress isn't just made, it's fed.

The opening sentence, "each of us hungers to create great things," in figure 1.8, contains the word hunger to explicate 'a desire'. 'To hunger,' however, originates out of a lack of food, hence 'to desire'

food. Attribute from 'food' are thus taken to clarify the concept 'desire' in relation to Cargill. 'Nourished' in "Minds and bodies must be well nourished," can have two interpretations, namely 'fed' or 'supported.' 'To nourish,' however, stems from the concept 'food.' Hence, attributes from one concept are used to explicate another concept in relation to Cargill. The sentence "At Cargill, we believe that food is the essential fuel that drives our desires to advance" portrays the assignment of attributes from one concept to a second concept. For example, "food is the essential fuel" takes the attribute 'fuel' from the concept 'production of power or energy' to denote the concept 'food.'

Figure 1.9   Wooden Spoon/Cargill Headline/Body Text *(Harvard Business Review 2001)*

Headline

We are born into a world of unlimited possibilities.

Body Copy

Every one of us has the potential to do great things. All we require is the proper nourishment of mind and body. Cargill believes strongly in the role of food in human advancement. Because the better we are fed, the more we hunger to achieve.

In figure 1.9, the headline sentence "we are born into a world of unlimited possibilities" takes the concept 'possibility' to denote a specific aspect of the concept 'world,' there is a 'world' and this world contains, amongst other things 'possibilities.' 'Possibilities' is further specified as a concept, which is 'unlimited.' World' at the same time is clarified as an entity in which we move into. "Because the better

we are fed, the more we hunger to achieve" take attributes from 'food,' the core business of Cargill, to denote 'human achievement,' or "the better we are supported, the more we desire to achieve."

Figure 1.10   Paper Bag/Cargill Headline/Body Text *(Harvard Business Review 2001)*

Headline

Every mind has the ability to dream great dreams.

Body Copy

Every person on this planet, no matter how big or small, is filled with potential. Every idea, no matter who or where it comes from, it full of possibilities. At Cargill, we understand that food is essential to helping every individual reach their full potential. For any dream to grow, it must be well nourished.

In figure 1.10, for example, the sentence "every person on this planet, no matter how big or small, is filled with potential" specifies a person as an entity into which the concept 'potential' can be filled. The same holds for the sentence "Every idea, no matter who or where it comes from, is full of possibilities." It clarifies the concept 'idea,' as an entity, which is full of possibilities. The sentence "For any dream to grow, it must be well nourished" takes the concept 'growth' to denote a specific aspect of 'dream,' implying that a dream can grow. Furthermore, the concept 'dream' can be nourished, which takes attributes from the concept 'nourishment' to denote another aspect of the concept 'dream,' that a dream can be 'fed' or 'supported'.

1.7   Preliminary Discussion

In designing the corporate image advertisements introduced in the previous section, it seems that metaphors are used in the headline and body copy to clarify either a desired corporate identity (Cargill), or a certain aspect of a desired corporate identity (Credit Suisse). Specific elements, seemingly regarded as the pillars of an organisation's desired identity, are explicated and elucidated through the use of textual metaphors in the headline and body copy of a image advertisement. Aligned with the comments earlier made concerning the relation between the expressive and relational function in corporate image advertising, and the functions of metaphor, compactness, vividness and inexpressibility, it seems that in designing these advertisements the assumption was made that textual metaphors in the headline and body copy of a corporate image advertisement, from the perspective of a service organisation, allow for a more effective and efficient communication of a desired identity through print advertising and, from the perspective of stakeholders, that a perceived identity will be more refined and more easily.

Is this assumption grounded in empirical research? McGuire (2000) concludes that in practice it is assumed that rhetorical language positively influences the perception of stakeholders, however, that this assumption is not grounded in empirical research. According to Schellens, Steenhouder en Gemert (2001) little empirical research has been conducted on the use of rhetorical language in image communication. Ward and Gaidis (1990, p. 636) state that research has "little to say" about how metaphors "encourage desired inferences." McQuarrie and Mick (1996, p. 424) conclude that rhetorical language has remained "unacknowledged, undifferentiated and uninfluential in advertising theory." These comments would suggest that the assumptions made in the previous paragraph are not grounded in empirical research.

Other empirical research yields a similar answer (McQuarrie and Mick 1993, Leign 1994, Morgan and Reichart 1999, Pawloski, Badzinzki and Mitchell 1998, Stern 1988a/b, et al.). For example, although Stern (1988a/b) seems to suggest the importance of corporate image communication through print advertising in a service environment, as well as the use of rhetorical language in doing so, nothing is concluded concerning the effect of textual metaphors in communicating a desired identity through print advertising. Furthermore, nothing is said about, on the one hand, communicating a desired corporate identity and, on the other hand, the creation of a perceived identity in the minds of stakeholders. Although McQuarrie and Mick (1993) and Leigh (1994) concluded that rhetorical figures are frequently encountered in headlines of print advertisements, nothing is concluded concerning body copy nor the relation with corporate image communication. Furthermore, the studies did not translate the findings to a service context. Other studies, for example Morgan and Reichart (1999) and Pawloski, Badzinzki and Mitchell (1998) studied the comprehension and perception of metaphors in print advertisements. The latter study concluded that textual metaphors might impose difficulty in comprehension and have little advantage over non-metaphorical texts in terms of recall and perception, the relation with corporate image communication through print advertising, however, remained unspecified.

It thus seems as if little empirical research would support the assumption that metaphors in the headline and body copy of a corporate image advertisement, from the perspective of an service organisation, allows for a more effective and efficient communication of a desired corporate identity through print advertising and, from the perspective of stakeholders, that a perceived corporate identity will be more refined and more easily created. But what is the relevance of empirical research to test these assumptions? Research on this topic may contribute to the body of knowledge concerning the role of textual metaphors in corporate image communication in general, and corporate image advertising specifically. The practical implications appear plentiful. Service organisations may be presented with a more profound insight into how to more effectively and efficiently communicate a desired idenitty through the textual content (headline and body copy) of a corporate image advertisement, as to allow their stakeholder to construct a perceived identity, which is more refined and less difficult to create. Furthermore, service organisations may be presented with an enhanced foundation for dealing more aptly with advertising agencies, which may design a corporate image advertisement(s). The same holds for advertising agencies. They may be presented with a more in-depth insight into to how to more effectively and more efficiently use metaphors in the textual content (headline and body copy) of a corporate image advertisement.

1.8   Research Objective, Questions and Hypotheses

The general research objective of this study is to test the assumptions that textual metaphors in the headline and body copy of a corporate image advertisement in print format, from the perspective of an service organisation, allows for a more *effective* and *efficient* communication of a *desired* corporate identity and, from the perspective of stakeholders, that a *perceived* corporate identity will be *more refined* and *more easily* created.

This general research objective can be divided in a primary and secondary research objective. The primary research objective focuses on testing the assumption that, from the perspective of stakeholders, a perceived corporate image will be more refined and more easily created through the use of textual metaphors in the headline and body copy of a corporate image advertisement in print format (RQ1/RQ2). Besides this, a distinction between the headline and body copy of a corporate image advertisement seems desirable for the function of the headline and body copy is different (RQ3). It also seems plausible to analyse the extent to which behavioural characteristics, such as the degree of attention people claim to pay to corporate image advertising and the degree to which people claim to allow themselves to be influenced by corporate image advertising, affect the degree of refinement of a perceived corporate image and the degree of difficulty experienced in the creation of a perceived corporate image (RQ4).

The secondary research objective focuses on giving an indirect indication, on the basis of the primary research objective, concerning the assumption that, from the perspective of an service organisation, textual metaphors in the headline and body copy of a corporate image advertisement in print format allow for a more effective and efficient communication of a desired corporate image (RQ5). Five

research questions can be derived and divided into four direct research (RQ1-4) questions and one indirect research questions (RQ5):

RQ1   Does the use of textual metaphors in the headline and body copy of a corporate image advertisement in print format affect the *degree of refinement* with which stakeholders create a perceived corporate image?

RQ2   Does the use of textual metaphors in the headline and body copy of a corporate image advertisement in print format affect the *degree of difficulty* experienced in the creation of a perceived corporate image in the minds of stakeholders?

RQ3   Is there an *interaction* between the headline and body copy of a corporate image advertisement in print format? Does an interaction effect affect the degree of refinement with which stakeholders create a perceived corporate image and the degree of difficulty experienced by stakeholders in the creation a perceived corporate image?

RQ4   Do the behavioural characteristics *degree of attention*, or the amount of attention that is paid to corporate image advertising in print format by stakeholders, and *degree of influence*, or the influence a corporate image advertisement in print format exerts on the perception of stakeholders, affect the degree of refinement and the degree of difficulty?

RQ5   Does the use of textual metaphors in the headline and body copy of a corporate image advertisement affect the *effectiveness* and *efficiency* of communicating a desired corporate image of a service organisation through corporate image advertising in print format?

When in RQ5 effectiveness is defined as attaining the desirable effect and efficiency as attaining the desirable effect without wasting time and resources, it may be argued that by answering RQ1 (refinement) and RQ2 (difficulty), indirectly an indication can be given concerning the effectiveness (related to RQ1) and efficiency (related to RQ2) of the communication of a desired corporate image through corporate image advertising in print format (RQ5). As a result four hypotheses can be derived:

H1   The use of textual metaphors in the headline and body copy of a corporate image advertisement in print format results in a more refined perceived corporate image in the minds of stakeholders in comparison to a non-metaphorical headline.

H2   The use of textual metaphors in the headline and body copy of a corporate image advertisement results in less difficulty experienced in the creation of a perceived corporate image in the minds of stakeholders, in comparison to a non-metaphorical headline.

H3   There is an interaction between the headline and body copy of a corporate image advertisement in print format. This interaction effect affects the degree of refinement with

which stakeholders create a perceived corporate image and the degree of difficulty experienced by stakeholders in the creation of a perceived corporate image.

H4 The behavioural characteristics degree of attention, or the amount of attention that is paid to corporate image advertising by stakeholders, and degree of influence, or the influence a corporate image advertisement exerts on the perception of stakeholders, affect the degree of refinement and the degree of difficulty.

2.0   Methodology

2.1   Material

Participants are exposed to both a non-metaphorical or metaphorical headline and a non-metaphorical or metaphorical body copy of a corporate image advertisement text of a fictive company called Go Fish. The headline and body copy are isolated from the illustration, signature line and standing details in order to be able to test the causal relations suggested in the hypotheses. It is considered critical to use a fictive organisation as to exclude any existing mental images of the organisation in the minds of the participant. Existing images may interfere in testing the causal relations suggested in the hypotheses. A non-metaphorical and metaphorical headline and body copy are drafted on the basis of a desired identity of Go Fish (see page 26). The language used in the advertisements is Dutch.

2.1.1   Description of Material

The corporate image advertisement texts aim to completely and explicitly communicate the desired identity of Go Fish. A total of four advertisements texts (see also appendix A1-A4) are drafted on the basis of a non-metaphorical and metaphorical headline and a non-metaphorical and metaphorical body copy.

Non-Metaphorical Headline

> Wees Anders. Vindt Evenwicht.

Metaphorical Headline

> De bron tot 360º Inzicht. Onconventioneel denken ontstaan in conventionele gedachten.

Non-Metaphorical Body Copy

> Go Fish ontwikkelt communicatie oplossingen. Compleet. Geïntegreerd. Specifiek voor uw situatie.

> Je hebt leiders en je hebt volgers. Al vele jaren is Go Fish een leider in het ontwikkelen van communicatieoplossingen. Door de jaren heen hebben wij zowel de deskundigheid als de mogelijkheden verworven.

> Onze oplossingen zijn zowel conventioneel als onconventioneel. We zoeken de balans tussen bestaande kennis en nieuwe inzichten. Constant zijn wij op zoek naar nieuwe opvattingen. We moedigen dit aan. Wat bekend is wordt snel en moeiteloos geïntegreerd met dat wat gevonden wordt. Op deze wijze worden nieuwe en unieke oplossingen ontwikkeld. Wij doen dit op een openlijke en vakkundige wijze. Direct. Eenduidig. Glashelder. Zodat u op ons kunt vertrouwen.

Go Fish is constant bezig met het uitbreiden van kennis. Voortdurend houden we ons op de hoogte van de laatste ontwikkelingen. Dit alles om u hoogstaande oplossingen aan te bieden en effectieve en efficiënte manieren om deze te implementeren. Wij hebben dit reeds gedaan voor vele klanten door Europa. Wij kunnen dit ook voor u doen. Gelooft u in mooie verhalen? We laten graag zien dat ze werkelijkheid kunnen worden: www.gofish.com

Metaphorical Body Copy

Go Fish ontwikkelt communicatieoplossingen buiten en boven het conventionele. Compleet. Geïntegreerd. Op maat gemaakt.

Niets is wat het op eerste gezicht lijkt. Kijkt u verder dan het gewone? Wij wel. Wij moedigen onconventioneel denken buiten en boven het conventionele aan. Constant zijn wij op zoek naar nieuwe ogen. Verheven buiten en boven dat wat voor de hand ligt. Snel passen we ons aan in respons. Moeiteloos. Wij herformuleren uw horizon. Herschrijven uw realiteit. Aangepast aan uw behoeftes.

Zulke waarnemingen zijn niet nieuw voor ons. Go Fish staat continue op de uitkijk. Constant verbreden we ons blikveld. Dat hebben wij gedaan in het verleden. Dat blijven wij doen in de toekomst. We componeren unieke perspectieven. Orchestreren de verkregen oogpunten. Waarborgen dat alle invalshoeken in harmonie gedirigeerd worden. Met vakkundige ogen combineren we conventionele zienswijzen met het onconventionele 'gezien'. Go Fish is een leider in anders kijken buiten en boven normaal zien.

Continue vormen wij percepties. Constant brengen we nieuwe perspectieven aan het licht. Pionieren. Onthullen nieuwe mijlpalen. Laten grensverleggende ontdekkingen zien. Baanbrekende oplossingen voor hedendaagse problemen. We hebben intelligente methoden om ze in de praktijk toe te passen. Dit hebben wij gedaan voor vele vooruitstrevende klanten door Europa. Dit kunnen wij ook voor u doen. Wij doen dit op een transparante en vakkundige wijze. Wij drukken ons op een eenduidige manier uit. Recht door zee. Openhartig. Onbeschroomd. We staan stevig verankerd achter wat we uitdragen. Zodat u verder kunt kijken. Verder dan dat wat voor de hand ligt.

Stelt u zich een plaats voor. Lineaire gedachten. Stap naar buiten. Beeld u zich een ruimte in. Denk 360°. Stap naar binnen. Onconventioneel denken ontstaan in conventionele gedachten. www.gofish.com

2.2   Measurement Instrument[4]

The questionnaire (see appendix B) consists of three parts:

1. General (demographic and behavioural) questions.

2. Questions concerning the degree of refinement with which the participants created a perceived image of Go Fish (on the basis of the version of the headline and body copy of the corporate image advertisement to which they are exposed).

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[4] For a brief overview of measuring corporate image see appendix C

3. Questions concerning the degree of difficulty experienced by the participants in the creation of a perceived image of Go Fish (on the basis of the version of the headline and body copy of the corporate image advertisement to which they are exposed).

The control group and the three experimental groups will be presented with the same questionnaire. All questions are translated into the Dutch language. The questionnaire is presented in the Dutch language.

2.2.1   General Questions

The general questions include on the one hand demographic questions (gender and age) and on the other hand questions concerning the behaviour of participants towards corporate image advertisements. The latter questions are presented at random using 7-point always-never and agree-disagree Likert-scales. A scenario precedes these questions. Two synonymous scenarios are drafted. Each scenario contains 4 items, 8 in total.

"Imagine that you have a dependent relationship with a particular organisation. In one way or the other you frequently encounter the organisation in your daily life. Suppose that you are exposed to a print advertisement of this organisation."

(Ad1)   Do you pay attention to the advertisement?

(Ad3)   Do you pay attention to the text of the advertisement?

(Image1) Do you construct an image concerning this organisation on the basis of the advertisement?

(Image3) Do you construct an image concerning this organisation on the basis of the text of the advertisement?

"When in someway I am involved with a particular organisation and I am exposed to a print advertisement of this organisation …"

(Ad2)   I observe this advertisement.

(Ad4)   I read the text of this advertisement

(Image2) I create a mental picture of this organisation on the basis of the advertisement

(Image4) I create a mental picture of this organisation on the basis of the text of this the advertisement.

On the basis of a principal component analysis with application of varimax rotation the correlation between the items was examined. The items are presented in table 2.1.

Table 2.1 Loadings of Items Refinement Perceived Image after Varimax Rotation

		1	2
Ad1	Do you pay attention to the advertisement?	.87	-.01
Ad2	I observe this advertisement.	.88	.00
Ad3	Do you pay attention to the text of the advertisement?	.87	.11
Ad4	I read the text of this advertisement	.85	.16
Image1	Do you construct an image concerning this organisation on the basis of the advertisement?	.00	.91
Image2	I create a mental picture of this organisation on the basis of the advertisement	-.02	.94
Image3	Do you construct an image concerning this organisation on the basis of the text of the advertisement?	.17	.92
Image4	I create a mental picture of this organisation on the basis of the text of this the advertisement.	.12	.91

Note   A loading is bold when the absolute value was higher than .50, the minimum value for statistical significance using a research population of N=160 (Rietveld and Van Hout 1993, p. 247).

The procedure resulted in two components, which in total explained 80.5% of the variance.

The first component included items concerning the attention participant claimed to pay to corporate image advertising (under the assumption that they would be exposed to a corporate image advertisement of a organisation with whom they have dependent relationship).

The second component included items concerning the extent to which participants would allow corporate image advertising to affect the perception of a particular organisation (under the assumption that would be exposed to a corporate image advertisement of a organisation with whom they have a dependent relationships).

On the basis of the content and the highest loadings, positive or negative, the components are interpreted as follows:

- The first component concerns the degree of attention participants claim to pay to a corporate image advertisement and its textual content
- The second component concerns the degree of influence participants claim a corporate image advertisement and its textual content exerts on their perception of a particular organisation

The reliability of the component was good (*attention* Cronbach's α=.88, *influence*: Cronbach's α=.94).

2.2.2   Refinement Questions

In order to measure the degree of refinement with which the participants created a perceived image of Go Fish (on the basis of the version of the headline and body copy of the corporate image advertisement to which they were exposed), the questionnaire will propose 29 items that constitute 7 elements of the desired corporate identity of Go Fish.

Desired Corporate Identity Elements	Item
Balanced (B)	Pragmatic and Idealistic (B1)
	Rational and Irrational (B2)
	Objective and Subjective (B3)
Reliable (R)	Dependable (R1)
	Honest (R2)
	Straightforward (R3)
	Trustworthy (R4)
Incisive (I)	Insightful (I1)
	Aware (I2)
	Up-to-Date (I3)
	Astute (I4)
Creative (C)	Imaginative (C1)
	Original (C2)
	Open-Minded (C3)
	Inspired (C4)
Innovative (X)	Inventive (X1)
	Modern (X2)
	Cutting-Edge (X3)
	Groundbreaking (X4)
Competent (Y)	Knowledgeable (Y1)
	Professional (Y2)
	Influential (Y3)
	Skilled (Y4)
	Experienced (Y5)
	Resourceful (Y6)
Dynamic (D)	Active (D1)
	Flexible (D2)
	Energetic (D3)
	Motivated (D4)

The approach to measuring the degree of refinement is twofold. Firstly, a number of items regarding one element of the desired identity of Go Fish are presented on one side and possible antonyms on the other side. On the basis of the stimuli material, the participants are asked to indicate how the fictive organisation is perceived in terms of the items assigned to the seven elements. All antonyms are presented at random, per item, on each side of 7-point semantic differential scales. Secondly, a number of statements are proposed concerning items of one element of the desired identity of Go Fish after which respondents are asked to indicate their level of agreement with the statements. These items are presented at random and randomly positively or negatively formulated. Seven-point agree-disagree Likert-scales are used. A total of 14 semantic differential scales and 15 Likert-scales are

included. A total of 29 items are used. The items are presented in table 2.2. On the basis of a principal component analysis with application of varimax rotation the correlation between the items was examined.

Table 2.2 Loadings of Items Refinement Perceived Image after Varimax Rotation

		1	2	3	4	5
I1	Go Fish is: Not Insightful-Insightful	**.65**	.49	.28	.11	-.17
I2	Go Fish is: Unaware-Aware	**.70**	.29	.25	-.12	.13
C1	Go Fish is: Unimaginative-Imaginative	**.88**	.22	.15	.13	-.14
C2	Go Fish is: Unoriginal-Original	**.85**	.07	.12	.10	-.12
C3	Go Fish is open-minded	**.67**	.44	.12	.08	-.19
C4	Go Fish is inspired	**.73**	.33	.16	.20	.10
X1	Go Fish is: Uninventive-Inventive	**.88**	.12	.14	.08	-.01
X2	Go Fish is: Old-Fashioned-Modern	**.80**	.34	.17	.11	-.03
X3	Go Fish is cutting-edge	**.75**	.34	.19	.09	-.08
X4	Go Fish does break new grounds	**.61**	.37	.04	.12	-.33
Y1	Go Fish is: Ignorant-Knowledgeable	**.57**	.47	.46	.08	-.01
Y3	Go Fish is: Uninfluential-Influential	**.55**	.13	.45	.15	-.12
Y6	Go Fish is resourceful	**.80**	.32	.21	.15	-.01
D2	Go Fish is: Inflexible-Flexible	**.61**	.31	.20	-.06	.22
D3	Go Fish is energetic	**.67**	.41	-.02	.20	.29
D4	Go Fish is motivated	**.63**	.44	.07	.15	.19
I3	Go Fish is up-to-date	.42	**.65**	.12	.08	-.23
I4	Go Fish is astute	.19	**.66**	.20	.04	.27
Y2	Go Fish is: Unprofessional-Professional	.31	**.61**	.42	.17	.09
Y4	Go Fish is: Unskilled-Skilled	.41	**.61**	.45	.08	.03
Y5	Go Fish has much experience	.32	**.61**	.11	.07	-.17
D1	Go Fish is: Inactive-Active	**.50**	**.62**	-.04	.07	.09
R1	Go Fish is: Undependable-Dependable	.19	.03	**.78**	.13	.20
R2	Go Fish is: Dishonest-Honest	.14	.10	**.74**	.27	.15
R4	Go Fish is trustworthy	.13	.32	**.76**	-.00	-.07
B1	Go Fish is both pragmatic and idealistic	.38	.03	.00	**.54**	.21
B2	Go Fish is both rational and irrational	.09	.09	.18	**.75**	.11
B3	Go Fish is both objective and subjective	.00	.16	.27	**.65**	-.38
R3	Go Fish is straightforward	-.10	.04	.22	.09	**.74**

Note   A loading is bold when the absolute value was higher than .50, the minimum value for statistical significance using a research population of N=160 (Rietveld and Van Hout 1993, p. 247).

The procedure resulted in five image components, which in total explained 68,4% of the variance. Items that perceived Go Fish as being creative, innovative and dynamic as well as incisive and competent dominated the first component, the latter two relating to items perceiving Go Fish as informed. The second component included items, which perceived Go Fish as incisive, competent and dynamic. The third component included three of the four items, which perceived Go Fish as reliable. The fourth component included all items that perceived Go Fish as balanced. The fifth component included one reliability item: Go Fish is straightforward.

On the basis of the content and the highest loadings, positive or negative, the image components are interpreted as follows:

- The first component relates to Go Fish being perceived as conversant, creative and innovative
- The second component relates to Go Fish being perceived as competent
- The third component relates to Go Fish being perceived as reliable

The reliability of the component varied: good (*conversant, creative and innovative* Cronbach's α=.96, *competent*: Cronbach's α=.85), adequate (*reliable*: Cronbach's α=.77), insufficient (*balanced*: Cronbach's α=.48). The fourth component *balanced* is excluded from further analysis. The component *straightforward* consists of one item and is not analysed in terms of reliability and excluded from further analysis.

2.2.3   Difficulty Questions

In order to measure the degree of difficulty experienced by participants in creating a perceived image of Go Fish (on the basis of the version of the headline and body copy of the corporate image advertisement to which they were exposed), the effects of the presentation style of the headline and body copy are measured. Van Wijk (1996) states that presentation style consists of two elements: degree of attraction and degree of understanding. Degree of attraction is further divided in involvement and imagination. Degree of understanding is further divided in content and structure. It may be suggested that the more imaginative and understandable a text is perceived (subjectively) by the participants, the less difficulty is experienced in creating a perceived image of an organisation on the basis of the text. Imaginative in this context may be further divided into imagination of the company behind the text and the text itself. Besides this, the approach to measuring the degree of difficulty is in accordance with Van Wijk's (1996) taxonomy for measuring the degree of imagination, degree of understanding content and degree of understanding structure of a text

The degree of difficulty experienced by the participants in creating a perceived image of Go Fish is measured in terms of four elements: imagination of the company behind the text (MC), imagination of the text (MT), understanding content (UC) and understanding structure (US). For each element, the measurement approach was twofold. Firstly, antonyms of one element are proposed. All antonyms are presented at random, per item, on each side of 7-point semantic differential scales. On the basis of the stimuli material, participants are asked to indicate how the text is perceived in light of the item.

Secondly, a number of statements are proposed concerning a specific item of one element on 7-point agree-disagree Likert-scales. These items are presented at random and randomly positively or negatively formulated. One the basis of the stimuli material, participants are asked to specify their level of agreement with the statements. A total of 11 semantic differential scales and 11 Likert-scales are used. A total of 22 items are used. The items are presented in table 2.3 (pg. 29). On the basis of a

principal component analysis with application of varimax rotation the correlation between the items was examined.

Table 2.3 Loadings of Items Difficulty Perceived Image after Varimax Rotation

		1	2	3	4
MC1	The text is: Not Expressive-Expressive	**.57**	-.04	.11	**-.53**
MC2	The text speaks to my imagination	**.66**	.13	.33	-.26
MC3	The text is: Not Illustrative-Illustrative	**.73**	-.11	.27	-.38
MC4	The text reflects the company behind the text	**.53**	.00	**.52**	-.28
MT1	The text is: Boring-Exciting	**.76**	.13	.03	-.04
MT2	The text is: Predictable-Surprising	**.75**	-.30	.11	.14
MT3	The text is surprising	**.80**	-.17	-.10	.07
MT4	The text is: Monotonous-Varied	**.75**	-.05	.02	.17
MT5	The text is full of variation	**.79**	.03	-.02	.00
UC1	The text is: Indirect-Direct	.11	**.51**	.14	-.09
UC3	The text is: Complex-Simple	-.24	**.79**	.02	.14
UC4	It is easy to comprehend to the text	-.03	**.78**	.11	.11
UC5	The text is: Unclear-Clear	.01	**.58**	.36	.43
UC7	The text is: Difficult-Easy	-.12	**.84**	.06	-.01
UC8	It took little effort to understand the text	-.06	**.88**	.02	.05
US2	The text is logically organised	.02	**.59**	.39	.15
MC5	The text allows me to construct an image of the company behind the text	**.51**	-.07	**.54**	-.34
UC2	The text is straight to the point	.02	.33	**.56**	.26
US3	The text is: Inconsistent-Consistent	.03	.08	**.73**	.07
US4	The text forms one coherent whole	.07	.21	**.68**	.08
UC6	The text is Clear	.10	.18	.27	**.69**
US1	The text is: Chaotic-Orderly	-.02	.48	.46	.30

Note   A loading is bold when the absolute value was higher than .50, the minimum value for statistical significance using a research population of N=160 (Rietveld and Van Hout 1993, p. 247).

The procedure resulted in four components which in total explained 61,2% of the variance. The first component included four out of five items concerning the imagination of the company behind the text and all items for the imagination of the text. The second component included six out of eight items concerning understanding content and one item for understanding structure. The third component included two of the four items for understanding structure, one item for understanding content and one item for imagination of the company behind the text. The fourth component one item for understanding content: the text is vague.

On the basis of the content and the highest loading, positive or negative, the components are interpreted as follows:

- The first component relates to the imagery richness of the text
- The second component relates to understanding the content
- The third component relates to the coherency perception

The reliability of the component varied: good (*imagery richness of the text* Cronbach's α=.89, *understanding content*: Cronbach's α=.85), moderate (*consistency*: Cronbach's α=.61). The component *vagueness of the text* consists of one item and is not analysed in terms of reliability and excluded from further analysis. The item US1(the text is chaotic-orderly) is excluded from further analysis.

2.3   Design And Procedure

A within subject design was used. A standard corporate image advertisement will contain no metaphors in the headline and body copy. One group will be exposed to this standard advertisement. Three other groups will be exposed to a version of the standard corporate image advertisement, which is manipulated either on the headline, body copy or both. Experimental group one will be exposed to a version containing metaphors in the headline but not in the body copy. Experimental group to a version containing metaphors in the body copy but not in the headline. Experimental group three will be exposed to a version containing metaphors in both the headline and body copy.

Before exposure, the participants are measured in terms of the general demographic and behavioural characteristics. Henceforth, the participants are exposed to a version of the image advertisement of Go Fish, depending on which group they were assigned to. After exposure all participants in all four groups will be measured in terms of the degree of difficulty experienced in creating a perceived image of Go Fish and a degree of refinement with which the participants created the perceived image of Go Fish. The participating students were assigned to one of the four groups at random.

2.4   Research Population

The research population concerned with are those people with whom the fictive organisation has a dependent relationship, or stakeholder groups (Van Riel 1995). As time and resources limit the inclusion of actual stakeholder groups as well as the inclusion of all possible stakeholder groups, a representative alternative was sought after. Third and fourth year undergraduate students are in a phase where they move from studentship to becoming a professional and as such, in the near future, may become a stakeholder of the fictive organisation. It may be assumed that undergraduate student have the same cognitive abilities as well as a similar likelihood of elaboration as stakeholders of an organisation. The language used is Dutch. The participants have to be a native speaker of the Dutch language.

A total of 160 students participated in the experiment (N=160), 61 men and 99. The research population was equally divided over the four groups (n^1=40, n^2=40, n^3=40, n^4=40). Gender was not equally divided over the four groups[5] (see table 2.4, p. 31).

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[5] Taking the research questions into consideration, the unequal division of gender over the four research groups is deemed irrelevant and not taken into account in further analysis. This, however, does not mean that they may not influence the results.

Table 2.4 Gender per Group (scores are Percentages; N=160)

	Male	Female
Group I No Metaphors in Headline and Body Copy	62,5	37,5
Group II Metaphor only in Headline	42,5	57,5
Group III Metaphor only in Body Copy	35	65
Group IV Metaphor in Headline and Body Copy	12,5	87,5

There was a significant difference in gender per group ($F_{(3,156)}=8,16$, $p < .001$, $\eta^2 = .14$).

The average age of the total population was 21,7 years. The age of the oldest participant was 33; the youngest participant was 19 years old. The average age for the group who received the text containing no metaphors was 21,1 years. The average age for the group who received the text containing metaphors only in the headline was 21,2 years. The average age for the group who received the text containing metaphors only in the body copy was 22,1 years. The average age for the group who received the text containing metaphors in both the headline and body copy was 22,6. The latter group included the four oldest persons (33, 32, 29, 29). There was a significant difference in age between the groups[6] ($F_{(3, 156)}=4,15$, $p < .01$, $\eta^2 = .07$).

2.5   Analysis

The data was categorised dependent on group, metaphorical content and subject questions. There are four group (no metaphors in headline and body copy, metaphor only in headline, metaphor only in body copy, and metaphor in headline and body copy). In order to test the interaction between the headline and body copy of the 4 advertisements, the 4 groups were further defined in terms of metaphorical content to which they were exposed. This resulted in two new variables: metaphor in headline (yes/no) and metaphor in body copy (yes/no). The subject questions concerned general questions (demographic and behavioural), difficulty questions and refinement questions.

The general questions were divided between general demographic questions (age and gender) and behavioural questions concerning the behaviour of the participants towards corporate image advertisements. On the basis of the factor analysis, two new variables were computed for behaviour (attention and influence). The eight behavioural questions concerning were first analysed separately and secondly as the variables attention and influence. These two variables were divided in high and low degree of involvement, respectively high and low degree of influence.

On the basis of factor analysis, three new variables were computed for degree of difficulty (imagination text, understanding content, understanding structure) and three for degree refinement (conversant, creative and innovative, and competent and reliable).

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[6] In light of the research questions, the difference in age in the four research groups is believed to be irrelevant and not taken into account in further analysis. This, however, does not mean that they may not influence the results.

A total of 20 seven-point scales were recoded. Eight of the 22 items for measuring the degree of difficulty were recoded. A higher score represents a lesser degree of difficulty. Twelve of the 29 items for measuring the degree of refinement were recoded. A higher score represents a higher degree of refinement, hence the higher the score, the more congruence between the desired identity of Go Fish and the perceived identity of Go Fish by participants. For both the degree of involvement and influence seven-point scales were used. The higher the score, the higher the degree of involvement and influence.

Independent variables were group, metaphorical content and the behavioural variables. In order to analyse the groups on the behavioural characteristics, ANOVA and Chi-Square tests were use. In order to analyse the groups in terms of the degree of refinement and difficulty, the ANOVA test was used to test for general differences on the refinement and difficulty components. The univariate general linear model was used to test for differences, and interaction, between group scores on the refinement and difficulty components and the headline and body copy. Accordingly, the t-test was used to test for significance in existing effects. To test the effect, and interaction, between the mediating behavioural characteristics, attention and influence, and the scores of the refinement and difficulty components, the univariate general linear model were used and the t-test to test for significance.

3.0   Results

The results are presented in the three following sections. A further description of the research population initiates this chapter. The description focuses on the behaviour of the participants towards corporate image advertising in relation to group and behavioural characteristics[7]. These questions were posed before exposure to the stimuli material. This section will result in a division of the research population into more and less attention and more and less influence.

The second section presents the results of the comparison of group and behavioural characteristics in relation to the degree of refinement with which the participants created a perceived image of Go Fish, and tests for interaction between the headline and body copy. The third section presents the result of the comparison of group and behavioural characteristics in relation to the degree of difficulty experienced by the participants in the creation of a perceived image of Go Fish and tests for interaction between the headline and body copy.

3.1   Characteristics of Research Population

3.1.1   Degree of Attention

Table 3.1 presents the attention participants claim to pay towards a corporate image advertisement and its textual content, in relation to group.

Table 3.1   Attention Towards Advertisement in Relation to Group (minimum score=1, maximum score=7)

"When in someway I am involved with a particular organisation and I am exposed to a print advertisement of this organisation …"	I observe this advertisement.	I read the text of the advertisement.
Group No Metaphors in Headline and Body Copy	6.45	5.98
Group Metaphor only in Headline	6.18	5.85
Group Metaphor only in Body Copy	6.38	5.83
Group Metaphor in Headline and Body Copy	6.35	5.68

There were no significant differences (I observe this advertisement: $F(3, 156) = .98$, $p = .40$; I read the text of the advertisement: $F(3, 156) = .76$, $p = .52$).

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[7] Since the consideration of gender and age would fall outside the scope of this research, they are not taken into account in further analysis. This, however, does not mean that they do not influence the results.

Table 3.2 relates group to whether participants pay attention to a corporate image advertisement.

Table 3.2   Attention Towards Advertisement in Relation to Group (scores are percentages)

"Imagine that you have a dependent relationship with a particular organisation. In one way or the other you frequently encounter the organisation in your daily life. Suppose that you are exposed to a print advertisement of this organisation."

Do you pay attention to the advertisement?	never	almost never	somewhat never	neutral	somewhat always	almost always	always
Group No Metaphors in Headline and Body Copy	-	-	-	-	7.5	45.0	47.5
Group Metaphor only in Headline	-	-	-	2.5	12.5	55.0	30.0
Group Metaphor only in Body Copy	-	-	-	2.5	7.5	42.5	47.5
Group Metaphor in Headline and Body Copy	-	-	-	7.5	5.0	35.0	52.5

There were no significant differences ($X^2(9) = 9.74$, $p = .37$).

Table 3.3 relates group to whether participants pay attention to the textual content of a corporate image advertisement.

Table 3.3   Attention Towards Advertisement Text in Relation to Group (scores are percentages)

"Imagine that you have a dependent relationship with a particular organisation. In one way or the other you frequently encounter the organisation in your daily life. Suppose that you are exposed to a print advertisement of this organisation."

Do you pay attention to the text of the advertisement?	never	almost never	somewhat never	neutral	somewhat always	almost always	always
Group No Metaphors in Headline and Body Copy	-	-	-	7.5	17.5	40.0	35.0
Group Metaphor only in Headline	-	-	-	2.5	30.0	47.5	20.0
Group Metaphor only in Body Copy	-	2.5	-	2.5	25.0	55.0	15.0
Group Metaphor in Headline and Body Copy	-	-	2.5	5.0	17.5	47.5	27.5

There were no significant differences ($X^2(15) = 14.29$, $p = .50$).

Intermediate Conclusion

When participants are exposed to a corporate image advertisement of a particular organisation with which they have a dependent relationship, they are likely to pay attention to this advertisement and read the text of the advertisement. There are no significant differences per group. It is more likely that they pay attention to the advertisement than that they read the text of the advertisement.

3.1.2 Degree of Influence

In relation to group, table 3.4 presents the influence a corporate image advertisement and its textual content exert on the perception of the participants.

Table 3.4   Influence of Advertisement on Perception in Relation to Group (minimum score=1, maximum score=7)

"When in someway I am involved with a particular organisation and I am exposed to a print advertisement of this organisation …"	I create a mental picture of this organisation on the basis of the advertisement	I create a mental picture of this organisation on the basis of the text of this the advertisement.
Group No Metaphors in Headline and Body Copy	4.70	4.58
Group Metaphor only in Headline	4.00	4.35
Group Metaphor only in Body Copy	4.63	4.78
Group Metaphor in Headline and Body Copy	4.18	3.88

There was no significant difference for 'I create a mental picture of this organisation on the basis of the advertisement' ($F(3, 156) = 2.61$, $p = <.10$, $\eta^2 = .05$). There was a significant differences for 'I create a mental picture of this organisation on the basis of the text of this the advertisement' ($F(3, 156) = 3.79$, $p <.025$, $\eta^2 = .07$).

Table 3.5 relates group to the question whether participants construct an image concerning a particular organisation on the basis of a corporate image advertisement.

Table 3.5   Influence of Advertisement on Perception in Relation to Group (scores are percentages)

"Imagine that you have a dependent relationship with a particular organisation. In one way or the other you frequently encounter the organisation in your daily life. Suppose that you are exposed to a print advertisement of this organisation."

Do you construct an image concerning this organisation on the basis of the advertisement?	never	almost never	somewhat never	neutral	somewhat always	almost always	always
Group No Metaphors in Headline and Body Copy	-	7.5	17.5	5.0	32.5	27.5	10.0
Group Metaphor only in Headline	-	15.0	27.5	20.0	27.5	10.0	-
Group Metaphor only in Body Copy	-	5.0	10.0	32.5	37.5	10.0	5.0
Group Metaphor in Headline and Body Copy	2.5	12.5	22.5	22.5	20.0	12.5	7.5

There were no significant differences ($X^2(18) = 28.53$, $p <.10$).

Table 3.6 relates group to the question whether participants construct an image concerning a particular organisation on the basis of the textual content of the corporate image advertisement.

Table 3.6   Influence of Advertisement on Perception in Relation to Group (scores are percentages)

"Imagine that you have a dependent relationship with a particular organisation. In one way or the other you frequently encounter the organisation in your daily life. Suppose that you are exposed to a print advertisement of this organisation."

Do you construct an image concerning this organisation on the basis of the text of the advertisement?	never	almost never	somewhat never	neutral	somewhat always	almost always	always
Group No Metaphors in Headline and Body Copy	-	7.5	10.0	25.0	22.5	25.0	10.0
Group Metaphor only in Headline	-	2.5	22.5	37.5	20.0	15.0	2.5
Group Metaphor only in Body Copy	-	7.5	12.5	17.5	40.0	22.5	-
Group Metaphor in Headline and Body Copy	2.5	17.5	22.5	22.5	25.0	5.0	5.0

There were significant differences ($X^2(18) = 29.24$, $p < .05$).

Intermediate Conclusion

When participants are exposed to a image advertisement of a particular organisation with which they have a dependent relationship, they differ significantly in the degree of influence they claim a corporate image advertisement text exerts on their perception of the organisation. The groups also differed in their claim whether a corporate image advertisement exerts influence on their perception, but not significant (<.10).

3.1.3   Attention and Influence

Table 3.7 relates group to the degree of attention that is paid to a corporate image advertisement (inclusive textual content) and to the degree of influence participants claim a corporate image advertisement (inclusive textual content) exerts on their perception.

Table 3.7   Degree of Attention and Influence in Relation to Group (minimum score=1, maximum score=7)

	Attention	Influence
Group No Metaphors in Headline and Body Copy	6.21	4.73
Group Metaphor only in Headline	6.00	4.14
Group Metaphor only in Body Copy	6.07	4.63
Group Metaphor in Headline and Body Copy	6.08	4.01

There were no significant differences for involvement ($F(3, 156) = .62$, $p = .60$). There were significant differences for influence ($F(3, 156) = 3.45$, $p < .025$, $\eta^2 = .06$).

On the basis of the results, the research population was divided into a high or low degree of attention and a high or low degree of influence. Participants who indicated a degree of attention ≤4 scored low on attention, in total 1.9% of the research population. Participant who chose >4 scored high on attention. Participants who showed a degree of influence ≤4 scored low on influence, in total 39.4% of the research population. Those who scored >4 scored high on influence.

Table 3.8 presents the division of high degree of attention and high degree of influence per group.

Table 3.8   Division of High Attention and High Influence in Relation to Group (scores are percentages)

	High Attention	High Influence
Group No Metaphors in Headline and Body Copy	100.0	72.5
Group Metaphor only in Headline	97.5	47.5
Group Metaphor only in Body Copy	100.0	75.0
Group Metaphor in Headline and Body Copy	98.1	47.5

There were no significant differences in the degree of attention ($X^2(3)$ = 3.74, p = .29). There were significant differences in the degree of influence ($X^2(3)$ = 11.59, p <.01).

Conclusion Attention and Influence

Under the assumption that participants would be exposed to a corporate image advertisement of an organisation with which they have dependent relationship, they did not differ in the degree of attention that is paid to a corporate image advertisement and its textual content. Under such circumstances, it is likely that participants pay attention to a corporate image advertisement and read the text.

Participants significantly differed in the degree of influence a corporate image advertisement text exerts on their perception of the organisation. Furthermore, the groups differed in their claim whether a corporate image advertisement exerts influence on their perception (not significant, <.10).

The correlation between the two variables was not significant (attention*influence: r=.08). Both variables will be considered in further analysis.

3.2   Effects on Degree of Refinement

3.2.1   Scores on Degree of Refinement per Image Component per Group

Table 3.9 presents for each group, per image component, the scores of the degree of refinement with which participants created a perceived corporate image of Go Fish (on the basis of the text to which they were exposed).

Table 3.9   Scores on Refinement per Image Component per Group (minimum score = 1, maximum score = 7)

	Group 1 No Metaphors in Headline and Body Copy	Group 2 Metaphor only in Headline	Group 3 Metaphor only in Body Copy	Group 4 Metaphor in Headline and Body Copy
Go Fish is …				
Competent	4.21	3.82	4.79	4.78
Reliable	3.83	3.84	4.17	4.34
Conversant, Creative and Innovative	4.08	3.44	5.34	5.36

There were significant differences (competent: $F(3, 156) = 12.97$, $p < .001$, $\eta^2 = .22$; reliable: $F(3, 156) = 3.77$, $p < .025$, $\eta^2 = .07$); conversant, creative and innovative: $F(3, 156) = 81.07$, $p < .001$, $\eta^2 = .49$).

Conclusion

There were significant differences between the groups. Groups three and four, who received text versions containing metaphors in the body copy, perceived Go Fish as being more competent, more reliable and more conversant, creative and innovative compared to groups 1 and 2, who received text versions not containing metaphors in the body copy.

Group four, who received the text containing metaphors in both the headline and body copy, scored the highest on two of the three image components. Group two, who received the text containing metaphors only in the headline, scored the lowest on two of the three image components. Hence, group four had the most refined perceived image of Go Fish, group 2 the least.

The scores of group three, who received the text containing metaphors only in the body copy, deviates minimally downwards from group 4. The scores of group one, who received the text containing no metaphors, deviates upwards from group 2.

3.2.2 The Effect of Metaphorical Content on Degree of Refinement

Table 3.10 presents the effect, per image component, of metaphorical content on the scores of the degree of refinement per image component with which participants created a perceived corporate image of Go Fish (on the basis of the text to which they were exposed).

Table 3.10   Effect of Metaphorical Content on Refinement per Image Component (minimum score = 1, maximum score = 7, standard deviation between brackets)

Go Fish is …		Competent	Reliable	Conversant, Creative and Innovative
Metaphor in Headline	Yes	4.30 (0.90)	4.10 (0.73)	4.41 (1.26)
	No	4.50 (0.92)	4.00 (0.94)	4.71 (1.08)
Metaphor in Body Copy	Yes	4.80 (0.73)	4.25 (0.77)	5.35 (0.66)
	No	4.02 (0.92)	3.84 (0.86)	3.76 (1.04)

There was no effect for headline*competent ($F(1, 159) = 2.33$, $p = .13$); headline*reliable ($F(1, 159) = .50$, $p = .48$). There was an effect for headline*conversant, creative and innovative ($F(1, 159) = 5.49$, $p < .025$). The effect was not significant (headline*conversant, creative and innovative: $t(158) = 1.69$, $p < .10$).

There was an effect for body copy (body copy*competent: $F(1, 159) = 34.52$, $p <.001$; body copy*reliable: $F(1, 159) = 10.38$, $p <.005$; body copy*conversant, creative and innovative: $F(1, 159) = 141.80$, $p <.001$). The effects were significant (body copy*competent: $t(158) = 5.83$, $p < .001$; body copy*reliable: $t(158) = 3.23$, $p < .001$; body copy*conversant, creative and innovative: $t(158) = 11.57$, $p < .001$)

There were no interaction effects between headline and body copy for competent*headline*body copy ($F(1,59) = 2.06$, $p = .15$); reliable*headline*body copy: $F(1,59) = .42$, $p = .52$). There was an interaction effect between headline and body copy for conversant, creative and innovative*headline*body copy: $F(1,59) = 5.92$, $p < .025$).

Conclusion

There were no significant differences between a non-metaphorical and metaphorical headline in the scores for the images components competent and reliable. The score for the image component conversant, creative and innovative was significantly higher for the non-metaphorical headline (see discussion, p. 49). Significant differences between a non-metaphorical and metaphorical body copy were found for all three image components. The score on competent, reliable and conversant, creative and innovative were higher for text versions containing metaphors in the body copy. There is an interaction effect between headline and body copy for the image component conversant, creative and innovative.

3.2.3   The Effect of Mediating Behavioural Characteristics on Degree of Refinement

Table 3.11 presents the scores of the degree of refinement per image component with which participants conceived a perceived image of Go Fish on the basis of the text to which they were exposed in relation to the behavioural characteristics attention and influence.

Table 3.11   Scores on Refinement per Image Component in Relation to Behavioural Characteristics (minimum score = 1, maximum score = 7, standard deviation between brackets)

Go Fish is …		Competent	Reliable	Conversant, Creative and Innovative
Attention	High	4.41 (0.91)	3.67 (0.84)	4.56 (1.18)
	Low	3.83 (1.09)	4.05 (0.67)	4.38 (1.13)
Influence	High	4.40 (0.94)	4.01 (0.83)	4.59 (1.20)
	Low	4.39 (0.88)	4.11 (0.85)	4.50 (1.15)

There were no significant differences for attention (competent: $t(158) = 1.08$, $p = .28$; reliable: $t(158) = .79$, $p = .43$; $t(158)$; conversant, creative and innovative: $t(158) = .27$, $p = .79$). There were no significant differences for influence (competent: $t(158) = .10$, $p = .92$; reliable: $t(158) = .73$, $p = .47$; $t(158)$; conversant, creative and innovative: $t(158) = .44$, $p = .66$).

There were no interaction effects between the image components and headline or body copy and attention or influence (all interactions $p > .15$)

Conclusion

The behavioural characteristics attention and influence do not affect the refinement of the created perceived corporate image. There was no significant difference between the scores on the three image component between participants indicating either a high or low degree of attention or influence.

3.3 Effects on Degree of Difficulty

3.3.1 Scores on Degree of Difficulty per Component per Group

Table 3.12 presents for each group, per component, the scores of the degree of difficulty experienced in the conception of an image of Go Fish on the basis of the text to which they were exposed.

Table 3.12   Scores on Difficulty Experienced per Component per Group (minimum score = 1, maximum score = 7)

The Text is …	Group 1 No Metaphors in Headline and Body Copy	Group 2 Metaphor only in Headline	Group 3 Metaphor only in Body Copy	Group 4 Metaphor in Headline and Body Copy
Imagery Richness Text	3.52	2.97	4.93	4.50
Understanding Content	4.66	4.88	3.80	3.81
Coherency Perception	4.05	4.40	4.58	4.64

There were significant differences (imagery richness of text: $F(3, 156) = 44.84$, $p < .001$, $\eta^2 = .46$; understanding content: $F(3, 156) = 12.40$, $p < .001$, $\eta^2 = .19$); coherency perception: $F(3, 156) = 3.45$, $p < .025$, $\eta^2 = .06$).

Conclusion

There were significant differences between the groups. Groups three and four, who received text versions containing metaphors in the body copy, scored highest on the imagery richness of the text and the coherency of their perception. Groups one and two, who received the text versions not containing metaphors in the body copy, scored higher on understanding the text. Hence, groups three and four experienced less difficulty in creating a perceived image of Go Fish in general, however, groups one and two experienced less difficult in understanding the text.

3.3.2 The Effect of Metaphorical Content on Degree of Difficulty

Table 3.13 presents the effect of metaphorical content, per component, of the degree of difficulty, which participants experienced in the creation of a perceived corporate image of Go Fish (on the basis of the text to which they were exposed).

Table 3.13　　　　　Effect of Metaphorical Content on Difficulty per Component　(minimum score = 1, maximum score = 7, standard deviation between brackets)

Go Fish is …		Imagery Richness Text	Understanding Content	Coherency Perception
Metaphor in Headline	Yes	3.74 (1.10)	4.35 (1.19)	4.52 (0.99)
	No	4.27 (1.14)	4.23 (1.04)	4.31 (0.86)
Metaphor in Body Copy	Yes	4.72 (0.90)	3.81 (1.03)	4.61 (0.91)
	No	3.25 (0.85)	4.77 (0.98)	4.22 (0.91)

There was a significant difference for headline*imagery richness text ($F(1, 159) = 13.41$, $p < .001$). The effect was significant (headline*imagery richness text: $t(158) = 2.77$ $p < .01$). There were no significant differences for headline*understanding content ($F(1, 159) = .94$, $p = .48$); headline*coherency perception ($F(1, 159) = .49$, $p = .48$).

There were significant difference for body copy (body copy*imagery richness text: $F(1, 159) = 120.92$, $p < .001$; body copy*understanding content: $F(1, 159) = 36.31$, $p < .001$); body copy*coherency perception: $F(1, 159) = 36.31$, $p < .001$). The effects were significant (body copy*imagery richness text: $t(158) = 10.61$, $p < .001$; body copy*understanding content: $t(158) = 6.05$, $p < .001$; body copy*coherency perception: $t(158) = 2.68$, $p < .01$)

There were no interaction effects between headline and body copy for imagery richness text*headline*body copy ($F(1,59) = .21$, $p = .65$); understanding content*headline*body copy: $F(1,59) = .39$, $p = .54$); coherency perception*headline*body copy: $F(1,59) = .93$, $p = .54$).

Conclusion

There were no significant differences between a non-metaphorical and metaphorical headline in the scores for the components understanding content and coherency of perception. There was a significant effect between a non-metaphorical headline and body copy for the component imagery richness text. Significant differences between a non-metaphorical and metaphorical body copy were found for all three components. Imagery richness and coherency of perception scored higher for the texts versions containing metaphors in the body copy. Understanding content scored higher for the text versions containing no metaphors in the body copy. There were no interaction effects between headline and body copy for the components.

3.3.3 Mediating Behavioural Characteristics on Degree of Difficulty

Table 3.14 presents, per component, the scores, per component, of the degree of difficulty experienced by participants in the conception of an image of Go Fish on the basis of the text to which they were exposed in relation to the behavioural characteristics attention and influence.

Table 3.14   Scores on Difficulty per Component in Relation to Behavioural Characteristics (minimum score = 1, maximum score = 7, standard deviation between brackets)

The Text is …		Imagery Richness Text	Understanding Content	Coherency Perception
Attention	High	3.98 (1.14)	3.67 (0.46)	4.53 (0.79)
	Low	4.19 (1.51)	4.28 (1.12)	4.41 (0.93)
Influence	High	3.96 (1.06)	4.43 (1.13)	4.52 (0.86)
	Low	3.99 (1.20)	4.20 (1.09)	4.35 (0.97)

There were no significant differences for attention (imagery richness text: $t(158) = .31$, $p = .76$; understanding content: $t(158) = .59$, $p = .56$; $t(158)$; coherency perception: $t(158) = .21$, $p = .83$.) There were no significant differences for influence (imagery richness text: $t(158) = .15$, $p = .88$; understanding content: $t(158) = 1.31$, $p = .19$; $t(158)$; coherency perception: $t(158) = 1.11$, $p = .27$.)

There were no interaction effects between the components and headline or body copy and attention or influence (all interactions $p > .19$).

Conclusion

The behavioural characteristics attention and influence do not affect the degree of difficulty experienced by participant in the creation of a perceived corporate image of Go Fish. There was no significant difference between the scores on the three components by participants indicating either a high or low degree of attention or influence.

4.0   Conclusions

On the basis of the results, the research questions can be answered as followes:

RQ1   Does the use of textual metaphors in the headline and body copy of a corporate image advertisement in print format affect the *degree of refinement* with which stakeholders create a perceived corporate image?

The degree of refinement, on the bases of factor analysis, was divided into three image components: *competent*, *reliable* and *conversant, creative and innovative*. The hypothesis expects a more refined perceived image of the fictive organisation when metaphors are used in the headline and body copy of a corporate image advertisement. On the basis of the results, it can be concluded that the perceived image of the organisation created on the basis of a metaphorical *body copy* is more refined. Concerning the *headline* no conclusions can be drawn because the corporate identity component, 'balanced,' on the basis of which the metaphorical headline was drafted (see chapter 2, p. 5) was excluded from the research after factor analysis (see chapter 2, p. 6-7).

The results of the research show that inclusion of metaphor in the body copy results in the organisation being perceived as significantly more competent, more reliable and more conversant, creative and innovative. The text containing metaphors in both the headline and body copy scored the highest on two of the three refinement components (*reliable* and *conversant, creative and innovative*) and second highest on one refinement component (*competent*). The text containing metaphors in only the body copy scored highest on one refinement component and second highest on the two remaining refinement components. The text containing metaphors only in the headline scored the lowest on two of the three refinement components (*competent* and *conversant, creative and innovative*). The text containing no metaphors in neither headline nor body copy scored higher than the text version which contained metaphors only in the headline on two of the refinement components and lower on one refinement component (*reliable*). The non-metaphorical version, however, scores significantly lower than the text versions, which contained metaphors either in both headline and body copy, or only in the body copy.

RQ2   Does the use of textual metaphors in the headline and body copy of a corporate image advertisement in print format affect the *degree of difficulty* experienced in the creation of a perceived corporate image in the minds of stakeholders?

On the bases of factor analysis, the degree of difficulty was divided into three components: *imagery richness, understanding content* and *coherency of perception*. The hypothesis expects a lesser degree of difficulty experienced in the creation of a perceived image of the fictive organisation when metaphors are used in the headline and body copy of a corporate image advertisement. On the basis of the results, it can be concluded that when metaphors are used in the *body copy*, a lesser degree of difficulty is experienced in the conception of a perceived image. More precisely, it can be concluded

that, although it is more difficult to understand the content, inclusion of metaphors in the body copy results in a more imagery rich content and a more coherent perception. Concerning the *headline* no conclusions can be drawn because the corporate identity component, balanced, on the basis of which the metaphorical headline was drafted was excluded from the research after factor analysis.

The research shows that inclusion of metaphors in the *body copy* results in the text being perceived significantly richer in imagery content. Furthermore, the results show that inclusion of metaphorical content in the body copy results in a significantly more coherent perception. However, the result also show that inclusion of metaphorical content in the body copy results in the content being significantly more difficult to understand. The text containing metaphors in both the headline and body copy scored the highest on coherency of perception and second highest on one imagery richness. The text containing metaphors in only in the body copy scored highest on imagery richness and second highest on coherency of perception. Both text versions, however, score significantly lower on understanding the content compared to the text version containing metaphor only in the headline and the text version containing no metaphor in the neither the headline nor in the body copy.

RQ3 Is there an *interaction* between the headline and body copy of a corporate image advertisement in print format? Does an interaction effect affect the degree of refinement with which stakeholders create a perceived corporate image and the degree of difficulty experienced by stakeholders in the creation a perceived corporate image?

The hypothesis expects an interaction between the headline and body copy of a corporate image advertisement and an effect of the interaction on the degree of refinement and degree of difficulty. When metaphorical content is included in the headline, the scores on the refinement components; *competent, reliable and conversant, creative and innovative*, do not significantly differ. A non-metaphorical headline scores higher on two of the three image components (competent and conversant, creative and innovative). For the latter (headline*conversant, creative and innovative) there was an effect, however, not significant. When metaphorical content is included in the body copy, the scores on the refinement components significantly differ. A metaphorical body copy scores higher on all three refinement components. For all three refinement components the effect was significant. It may thus be concluded that a metaphorical body copy results in a more refined perceived corporate image. There is a significant interaction effect between headline, body copy and conversant, creative and innovative. There were no other interaction effects.

When metaphorical content is included in the headline, the scores on the difficulty component, *imagery richness*, significantly differed. A non-metaphorical headline scores higher on imagery richness than a metaphorical headline[8]. The scores on the difficulty components *understanding content* and *coherency of perception* do not significantly differ. When metaphorical content is included in the body copy, the scores on the difficulty components significantly differ. A metaphorical body copy scores higher on the

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[8] The headline is presented in combination with either metaphorical or non-metaphorical body copy (see discussion).

imagery richness and coherency perception components, but lower on the understanding content component. For all three difficulty components there was a significant effect. It may thus be concluded that inclusion of metaphorical content in the body copy of a corporate image advertisement results in a more imagery rich content and a more coherent perception. However, it does become more difficult to understand the content. There were no interaction effects.

RQ4   Do the behavioural characteristics *degree of attention*, or the amount of attention that is paid to corporate image advertising in print format by stakeholders, and *degree of influence*, or the influence a corporate image advertisement in print format exerts on the perception of stakeholders, affect the degree of refinement and the degree of difficulty?

The behavioural characteristics were divided into the *degree of attention* and *degree of influence*, on the basis of factor analysis. The hypothesis expects that the behavioural characteristics affect the degree of refinement and degree of difficulty. On the basis of the results, it can be concluded that, under the assumption that a person is exposed to a corporate image advertisement of a particular organisation with whom the person has a dependent relationship, people pay attention to the advertisement and read the text (*attention*). People, however, do differ in the degree of influence they claim a corporate image advertisement exerts on their perception (*influence*). The behavioural characteristics degree of attention and degree of influence do not affect the degree of refinement of the perceived image or the degree of difficulty experienced by participant in the creation of a perceived image. There were no significant differences between the scores of participants.

RQ5   Does the use of textual metaphors in the headline and body copy of a corporate image advertisement affect the *effectiveness* and *efficiency* of communicating a desired corporate image of a service organisation through corporate image advertising in print format?

Effectiveness was defined as attaining the desirable effect (i.e.: optimal alignment between desired and perceived image). Efficiency was defined as attaining the desirable effect without wasting time and resources.

The results may indicate that the communication of a desired corporate image through corporate image advertising is more effective when metaphorical content is used in the body copy. On the basis of the results, it is concluded that metaphorical content in the body copy causes a more refined perceived corporate image. The alignment between the perceived image, from a stakeholder perspective, and the desired image, from a service organisation's perspective, will be optimal.

The research may suggest that the communication of desired corporate image through corporate image advertising is more efficient when metaphors are used in the body copy. On the basis of the results, it is concluded that a metaphorical body copy causes a lesser degree of difficulty experienced in the conception of a perceived image. More precisely, it is concluded that, although it is more difficult to understand the content, inclusion of metaphor in the body copy results in a more imagery rich

content and a more coherent perception. On the one hand metaphorical content results in the body copy being more imagery rich and the perception being more coherent, but on the other hand, it is more difficult to understand the metaphorical body copy.

Such indications for a metaphorical headline are not possible since the effect of metaphorical content in the headline remains unclear because of the basis on which the metaphorical headline was drafted.

5.0 Discussion

The results of the research are discussed from four different perspectives: metaphor, image advertising, image communication and stakeholders. These perspectives relate to the outcome the research to the research questions and the theoretical framework described in chapter one.

Metaphorical Perspective

A metaphor was described as a filter, which selects attributes of a secondary object and projects them to a primary object (see chapter 1, p. 9-11). As such, a metaphor allows people to make sense of a primary object, or a particular aspect of that primary object. The primary object of this research is a fictive organisation. In this research, attributes of secondary objects are used to denote certain desired aspects of a fictive organisation, so as to allow stakeholders of the organisation to perceive the organisation in terms of the denoted attributes.

It was stated that a metaphor has three functions: *inexpressibility*, *vividness* and *compactness* (Sticht 1979). The functions allow stakeholders to conceive a mental image in the perception of an organisation. The research shows that a perceived corporate image is *more refined*; the perceived image is closer aligned to the desired image. Furthermore, a *lesser degree of difficulty* is experienced in the conception of a perceived image. Although less difficulty is experienced in constructing a perceived image, the basis on which this is done (the textual content) is more difficult to understand. Because of the imagery richness the participant experienced less difficulty in creating a perceived image of the organisation and were able to construct a more coherent overall perception, even though it was more difficult to understand the advertisement text.

The results show that metaphors allow for a more accurate transferral of a desired corporate identity to a perceived corporate identity (inexpressibility) and metaphors allow people to more easily comprehend an organisation (vividness). In addition, the results indicated that using metaphors causes a more effective and efficient transferral of a desired corporate identity to a perceived corporate identity (compactness).

Image Advertising Perspective

One way through which an identity is manifested by means of communication is corporate image advertising (see chapter 1, p. 1-6). The research focuses on the headline and body copy of a corporate image advertisement. It was hypothesised that inclusion of metaphorical content in the headline and body copy of a corporate image advertisement would result in a more refined perceived image, and that a lesser degree of difficulty would be experienced in the creation of a perceived image. The research shows that inclusion of metaphorical content in the body copy of a corporate image advertisement results in a *more refined* perceived image. Metaphors construct a more accurate metal picture of an organisation in the minds of stakeholders; a greater degree of alignment is

achieved between what is desired and what is perceived. The research shows that metaphorical content in the body copy results in *a lesser degree of difficulty* experienced in the conception of a perceived image. Although it is more difficult to understand the text (more cognitive effort is required), inclusion of metaphorical content results in a more imagery rich content and in a more coherent perception. The study of Pawloski, Badzinki and Mitchell (1998) concluded that metaphorical texts might impose difficulty in comprehension (see chapter 1, p. 18-19). The results of this research support this conclusion. However, the results also show that less difficulty is experienced in the creation of a perceived corporate image.

The research indicates that the combinations 'non-metaphorical headline and metaphorical body copy' and 'metaphorical headline and body copy' have a positive effect on the degree of refinement, the accuracy of the perceived corporate image in relation to the desired corporate image, and the degree of difficulty, the difficulty experienced in the creation of a perceived corporate image.

The research was not able to obtain such evidence for the inclusion of metaphorical content in the headline. The image component, on the basis of which the metaphorical headline was drafted, was excluded from the research after factor analysis. This may imply that the metaphorical headline was not understood. As such, the headline may even have caused irritation. The metaphorical headline may have been understood, however, participants may have developed certain expectations concerning the body copy accordingly. When a non-metaphorical body copy is used in combination with a metaphorical headline, the results deviated considerably downwards in comparison to the results obtained from the versions containing a metaphorical headline and metaphorical body copy, and a non-metaphorical headline and metaphorical body copy.

On one instance a significant effect was even found in favour of a non-metaphorical headline (*headline*imagery richness*: <. 01). Inherent in the score for the headline was the score for the body copy (see chapter 3, p. 41). The score for the metaphorical headline (see chapter 2, p. 42) was calculated on the basis of the combination 'metaphorical headline and non-metaphorical body copy' and 'metaphorical headline and metaphorical body copy.' The difference of the score, in comparison to the score for a non-metaphorical headline (combinations 'non-metaphorical headline and non-metaphorical body copy' and 'metaphorical headline and metaphorical body copy'), may be assigned to the combination 'metaphorical headline and non-metaphorical body copy. It seems as if participants experienced a certain degree of irritation when exposed to this version. The initial experience (metaphorical headline) may have postulated expectations. The subsequent experience (non-metaphorical body copy) may have resulted in disappointment, for example through experiencing inconsistency or incoherency of the text, and therefore the perception of the organisation behind the text was also effected. This may imply (in this particular case) that the headline and body copy ought not be seen in isolation of each other. Also on one image component such an effect was found, however, not significant (*headline*conversant, creative and innovative*: < .10). In the latter case, a significant interaction effect was found (*conversant, creative and innovative*headline*body copy*: < .025).

Image Communication Perspective

On the basis of Gemert, Schellens and Steenhouder (2001), a distinction was made between direct and indirect image communication (see chapter 1, p. 4-5). Corporate image advertising is one example of direct image communication. Corporate image advertising has primarily an expressive and relational function (see chapter 1, p. 4-5). The research may indicate that metaphorical content in the headline and body copy of a corporate image advertisement results in a more effective and efficient communication of a desired identity.

As mentioned earlier, effectiveness is defined as attaining the desirable effect, efficiency as attaining the desirable effect without wasting time and resources. As stated, inclusion of metaphorical content results in a more refined perceived image and causes less difficulty experienced in the creation of a perceived image. A significant effect was, however, only found for the body copy and not for the headline[9]. Therefore, the question arises of whether the degree of refinement is an indication for effectiveness, and whether the degree of difficulty is an indication for efficiency.

Image advertising effectiveness may be seen as the optimal alignment between the desired identity, from the perspective of the organisation, and the perceived corporate identity, from a stakeholder perspective. The research may then indicate that the communication of a desired image through the textual content of corporate image advertising is more effective when metaphorical content is used because the perceived image is more refined. Hence, it maximises the alignment between what is desired, on the one hand, and what is perceived, on the other hand. Image advertising efficiency may be seen as allowing stakeholders to perceive the desired corporate image without wasting time and cognitive resources. As such, the research may indicate that the communication of desired image through corporate image advertising is more efficient when metaphorical content is used because of a more imagery rich content and a more coherent perception, even though the text is more difficult to understand.

Stakeholder Perspective

Van Riel (1995) defines stakeholder groups as those people with whom an organisation has a dependent relationship (see chapter 1, p. 1). There are a multitude of stakeholder groups, both internal and external. What all stakeholder groups of a particular organisation have in common is that they are involved with that organisation; i.e.: in one way or another they encounter the organisation frequently in their daily lives. The research shows that when such a relationship exists, and accordingly stakeholders are exposed to a corporate image advertisement of that organisation, they pay attention to the advertisement and read the text (degree of attention). However, the research also shows that stakeholders do differ in the amount of influence they claim a corporate image advertisement exerts on their perception (degree of influence). Interestingly, the research concludes that these behavioural

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[9] A headline effect remains unclear because the corporate image component, balanced, on the basis of which the metaphorical headline was drafted (see chapter 2, p. 5) was excluded from the research after factor analysis (see chapter 2, p. 6-7).

characteristics do not affect the degree of refinement, or the accuracy of the perceived corporate image in relation to the desired corporate image, nor the degree of difficulty experienced in the conception of a perceived corporate image.

This may imply that regardless of behavioural characteristics, all participants were affected by the text variables in constructing a perceived corporate image. The text variable being a metaphor implies that all participants benefited from the metaphorical content. The features comprising a corporate image may present a further explanation (see chapter 1, p. 2-3). A corporate image is a reflection of impressions, evaluations and experiences. As such it exists in the imaginary world of stakeholders. Because an image is a cognitive state, it may be argued that the behavioural characteristics included in this research, regardless of direction, do not affect the creation of a perceived corporate image. A person may, for example, claim a corporate image advertisement does not exert influence on his or het perception. However, regardless of behavioural characteristics an impression is constructed and an evaluation is made. This does not indicate that all persons act in a same manner. A corporate image has other features to bear in mind, which may influence the creation of a perceived corporate image (see chapter 1, p. 2-3).

5.1   Suggestions for Further Research

Headline vs. Body Copy

The research showed a significant effect of metaphorical content in the body copy of a corporate image advertisement. The research was not able to obtain such evidence for the inclusion of metaphorical content in the headline of a corporate image advertisement. It was stated that in the composition of the metaphorical headline, an image component was used which at a later stage was excluded. When a different image component is used for drafting the metaphorical headline, the question of wether there is an effect of metaphorical content in the headline of a corporate image advertisement arises.

Textual Content vs. Pictorial Content

The research focuses on textual content. The research disregarded the illustrations, signature line and standing details. As stated earlier, an advertisement consists of verbal, or textual content, and visual, or pictorial content (see chapter 1, p. 5-7). It has been argued that the visual content can be interpreted in multiple ways and that the desired interpretation is emphasised by the textual content (see chapter 1, p. 7). What is the effect on the results of this research when metaphorical and non-metaphorical pictorial content are included besides textual content? Do stakeholders focus on the pictorial content and disregard, or place less emphasis on, the textual content of a corporate image advertisement in the conception of a perceived corporate image? Or do stakeholders use the textual content to interpret the pictorial content?

Metaphor vs. Rhetorical Figures

The rhetorical figure used in this research is metaphor. This resulted in the composition of two extremes. On the one hand a non-metaphorical headline and body copy and on the other hand a metaphorical headline and body copy. Are these two versions representative of an actual headline and body copy of a corporate image advertisement? Are similar results obtained when multiple texts of corporate image advertisements are used? Does the inclusion of other rhetorical figures in both versions affect the outcome of this research?

Communication vs. Manifestation

Image advertising is one means for the communication of a desired corporate identity (see chapter 1, p. 5-7). Corporate identity, however, encompasses much more (see chapter 1, p. 1-3). Corporate identity is seen as the manifestation of the desired identity of an organisation through its behaviour, communication and symbolism, founded in its actual identity as to allow stakeholder to construct a perceived identity of the organisation (Birkigt and Stadler 1986, Van Riel 1995, et al.). Does the comparison of a non-metaphorical textual content to metaphorical textual content of different forms of communicating a desired corporate identity (for example when a brochure is considered) result in a similar outcome? Further research could indicate whether different forms of image communication result in a similar alignment between the perceived corporate identity and the desired corporate identity when metaphorical content is used. The same may hold for the degree of difficulty experienced in the creation of a perceived corporate image.

Furthermore, is a similar outcome obtained when considering behaviour (for example a corporate presentation) or symbolism (for example a corporate logo)? Such research may present a more complete picture of the role of metaphors in the manifestation of a corporate identity. Moreover, is there a difference between traditional and new media (for example a corporate brochure versus a corporate website)? Research in this field may conclude which media benefits from inclusion of metaphorical content.

Students vs. Stakeholders

Actual stakeholders as well as members of different stakeholder groups comprise a representative research population. In this research, however, students were used instead of actual stakeholder groups. Third and fourth-year students were assumed to be a representative alternative to actual stakeholder groups for they are in a phase where they move from studentship to becoming a professional and as such, in the near future, may become a member of a particular stakeholder group. When actual stakeholders are used, do the results deviate from those obtained in this study?

Does the inclusion of metaphorical content in the headline and body copy of a corporate image advertisement result in closer alignment between the perceived corporate image and the desired

corporate image when actual stakeholders are used? Is the perceived corporate image more refined when actual stakeholders are used? Is less difficulty experienced in creating a perceived corporate image when actual stakeholders are used? Considering the multitude of stakeholder groups, are different results obtained for different stakeholder groups?

The scores on the behavioural characteristics included in this research may deviate when actual stakeholders are used. Do behavioural characteristics, such as the degree of attention paid to a corporate image advertisement and its textual content, and the influence a corporate image advertisement exerts on perception, affect the outcome of this research when actual stakeholders are used? Again, are different results obtained for different stakeholder groups?

5.2   Practical Implications

Globalisation, the information-economy and the experience and perception culture have resulted in a high-level of complexity, abstraction, intangibility and superficiality that is often difficult, if not impossible, to comprehend to. As a result, 'standing out in a crowd' is increasingly becoming a critical success factor for organisations. Differentiating an organisation in the imaginary world of stakeholders has become a vital element in developing a sustainable competitive advantage and a favourable disposition in the minds of stakeholders. The most eminent implication of this study is to invoke awareness and insight concerning two concepts, which emerged out of, or are emphasised by this environment: identity and image.

The most important outcome of this research is an in-depth comprehension on how to optimise the communication of an identity through the use of metaphors in the headline and body copy of a corporate image advertisement. As stated earlier, corporate image advertising is merely one instrument for one aspect, communication, of the manifestation of a corporate identity. The research shows that metaphorical content optimises the alignment between the perceived corporate image and the desired corporate image; the perceived corporate image will be more refined in relation to the desired corporate image. Even though it becomes more difficult to comprehend the text, the imagery richness of the content and the more coherent perception results in less difficulty experienced in the creation of a perceived corporate image.

The research attempts to emphasise the need for alignment between perceived identity, desired identity and actual identity, and the need for orchestrating the identity manifestation. Keywords are *consistent*, *differentiated*, *credible*, *relevant* and *memorable*: one holistic experience of the identity of an organisation.

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Appendix A1   Group I - Text Version No Metaphor In Headline And Body Copy

Wees Anders. Vindt Evenwicht.

Go Fish ontwikkelt communicatie oplossingen. Compleet. Geïntegreerd. Specifiek voor uw situatie.

Je hebt leiders en je hebt volgers. Al vele jaren is Go Fish een leider in het ontwikkelen van communicatieoplossingen. Door de jaren heen hebben wij zowel de deskundigheid als de mogelijkheden verworven.

Onze oplossingen zijn zowel conventioneel als onconventioneel. We zoeken de balans tussen bestaande kennis en nieuwe inzichten. Constant zijn wij op zoek naar nieuwe opvattingen. We moedigen dit aan. Wat bekend is wordt snel en moeiteloos geïntegreerd met dat wat gevonden wordt. Op deze wijze worden nieuwe en unieke oplossingen ontwikkeld. Wij doen dit op een openlijke en vakkundige wijze. Direct. Eenduidig. Glashelder. Zodat u op ons kunt vertrouwen.

Go Fish is constant bezig met het uitbreiden van kennis. Voortdurend houden we ons op de hoogte van de laatste ontwikkelingen. Dit alles om u hoogstaande oplossingen aan te bieden en effectieve en efficiënte manieren om deze te implementeren. Wij hebben dit reeds gedaan voor vele klanten door Europa. Wij kunnen dit ook voor u doen. Gelooft u in mooie verhalen? We laten graag zien dat ze werkelijkheid kunnen worden: www.gofish.com

Appendix A2   Group II - Text Version Metaphor Only In Headline

De bron tot 360º Inzicht. Onconventioneel denken ontstaan in conventionele gedachten.

Go Fish ontwikkelt communicatie oplossingen. Compleet. Geïntegreerd. Specifiek voor uw situatie.

Je hebt leiders en je hebt volgers. Al vele jaren is Go Fish een leider in het ontwikkelen van communicatieoplossingen. Door de jaren heen hebben wij zowel de deskundigheid als de mogelijkheden verworven.

Onze oplossingen zijn zowel conventioneel als onconventioneel. We zoeken de balans tussen bestaande kennis en nieuwe inzichten. Constant zijn wij op zoek naar nieuwe opvattingen. We moedigen dit aan. Wat bekend is wordt snel en moeiteloos geïntegreerd met dat wat gevonden wordt. Op deze wijze worden nieuwe en unieke oplossingen ontwikkeld. Wij doen dit op een openlijke en vakkundige wijze. Direct. Eenduidig. Glashelder. Zodat u op ons kunt vertrouwen.

Go Fish is constant bezig met het uitbreiden van kennis. Voortdurend houden we ons op de hoogte van de laatste ontwikkelingen. Dit alles om u hoogstaande oplossingen aan te bieden en effectieve en efficiënte manieren om deze te implementeren. Wij hebben dit reeds gedaan voor vele klanten door Europa. Wij kunnen dit ook voor u doen. Gelooft u in mooie verhalen? We laten graag zien dat ze werkelijkheid kunnen worden: www.gofish.com

Appendix A3   Group III - Text Version Metaphor Only In Body Copy

Wees Anders. Vindt Evenwicht.

Go Fish ontwikkelt communicatieoplossingen buiten en boven het conventionele. Compleet. Geïntegreerd. Op maat gemaakt.

Niets is wat het op eerste gezicht lijkt. Kijkt u verder dan het gewone? Wij wel. Wij moedigen onconventioneel denken buiten en boven het conventionele aan. Constant zijn wij op zoek naar nieuwe ogen. Verheven buiten en boven dat wat voor de hand ligt. Snel passen we ons aan in respons. Moeiteloos. Wij herformuleren uw horizon. Herschrijven uw realiteit. Aangepast aan uw behoeftes.

Zulke waarnemingen zijn niet nieuw voor ons. Go Fish staat continue op de uitkijk. Constant verbreden we ons blikveld. Dat hebben wij gedaan in het verleden. Dat blijven wij doen in de toekomst. We componeren unieke perspectieven. Orchestreren de verkregen oogpunten. Waarborgen dat alle invalshoeken in harmonie gedirigeerd worden. Met vakkundige ogen combineren we conventionele zienswijzen met het onconventionele 'gezien'. Go Fish is een leider in anders kijken buiten en boven normaal zien.

Continue vormen wij percepties. Constant brengen we nieuwe perspectieven aan het licht. Pionieren. Onthullen nieuwe mijlpalen. Laten grensverleggende ontdekkingen zien. Baanbrekende oplossingen voor hedendaagse problemen. We hebben intelligente methoden om ze in de praktijk toe te passen. Dit hebben wij gedaan voor vele vooruitstrevende klanten door Europa. Dit kunnen wij ook voor u doen. Wij doen dit op een transparante en vakkundige wijze. Wij drukken ons op een eenduidige manier uit. Recht door zee. Openhartig. Onbeschroomd. We staan stevig verankerd achter wat we uitdragen. Zodat u verder kunt kijken. Verder dan dat wat voor de hand ligt.

Stelt u zich een plaats voor. Lineaire gedachten. Stap naar buiten. Beeld u zich een ruimte in. Denk 360º. Stap naar binnen. Onconventioneel denken ontstaan in conventionele gedachten. www.gofish.com

De bron tot 360º Inzicht. Onconventioneel denken ontstaan in conventionele gedachten.

Go Fish ontwikkelt communicatieoplossingen buiten en boven het conventionele. Compleet. Geïntegreerd. Op maat gemaakt.

Niets is wat het op eerste gezicht lijkt. Kijkt u verder dan het gewone? Wij wel. Wij moedigen onconventioneel denken buiten en boven het conventionele aan. Constant zijn wij op zoek naar nieuwe ogen. Verheven buiten en boven dat wat voor de hand ligt. Snel passen we ons aan in respons. Moeiteloos. Wij herformuleren uw horizon. Herschrijven uw realiteit. Aangepast aan uw behoeftes.

Zulke waarnemingen zijn niet nieuw voor ons. Go Fish staat continue op de uitkijk. Constant verbreden we ons blikveld. Dat hebben wij gedaan in het verleden. Dat blijven wij doen in de toekomst. We componeren unieke perspectieven. Orchestreren de verkregen oogpunten. Waarborgen dat alle invalshoeken in harmonie gedirigeerd worden. Met vakkundige ogen combineren we conventionele zienswijzen met het onconventionele 'gezien'. Go Fish is een leider in anders kijken buiten en boven normaal zien.

Continue vormen wij percepties. Constant brengen we nieuwe perspectieven aan het licht. Pionieren. Onthullen nieuwe mijlpalen. Laten grensverleggende ontdekkingen zien. Baanbrekende oplossingen voor hedendaagse problemen. We hebben intelligente methoden om ze in de praktijk toe te passen. Dit hebben wij gedaan voor vele vooruitstrevende klanten door Europa. Dit kunnen wij ook voor u doen. Wij doen dit op een transparante en vakkundige wijze. Wij drukken ons op een eenduidige manier uit. Recht door zee. Openhartig. Onbeschroomd. We staan stevig verankerd achter wat we uitdragen. Zodat u verder kunt kijken. Verder dan dat wat voor de hand ligt.

Stelt u zich een plaats voor. Lineaire gedachten. Stap naar buiten. Beeld u zich een ruimte in. Denk 360º. Stap naar binnen. Onconventioneel denken ontstaan in conventionele gedachten. www.gofish.com

Appendix B   Questionnaire

WAT MOET U DOEN?

1. Lees deze instructies geconcentreerd door
2. Beantwoordt daarna de eerste serie vragen op pagina 2
3. Daarna volgt een tekst die u aandachtig doorleest en tot u laat doordringen
4. Beantwoordt daarna de tweede serie vragen op pagina 4-6

HOE VULT U DE VRAGENLIJST IN?

Het gaat meestal om vragen van het volgende type:

Oranje is een mooie kleur

      Helemaal Mee Oneens   1   2   3   4   5   6   7   Helemaal Mee Eens

Oranje is:

(Iedere regel is een afzonderlijke vraag)

      Mooi   1   2   3   4   5   6   7   Lelijk

      Saai   1   2   3   4   5   6   7   Levendig

Het gaat altijd om een schaal die bestaat uit de cijfers 1 tot en met 7. Aan iedere kant van de schaal staat een omschrijving, bijvoorbeeld 'helemaal mee eens' en 'helemaal mee oneens.' U geeft uw mening door het cijfer te omcirkelen die uw perceptie het beste weerspiegelt. Bent u het ergens helemaal mee oneens, dan omcirkelt u de '1,' bent u het er helemaal mee eens, dan omcirkelt u de '7.' Met de tussenliggende cijfers kunt u uw oordeel nuanceren.

Mocht u zich vergissen bij het invullen van een vraag, kruis dan ook het bedoelde cijfer aan en zet hierbij een pijltje.

Het gaat bij dit onderzoek om **uw persoonlijke mening en perceptie**. Deze kunnen dan ook nooit 'fout' zijn. Dit betekent echter wel dat u de vragenlijst moet invullen **zonder overleg met anderen**.

Geen twee mensen zijn gelijk. Bij de verwerking van de onderzoeksgegevens wil ik graag rekening houden met individuele meningen en percepties. Daarom zou ik het op prijs stellen als u eerst de volgende persoonlijke vragen beantwoordt.

Ik ben een   ☐ Man
                   ☐ Vrouw

Mijn leeftijd is   ….. jaar

Stel u voor dat u op een bepaalde wijze betrokken bent bij een organisatie. Op de een of andere manier heeft u frequent te maken met deze organisatie in uw dagelijkse leven. Veronderstel nu dat u bij het bladeren door een tijdschrift een advertentie van deze organisatie tegenkomt … (beantwoord nu de volgende vier vragen)

Schenkt u dan aandacht aan deze advertentie?

Nooit	1	2	3	4	5	6	7	Altijd

Schenkt u dan aandacht aan <u>de tekst</u> van deze advertentie?

Nooit	1	2	3	4	5	6	7	Altijd

Construeert u dan een imago van deze organisatie op basis van de advertentie?

Nooit	1	2	3	4	5	6	7	Altijd

Construeert u dan een imago van deze organisatie op basis van <u>de tekst</u> van de advertentie?

Nooit	1	2	3	4	5	6	7	Altijd

Wanneer ik op de een of andere manier betrokken ben bij een organisatie en ik kom een advertentie van deze organisatie tegen dan … (beantwoord nu de volgende vier stellingen)

Bekijk ik de advertentie

Helemaal Mee Oneens	1	2	3	4	5	6	7	Helemaal Mee Eens

Lees ik de tekst van de advertentie

Helemaal Mee Oneens	1	2	3	4	5	6	7	Helemaal Mee Eens

Dan creëer ik een beeld van deze organisatie op basis van de advertentie

Helemaal Mee Oneens	1	2	3	4	5	6	7	Helemaal Mee Eens

Dan creëer ik een beeld van deze organisatie op basis van <u>de tekst</u> van de advertentie

Helemaal Mee Oneens	1	2	3	4	5	6	7	Helemaal Mee Eens

*De volgende tekst is een concepttekst voor een print advertentie van een organisatie genaamd **Go Fish**. Lees de tekst aandachtig door en laat deze tot u doordringen. Probeer op basis van deze tekst een beeld van Go Fish te creëren. Beantwoordt daarna de resterende vragen.*

TEKST VERSIE

De resterende vragen hebben betrekking op de concepttekst voor de print advertentie van Go Fish. De antwoorden op de vragen/stellingen geven u mening en/of perceptie weer. U mag terugbladeren naar de tekst bij het beantwoorden van de vragen/stellingen.

Ik vind de tekst in zijn geheel:
(Iedere regel is een afzonderlijke vraag)

Makkelijk	1	2	3	4	5	6	7	Moeilijk
Expressief	1	2	3	4	5	6	7	Niet Expressief
Eentonig	1	2	3	4	5	6	7	Afwisselend
Onduidelijk	1	2	3	4	5	6	7	Duidelijk
Direct	1	2	3	4	5	6	7	Indirect
Levendig	1	2	3	4	5	6	7	Saai
Complex	1	2	3	4	5	6	7	Simpel
Chaotisch	1	2	3	4	5	6	7	Ordelijk
Voorspelbaar	1	2	3	4	5	6	7	Verrassend
Niet Illustratief	1	2	3	4	5	6	7	Illustratief
Consistent	1	2	3	4	5	6	7	Inconsistent

Het koste mij weinig moeite om de tekst te begrijpen
  Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

De tekst is logisch georganiseerd
  Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

De tekst spreekt tot mijn verbeelding
  Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

De tekst is vaag
  Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

De tekst stelt mij in staat om een beeld te creëren van het bedrijf achter de tekst
  Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

De tekst is recht door zee
  Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

Het is moeilijk om de tekst te bevatten
  Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

De tekst bevat veel afwisseling
  Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

De tekst weerspiegelt het bedrijf achter de tekst
  Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

De tekst vormt één coherent geheel
  Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

De tekst is weinig verrassend
  Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

Go Fish is:
(Iedere regel is een afzonderlijke vraag)

Niet Inventief	1	2	3	4	5	6	7	Inventief
Origineel	1	2	3	4	5	6	7	Stereotiep
Invloedloos	1	2	3	4	5	6	7	Invloedrijk
Betrouwbaar	1	2	3	4	5	6	7	Onbetrouwbaar
Inflexibel	1	2	3	4	5	6	7	Flexibel
Op de Hoogte	1	2	3	4	5	6	7	Niet Op de Hoogte
Fantasieloos	1	2	3	4	5	6	7	Verbeeldingrijk

Go Fish is te vertrouwen
Helemaal Mee Oneens   1   2   3   4   5   6   7   Helemaal Mee Eens

Go Fish is vooruitstrevend
Helemaal Mee Oneens   1   2   3   4   5   6   7   Helemaal Mee Eens

Go Fish heeft weinig ervaring
Helemaal Mee Oneens   1   2   3   4   5   6   7   Helemaal Mee Eens

Go Fish is overwegend pragmatisch en weinig idealistisch
Helemaal Mee Oneens   1   2   3   4   5   6   7   Helemaal Mee Eens

Go Fish is onvoldoende geïnformeerd
Helemaal Mee Oneens   1   2   3   4   5   6   7   Helemaal Mee Eens

Go Fish is ongeïnspireerd
Helemaal Mee Oneens   1   2   3   4   5   6   7   Helemaal Mee Eens

Go Fish is zowel rationeel als irrationeel
Helemaal Mee Oneens   1   2   3   4   5   6   7   Helemaal Mee Eens

Go Fish bewandelt geen nieuwe paden
Helemaal Mee Oneens   1   2   3   4   5   6   7   Helemaal Mee Eens

Go Fish is:
(Iedere regel is een afzonderlijke vraag)

Ouderwets	1	2	3	4	5	6	7	Modern
Onwetend	1	2	3	4	5	6	7	Kennisrijk
Oneerlijk	1	2	3	4	5	6	7	Eerlijk
Professioneel	1	2	3	4	5	6	7	Onprofessioneel
Onbekwaam	1	2	3	4	5	6	7	Bekwaam
Actief	1	2	3	4	5	6	7	Passief
Inzichtloos	1	2	3	4	5	6	7	Inzichtrijk

Go Fish is vindingrijk
Helemaal Mee Oneens   1   2   3   4   5   6   7   Helemaal Mee Eens

Go Fish is energiek
Helemaal Mee Oneens   1   2   3   4   5   6   7   Helemaal Mee Eens

Go Fish is ongemotiveerd
Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

Go Fish is recht door zee
Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

Go Fish is slim
Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

Go Fish is zowel objectief als subjectief
Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

Go Fish is kleingeestig
Helemaal Mee Oneens 1 2 3 4 5 6 7 Helemaal Mee Eens

Appendix C   Measuring Corporate Image

Existing literature discusses and evaluates a number of techniques through which a corporate image can be measured (Pruyn 1999, Van Riel 1995, Van Riel, Stroeker and Maathuis 2001, et al.). In the introduction to corporate image (see Chapter 1), three general approaches to corporate image were introduced. These three approaches have implications for measuring corporate image.

Degree of Elaboration	Conceptualisation	Description	Measurement Implications
High	Complex and hierarchical network of meanings in the mind of stakeholders. Complete meaning structure concerning an organisation in the minds of an individual stakeholder	Complex and hierarchical structure in the minds of stakeholders	Qualitative techniques: in-depth research into associations stakeholders attach to an organisation.
Medium	Weighted sum of associations: perception of salient attributes and importance of individual attributes	Attitude	Explicit Quantitative Techniques: identification of salient attributes and associations; propose these to stakeholders in the form of statements.
Low	General holistic impression in comparison to competitors	General impression	Implicit Quantitative Techniques: relative place on multidimensional scales

Measurement Approaches *(Poiesz 1988 in Pruyn 1999, p. 151, translated in English)*

As the figure shows, when the degree of elaboration is low an implicit quantitative technique for measuring corporate image is most suitable. The relative place of an organisation is determined in comparison to its competitors; hence a corporate image is measured without referring to concrete attributes (Pruyn 1999). Such a measurement technique aims to measure the perceived likeness between competing organisations on the basis of two (or more) dimensions, presented on a multidimensional scale, in order to depict the relative place of each organisation in relation to its competitors in a two-dimensional figure (Pruyn 1999).

When the degree of elaboration is medium, an explicit quantitative technique is most suitable. A corporate image is conceptualised as the weighted sum of associations research subjects attach to an organisation. A research subject is asked to rate one or more organisations on a scale (Likert, Osgood, etc.) in terms of the attribute considered. The attributes are presented as adjectives (antonyms) using statements. The result of this measurement technique is a quantitative overview of the associations the research subjects attach to one or more organisations (Van Riel 1995 and Van Riel, Stroeker and Maathuis 2001.

When the degree of elaboration is high, qualitative techniques are most suitable. This approach, in general, assumes that research subjects have developed a complex and hierarchical meaning structure towards one or more organisations. During an in-depth interview, research subjects are asked to described, in their own words, one or more organisations in terms of elements of its image. The result of this measurement technique is a qualitative overview of the associations research subjects attach to one or more organisations (Pruyn 1999).

Van Riel 1995 and Van Riel, Stroeker and Maathuis (2001) present an overview of the strengths and weaknesses of the explicit quantitative, and qualitative measurement techniques.

Method	Data Collection	Research Population	Results	Analysability	Costs
Attitude Scale	Questionnaire: Closed questions	Large (>50)	General perception of organisation	High	Medium
Q-Sorting	Interview: Closed Questions	Medium/Small (30-50)	General perception of organisation and importance of individual attributes	Low	Medium
Laddering	Interview: Open Questions	Small (10-25)	Hierarchical value map of complex meaning structure	Low	High
Kelly Grid	Interview: Open Questions	Small (10-40)	Complex meaning structure: attributes	Medium	Low
Photo-Sorting	Interview: Open Questions	Medium (30-100)	Affective evaluation of organisation	High	Medium/Low

Evaluation Measurement Techniques *(Van Riel, Stroeker and Maathuis 2001, translated in English*