

MPC MAJOR RESEARCH PAPER

President's Choice "Crave More" or Ask Less? The Construction of "Ethics" in Food Advertising

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Abstract

This research paper explores six video advertisements from the President's Choice "Crave More" campaign through the lens of food ethics and storytelling in advertising. A qualitative content analysis was used to code each of the videos for frequencies of ethical food tropes, and a storytelling framework was then applied to analyze how these tropes work together to position President's Choice as an ethical brand. The findings suggest that President's Choice uses tropes of food traceability, the place and production process of food, and images of food in its natural form and as an ingredient to convey messages of ethics to the food buying public. The advertisements use narration to allow for food to shine as the main character in the video, while human characters such as President's Choice employees and farmers are considered supplementary to food. Ultimately, this paper posits that President's Choice uses ethical food tropes to deconstruct the production process of food for the consumer in order to create an image that depicts the brand as "ethical".

Keywords: ethical food, ethical consumerism, food advertising, storytelling in advertising

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President’s Choice “Crave More” or Ask Less?

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Introduction

Today’s food shoppers face an overwhelming array of choices as they navigate the increasingly complex global foodscape. Gone are the days where the consumer could avoid the culprits located in the inner aisles of the grocery store- home to processed foods high in fat, sugar (glucose/fructose) and sodium- and feel vindicated in their purchasing decisions. A new cause for concern has emerged in the outer and once sacred area of the supermarket. The holistic and traditionally “good for you” products: fruits, vegetables, dairy and meat, have recently become the subject of rising consumer scrutiny and distrust toward contemporary food systems.

Many studies explain that the industrialization, mass production, and globalization of food are responsible for the wide range of economic, environmental, social, political, and health concerns for consumers (Zander & Hamm, 2010; Hjelmar, 2011; Latacz-Lohman & Foster, 1997; Autio, Collins, Wahlen, & Anttila, 2013). The modernization of food production has created an assortment of threats for today’s food shopper, namely the risks of food spoiling during long distance transportation, increased numbers of intermediaries, and risks of food borne illness (such as such as BSE mad cow disease, salmonella etc.) that have “caused 76 million illnesses per year in the United States alone” (Coff, Korthals and Barthals, 2008, p. 2). What is more, these concerns and risks are intensified by a system that has alienated consumers from the producers and origins of food (Brom 2000; Coff et al., 2008; Early 2002; Feagan, 2007).

In response to these issues, some consumers examine food with a critical eye, intent to understand who produces their food, where it comes from, and what is in it. This has resulted in a market interested in “ethical” food. Generally, ethical food “offers solutions to social and

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ecological problems” and can include, but is not limited to, organic, local, fair-trade or cruelty-free products (Johnston, Szabo & Rodney, 2011, p. 294). Although consumers are widely cited as holding strong convictions toward food ethics, their beliefs often appear stronger than they really are (Carrigan & Attala, 2001). Scholars note that factors such as price, time and convenience often trump the environmental and human-aspects of food production (Hughner et al., 2007, Hjelmar, 2011; De Pelsmacker et al.). What’s more, consumers tend to support a variety of ethical causes, not fully understanding that purchasing from the farmer “down the road” takes business away from the farmer across the world, and vice versa. This implies that many consumers are looking to support someone or something; however, they do not necessarily have a strong understanding of how they are affecting change. These combined factors create a vulnerable and opportunist market of consumers who appear to be enamored with the idea of ethical food, despite research that has proven ethical beliefs do not always influence purchasing behavior (Carrigan & Attala, 2001).

President’s Choice (PC) is a Canadian brand owned by Loblaw Company Limited that has seen the value of the often fickle ethical consumer. In their 2014 “Crave More” campaign, PC announced a revamped marketing strategy that addressed many of the ethical issues listed above. In a press release by Loblaw, Loblaw Executive Chairman and President, Galen Weston explains: “Canadians are caring and conversing more about the value, quality, taste, sources, ingredients and excitement of what they eat [...] We’ve never witnessed a time where our role as food manufacturer and retailer has meant more. The modernization of our brand will mean more food innovation, great consciousness around product sourcing and ingredients, and a heartier dialogue with Canadians who share our excitement and curiosity” (“Canada’s top food brand”, 2014). The statement is backed by PC’s established brand-lines that all focus on a specific

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“ethical” cause including the: PC G.R.E.E.N, PC Organics, PC Blue Menu (nutritious food products), PC Free-From Meats (free from antibiotics and hormones), PC Black label collection (luxury and exotic food products) and the PC World of flavours (regional food products). The “Crave More” campaign combined with PC’s established brand-family indicates the retailer’s interest to grow with ethical food trends as they become prevalent in the public sphere.

Broadly, this MRP explores the PC “Crave More” campaign in relation to food ethics. Although PC’s brand-lines are rich with ethical food concepts, they were not the preferred choice for this study. Every brand-line in the PC family is held accountable to a clear set of rules and regulations that help to legitimize the cause that they are supporting. For example, PC Free-From Meats must be produced without the use of hormones and antibiotics, so any advertising efforts that publicize this message are redundant for this study. On the other hand, the “Crave More” advertisements that focus on the PC brand as a whole or on PC general products (that are not part of a specific PC brand-line) provide an interesting sample. These advertisements are not subject to any rules and regulations, and can cleverly appropriate many ethical concepts to create a desired brand image.

The construction of “ethics” in food advertising is the chosen focus of this paper due to the relatively limited research on the topic. Although ethical food research is a wide-reaching and established field of study in academics, particularly in Central and Northern Europe and the United States, how food is advertised as ethical is often overlooked. Researchers reference advertising briefly within broader discussions of ethical food, focusing on marketing tactics such as labelling practices, for example, a certified organic sticker, or in-store displays that aim to differentiate and draw attention to ethical products (Essoussi & Zahaf, 2009; Carrigan & Attala, 2001). However, scholars seldom expand past these marketing efforts to discuss any further

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advertising techniques such as print or video advertisements and how they are used to position food as ethical. The growing presence of ethical products in grocery stores (Essoussi & Zahaf, 2009; Hughner et al., 2007, Early, 2002) suggests that ethical food is now subject to marketing efforts from companies with much larger budgets than ethical foods’ previous retailers, the specialty store or farmer’s market. A greater marketing budget for the grocery store retailer implies more mainstream opportunities to influence consumer values and thoughts, hence these advertisements merit further exploration.

In this MRP, I selected six advertisements to explore from the PC “Crave More” campaign. The objective of this paper is twofold. First, I identify which ethical food concepts PC uses in their “Crave More” video advertisements. Next, I will explore these concepts collectively to analyze how they work together to tell a story that portrays PC as an ethical brand. This MRP begins with a comprehensive literature review that explores research in food ethics, brand personality and storytelling. Next, the methods section explains the sampling selection process, justification for using a coding tool, and a detailed explanation of the concepts used in the code book. The results section in this MRP outlines which ethical food tropes are used most and least frequently both per video and collectively across all six videos. I then analyze the results to infer meaning from the tropes PC uses in their video advertisements. The discussion section draws on the literature review of storytelling and brand personality to understand how the ethical food tropes in the PC advertisements work together to create an overall image that positions PC as an ethical brand. Last, limitations and further opportunities for this study will be discussed.

Literature Review

Ethical food

Ethical food is best understood as a concept rather than a singular product. Consider a

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tomato in a grocery store. The ethical consumer may ask: Where was it farmed? Who farmed it? How was it fertilized? Is it a GMO (genetically modified organism)? These questions guide a decision making process that turns the purchase of the tomato from an act of necessity into an act of politics. Ethical food can be described as “food that offers solutions to social and ecological problems” (Johnston, Szabo & Rodney, 2011, p. 294), or in simpler terms, a product that is “right and good, versus wrong and bad, in a moral sense” (Starr, 2009, p. 2). Starr (2009) categorizes “wrong and bad” as practices that threaten the environment, animals, human well-being or any other elements of a “satisfying and dignified life” (p. 2). Coff, Korthals and Barling (2008) explain that food ethics is a wide reaching discipline that currently includes four research areas: “food security, food safety, nutritional research and ethical questions raised by specific production practices and conditions in the food chain” (p. 8). Most important for this MRP is the latter category as it raises questions about “how and under what conditions” food is produced. Both Coff et al. (2008) and Brom (2000) outline concerns for the “environment”, “animal welfare”, “sustainability”, “working conditions”, “use of new technologies” as prominent consumer concerns regarding the ethics around food production.

Organic food is an example of ethical food that has garnered a large amount of attention over the past twenty years. Organic food can generally be understood as food that is produced without the use of chemicals, pesticides, fertilizers, GMO, and supports the environment through “sustainable crop rotations” (Ontario Ministry of Agriculture, Food and Rural Affairs). Scholars explain that organic food is an attractive option for consumers as it offers “green” production methods that can protect both the environment and human health (Hugher et al., 2007; Hjelmar, 2011; Zander & Hamm, 2010). Essoussi and Zahaf (2009) note that despite constituting only “1-2 percent of the market share of retail food sales in Canada, Canadian organic food retail sales in

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dollar value have been growing at a rate of 20 percent per annum” (p. 446). Increased demand for organic food is also documented outside of Canada, with profits rising in the United States from “\$78 million in 1980 to approximately \$6 billion in 2000” (Hughner, McDonagh, Prothero, Shulz and Stanton, 2007, p. 2) and the number of farms growing in Europe between 1990 and 2002 from “10,000 farmers and 5,000 hectares to 140,000 farms and 50,000 hectares” (Anselmsson and Johansson, 2007, p. 836). Fair-trade is another type of food system that falls under the ethical food umbrella. De Pelsmacker, Janssens and Mielants (2005) define fair trade as a partnership between the First and Third world, where producers in the third world are given fairer and more ethical price premiums to sell and trade their products. Fair trade is hence associated with “fair wages, clean workplaces, sustainable businesses, empowerment of artisans, fostering of well-being, establishment of political and social justice” (p. 50). Fair trade is primarily concerned with the human side of ethics, however fair trade also values ecological sustainability with an emphasis on systems that can provide profit for third world workers without depleting their resources for future generations (Strong, 1997).

Contradictions of ethical food. While ethical food in theory is a positive notion aimed at environmental and social reform, many ethical causes are contradictory to one another, which raises certain questions about how well consumers comprehend ethics. Early (2002) explains that consumers often seem oblivious to the ethical contradiction of purchasing fair-trade from a Third World country where the majority of the population faces “desperate shortages and poor quality of food found in most developing countries” (p. 343) Strong (1997) adds that while consumers may have a genuine moral interest in supporting certain ethical causes, these interests extend only as far as the consumers’ willingness to give up his/her personal comforts. The author uses the example of a consumer purchasing fair-trade coffee using a wallet that was produced in the

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Third World under poor labour conditions (p. 135). Johnston et al. (2011) explain many ethical food campaigns such as “eat local” and “fair trade” campaigns, while both technically ethical, are at odds with one another (p. 295-296). This is perhaps because consumers “care at a distance” (Barnett, 2005 cited in Coff et al., 2008, p.6) and have a relatively limited understanding of who they are supporting when they purchase ethically.

Traceability and the production process. Coff et al. (2008) explain that the interest in the provenance of food began as long as 200 years ago when food production coupled with urbanization, industrialization and settlement created a disconnect between the food producer and consumer. Brom explains that today’s consumer has “no direct contact with the farms where their food is produced” and little understanding or experience “with modern farming” (129). Early (2002) and Brom (2000) note that the industrialization of food has created a landscape where most people purchase their food from the supermarket, exposing themselves to many food-related risks through “a reliance on food without a possibility of personal control” (Brom, 2000, p. 131).

Broadly, the notion of traceability can satisfy many consumer concerns about food production. Coff et al. explain that ethical traceability builds on the traditional notion of traceability that “retells the history of a food” (p. 1). Ethical traceability “keeps track of the ethical aspects of food production practices and the conditions under which the food is produced” (p. 8). Ethical food traceability focuses largely on authenticating products through overseeing the “marketing of health, ethical and other claims, authenticity, identity of the product (food authentication) and the producer, quality assurance of standards at different stages of production and/or processing (e.g. environmental protocols for production)” (p. 3-4). Labelling is a technique that is often used to communicate ethical traceability, and can help guide the

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consumer’s decision making process in the grocery store (Coff et al., 2008; Brom, 2000; Hughner et al., 2007). For example, a government certified organic label can imply health, clean and safe production practices, and quality assurance. Traceability provides consumers with the notion that they are included in the production process, and can help close the gaps between producers and consumers of food through an implied transparency. Coff et al. (2008) explain that traceability has long been implemented as a practice in agriculture, and ethical traceability has recently been used as a “value capture” for organizations.

The importance of place. Place is a concept that is becoming increasingly important to consumers. Ilberny and Kneafsey (2000) explain that a survey of “16000 people from 16 different countries in Western Europe found that consumers were more interested in the geographical origin of food and favoured 'traditional' over 'mass' food production methods” (p. 317). In his study of local food systems, Feagan (2007) explains the rising trend in the “relocalization” and “respatializing” of food that has occurred as a revolt against the industrialization and globalization of food. One of the central draws of locally bounded food is a shift back to “older/traditional ideas of place, people and community” (Feagan, 2007, p. 30).

What is considered “local” in terms of food and place is a confusing concept. Local can be conceptualized as “local” to the people living in proximity of a defined area, or local to a region in terms of the natural production of a product. In both instances, local is the perception of boundaries surrounding a certain “place” that has specific social and regional attributes. These attributes are often socially construed and attached to the notion of a local community (Autio et al., 2013; Feagan, 2007). This study refers to local as “food that is produced, retailed and consumed in a specific area” (Autio et al., 2013, p. 565) while regional can be referred to “land-based, regional and possessing a geographic origin” (Kuznesof, Tregear & Moxey, 1997, p. 199).

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Local food systems are appealing due to the close proximity consumers have to the producers of their food. The proximity of food production creates a sense of familiarity and trust toward production practices that can evoke a sense of national history, tradition, culture. These factors help to satisfy a nostalgic need for simpler and closer to home methods of production that are reminiscent of “when bread was bread and milk was milk” (Autio et al., 2013, p. 567).

Feagan (2007) explains that some of the draws of local food systems include shortened food chains, that “re-embed sustainable modes of farming to bring consumers closer to the origins of their food” (p. 25) and the notion of the food shed that values living off the land through a reliance on food that is native and seasonal to a specific area.

Regional food also evokes a sense of culture and tradition for consumers, despite the origin of the food item differing from the location of the purchase (Kuznesof et al., 1997, p. 202). For example, a consumer may feel as though they are participating in Italian culture when purchasing Parmigiano-Reggiano from Parma, Italy, despite purchasing the product in a grocery store in Canada. Kuznesof et al. (1997) explain that consumers find the following factors most important when considering regional food “foods specific to a country, region or area, flavour of the area, poor man’s food, old fashioned, locale, and whatever the locals eat and home cooked (p. 200-202). Terroir is a term that is often used to identify and add value to regional products. Feagan (2007) defines terroir as a relatively small geographic area that has a specific climate conducive to the best possible production of a product. The author explains the appeal of terroir in the marketplace as the “cultural branding of food through its association with place [...] often identified by “labels of origin” and note that the term once specific to wine has expanded to “include certain specialty products such as olive oil, nuts, meat, fruit” (p. 26). Not only can the place of food evoke values such as “authentic, traditional, wholesome and traceable” (Ilbery &

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Kneafsy, 2000), the identification of food’s location can also instill a “green” element to products. Feagan (2007) explains “place-labeling can induce environmental benefits when a local area or region produces a series of recognizable foodstuffs, encoded in trusted brands, which bear all the hallmarks of a clean and green production environment” (p. 27).

Importantly, while local and regional food systems satisfy many consumer concerns about the production of their food, they in many ways obscure the ethics of food. Many regional food products re-enter the very system that they are opposing. Feagan (2007) explains that products labelled with a place of origin such as “taste of...” products embed the values of regional production in a product while then using those values as a “commoditization factor to sell both locally and globally” (p. 34).

Ethical consumerism. Because food is only considered “ethical” if the consumer deems it as so, it is important to understand who the ethical consumer is, what motivates him/her, and what factors influence their decision making. The ethical consumer is widely cited as willing to seek out relevant information to help guide their purchase decision making (Zander and Hamm, 2010; Coff et al., 2008, Carrigan and Attalla, 2001) and in doing so can “integrate a variety of environmental and or societal influences with their buying behaviour” (McEachern & Mclean, 2002, p. 85). Ethically minded consumers often derive their knowledge of food “issues” from the media, with a focus on whatever issue is most highly publicized at the time (Johnston, Szabo & Rodney, 2011 and Carrigan & Attalla, 2001). Coff et al. (2008) explain that stories surrounding food are generally depicted as negative with a focus on “food scandals and environmental and animal welfare problems” (Coff et al., 2008, p. 6). Anselmsson and Johansson (2007) note that consumers tend to be more influenced by negative news stories than they are by positive company behavior. For example, the authors note that a consumer would be more willing to

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reject purchasing from a brand that was exposed for using child labour than they would seek out a brand that had a firm stance on environmental issues.

Hughner et al. (2007) explain that research across studies is seldom able to identify the demographic make-up of the ethical consumer. This is in part because purchasing ethical products is better understood by exploring consumer lifestyle and frame of mind, which can vary across demographics (Hughner et al., 2007). Conceivably, the ethical consumer is part of an elite social group, with both knowledge regarding food “issues” and the resources to be selective about food choices that satisfy a greater need than hunger (Johnston, 2001; Starr, 2009).

Johnston (2001) dubs the ethical food shopper, or the “organic-loving yuppie locavores” (p. 294) as a citizen consumer. The citizen consumer uses their shopping experience as a form of activism to satisfy both a practical and social purpose by choosing commodities that have the power (or perceived power) to create valid social and environmental change. The notion of “voting with your dollar” (Johnston, 2008, 229) is widely cited when explaining this concept. In her case study of the citizen consumer and the grocery store *Whole Foods*, Johnston (2008) concludes that the citizen-consumer is often looking to satisfy social, political and environmental needs at a very “superficial level” (p. 229).

Motives. The way ethical consumption is understood by scholars is often explained through consumers concerns and/or motives (often used interchangeably) that drive purchase decision making. Coff et al. (2008) draw on work by Korthals to outline ten main ethical concerns associated with food: animal welfare, human health, method of production and processing their impact (e.g. environmental landscape) terms of trade (fair price) working conditions, quality (intrinsic qualities such as taste, composition), origin/place. Despite Korthals findings, research that explores motives that drive ethical food consumption is relatively sparse.

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Instead, many scholars focus their attention toward the organic food market to further understand consumer behaviour in relation to ethical purchasing. Hughner et al. (2007), Hjelmar (2011) and Zander and Hamm (2010) each study motives that drive consumers to purchase organic. Hughner et al. (2007) derive their results through synthesizing research specific to organic consumption between 1985-2005 from a relative wide sampling of European countries and American states, while Zander and Hamm (2010) base their results from interviews with experts, surveys and IDM (information display matrix) results, and Hjelmar (2011) conducts his findings using qualitative interview methods with customers in Denmark. The wide reach of all three studies mirror Korthals findings, and found the following motives to be most salient for consumers when purchasing organic: “health”, “quality relating to taste”, “environmental impacts”, “animal welfare”, “social aspects that support the economy, farmers/family farms” and “preservation of cultural feature and wholesome/reminiscent of the past”. Zander and Hamm (2010) note that consumers may feel more inclined to list social aspects such as “support for family farms” as most important to their decision making process when asked in person, when in fact, based on IDM results, they perceive animal welfare and regional production as more significant.

Factors. A discussion of factors that drive every-day shopping practices are often included in studies that explore ethical consumerism. Most studies of ethical food list price as the most salient factor that can dissuade a consumer from purchasing ethically (Hughner et al., 2007, Hjelmar, 2011, Zander and Hamm, 2010; Coff et al., 2008). Coff et al. (2008) cite other factors that generally influence purchasing decisions as: culture and tradition, social context, identity, consumer perception of quality/taste and aesthetics, availability/convenience, health, ethics of the production history, voice, information, prestige” (p. 10). Both Hughner et al. (2007) and Hjelmar (2011) also list convenience, availability, lack of visibility and insufficient

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marketing/information as important factors consumer must consider when purchasing organic.

Attitude behaviour gap. Ethics is an area of consumer research that often documents a large attitude-behaviour gap in relation to ethical values versus actual purchasing decisions (Hughner et al., 2007, Hjelmar, 2011; De Pelsmacker et al., 2005, Strong, 1997; Johnston et al., 2011; Anselmsson & Johansson, 2007). Hughner et al., 2007s et al. (2007) draw on Magnuson et al. (2001) to illustrate this gap, “between 46 and 67 percent of the population, depending upon the food category, held positive attitudes toward organic food; however, only four to ten percent of the same consumers indicated an intention to purchase those foods” (p. 10). This gap can perhaps best be explained by the relationship between the above discussion of motives that drive consumers to purchase ethically versus factors that influence everyday shopping practices.

Hjelmar (2011) notes that for the pragmatic consumers, factors such as convenience and price are more pressing than ethical beliefs. Hjelmar (2011) draw on an interview with a woman with child from Copenhagen “when you get home from work and you are tired. . . well, it has to be very easy. So when you are in the nearby supermarket you just take whatever is there” (p. 338).

In fact, a widely cited U.K study based on two focus groups by Carrigan and Attalla (2001) argues that most consumers do not modify their purchase behaviours based on ethics. The authors explain that consumers who are less inclined to modify their behaviour to purchase ethically are either “confused and uncertain” or “cynical and disinterested” about the current ethical landscape (p. 560). De Pelsmacker et al. (2005) and Carrigan and Attala (2001) explain how although consumers generally view ethical issues as something they care about, modified purchase behavior depends largely on the issue. For example, social issues related to the human side of production are often considered to be a problem belonging to another country, and falls lowers on a consumers list of factors to consider in relation to environmental concerns, price and

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time (Strong, 1997; De Pelsmacker et al. 2005).

Grocery stores and CSR (corporate social responsibility). Corporate social responsibility can be described as “the voluntary assumption by companies of responsibilities beyond purely economic and legal responsibilities” (Piacentini, MacFadyen and Eadie, 2000, p. 459). Anselmsson and Johansson (2007) explain “all over the grocery range, sales have risen on products and product categories that incorporate a social responsibility aspect in their company profile” (p. 836). In the authors’ study of consumer attitudes toward CSR in grocery stores in Sweden, consumers were asked at the point of purchase to address the most important factors a grocery store could address through corporate social responsibility. Consumers mostly expressed the following factors as the grocery stores reasonability “positive working conditions for workers, proper labelling and transparency regarding production, environmentally conscious packaging and ecological production” (Anselmsson and Johansson, 2007, p. 850).

The importance consumers place on these issues is largely a result of public awareness surrounding ethical causes, and a general dislike for large corporations that are often considered responsible for many negative environmental and social impacts that add to many global disparities. Jones, Comfort and Hillier (2005) explain that corporation attempt to show an “interest” in these concerns through corporate social responsibility. Yet, retailers who attempt to amend their profit-driven market positions through environmental and social reform do not act purely unselfishly. Many authors have established that grocery stores boast strong commitments to their consumers, and use CSR to increase customer satisfaction and to prove their dedication and ability to listen to consumer demands and make adequate changes (Brom, 2000; Jones et al., 2005; Piacentini et al., 2000; Early, 2002). The willingness for grocery stores to mollify consumer demands could largely be a result of the importance consumers place on

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communication, trust and transparency between themselves and the retailers of their food (Coff et al., 2008; Brom 2000).

Brand Personality

A brand personality is best, and most simply, described as “the set of human characteristics associated with a brand” (Aaker, 1997, p. 347). Scholars have proven that through carefully crafted marketing, a brand can exhibit traits, behaviours and values that complement those of the brands target market (Aaker & Fournier, 1995; Herskovitz and Crystal, 2010; Meenaghan, 1995). The term is often used synonymously with brand image and identity, however Meenaghan (1995) draws on Marguilles (1997) to explain that while the distinctions are small, the terms do vary. A brand identity is how a corporation wishes the brand to be perceived whereas the brand image is how the public actually perceives said identify (Meenaghan, 1995).

Aaker and Fournier (1995) use the example of Levi’s 501 jeans to illustrate the concept of a brand personality, describing the denim retailer’s traits as “Western, ordinary, common, blue collar, hard-working and traditional” (p. 393-394). Importantly, these traits are not only developed through advertising efforts, but are also composed of all brand activity and decision-making (Aaker and Fournier, 1995; Meenaghan 1995). External brand activities can help companies prove to customers that they not only talk to the talk, but walk the walk. For example, a brand that markets itself as involved in the community increases this position by supporting local charities. Or, in the case of the President’s Choice brand lines, the presence of “Organic” and “Free-From” products suggest external brand activities in the form of farming practices that are kind to the environment and conscious of animal welfare.

Product recognition and differentiation. According to Herskovitz and Crystal (2010), simplicity and consistency are integral factors to ensuring a successful brand personality.

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Because the brand personality will act as a point of reference for all advertising material, the more concise a brand personality, the greater chance the company can create a relationship between consumers and the brand and evoke the “*I know that brand*” feeling (Herskovtiz & Crystal, 2010). This feeling can be expanded upon to include marketing concepts known as brand recognition and brand differentiation. A successful brand personality allows for immediate recognition of the brand and creates a rationale for the consumer when choosing the product or service in relation to many others that are equal or similar (Aaker and Fournier, 1995, p. 392). Brand recognition in this context is not to be confused with the physical recognition of a product through a logo, name or symbol. While those visual traits do contribute to brand recognition, they cannot evoke any strong feelings of attachment or product differentiation without a meaningful brand personality (Meenaghan, 1995; Heskovtiz & Crystal, 2010).

The “fit” between human and brand. Attaching humanlike qualities to a brand allows the consumer to relate to an inanimate product. Kleine, Kleine and Kernan (1993) explain the highly marketable notion of a “fit” between a human and brand, where consumers view brand personalities as similar to their own characteristics. Levy (1959) explains: “In this sense, all commercial objects have a symbolic character, and making a purchase involves an assessment — implicit or explicit — of this symbolism, to decide whether or not it fits (p. 119). Kleine et al. (1993) use the example of luxury cars to explain how consumers often view a vehicle as an extension or part of themselves; “a BMW is my kind of car” (p. 209). Yet a “fit” between the consumer and a product is not exclusive to luxurious items. Kleine et al. (1993) note consumers can just as easily relate to products that satisfy even the most mundane tasks such as eating breakfast or dressing in the morning. Products that aid in these tasks become a part of habitual practices and “reflects our sense of identity- our sense of who and what we are “(p. 201).

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A brand personality also must not be thought of in a bubble where only the brand exists. The brand personality is very much so developed in relation to societal factors that influence why certain traits would be desirable to a brand and its target market. This is best exemplified in advertising when exploring “lifestyle brands”. Englis and Solomon (1995) explain that “depictions of desirable lifestyles are the backbone of many positioning and promotional strategies that rely upon reference group influences to motivate consumers' purchase behaviors” (p. 15). However, the authors note that brands must present themselves to consumers in a way that their position is desirable, yet attainable through the purchase of the product or service (Englis & Solomon, 1995).

Product functionality. It is important to address a product’s functionality in this relatively abstract conversation about brand personality. While marketing can certainly elevate a brand in many ways, there are certain traits known as “product-related attributes” (Keller, 1993) that are also integral to a brand. These attributes are the “ingredients necessary for performing the product’s physical requirements” (Keller, 1993, p. 4) and are related to what the actual product or service has to offer; for example, a toothbrush must have a handle and bristles in order to clean one’s teeth. Keller explains that certain product related attributes can be defined as “prototypical” where the consumer has certain expectations about what the product can offer and what it should entail (p. 6). Returning to the concept of jeans once more, their product-related attributes could be a denim pant that is blue and soft, comfortable and practical. If a brand can satisfy their product-related attributes, they are in an excellent position to create a brand persona that can help to differentiate their product so that in a crowded marketplace a pair of jeans, becomes a pair of Levis. However, the functionality of products is only half of the equation when considering a brand purchase. Meenaghan (1995) explains that consumers “is being sold at two

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levels of values, intrinsic values centering on perceived product quality and extrinsic (or added) values focusing on the symbolic content of the brand” (p. 27). Levy (1959) calls into questions the importance of functionality at all, “at the heart of all this is the fact that the consumer is not as functionally oriented as he used to be, people buy things not only for what they can do but also for what they mean” (118).

Storytelling

Authors generally agree that a brand personality is only as successful as the efficacy of the advertising efforts behind it (Aaker, 1997; Meenaghan, 1995; Herskovitz & Crystal, 2010). Although advertising is a broad concept that can employ a wide range of strategies and media platforms, authors argue that marketers consistently use storytelling as a technique to convey a brand identity. In fact, Fog et al. (2010) state that “within the advertising industry storytelling is a given; an ever-present element in the sense that commercials have always told stories” (p. 164) and Escalas (2004) states “advertisers appear to be implicitly aware of the power of narratives because many ads tell stories “(p. 171). Fog et al. (2010) explain that the draw of storytelling lies in the malleable and unique abilities a story has to create a distinct universe surrounding a product. The story becomes a part of the brand personality that drives its values as it shapes a rhetoric that helps to create brand awareness and product distinction. Fog et al. (2010) explain that the most important part of storytelling in advertising is to stray from an obvious approach. Instead, a story should aim to supplement the product without explicitly advertising product details or price information (p. 165) The main aim of storytelling within advertising is to provide enjoyment for the consumer through “entertainment and emotional involvement” (p. 165).

Why storytelling is an effective advertising tool. Jerome Bruner (1990) is a widely cited psychologist who explores the way humans understand their lived experiences through

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storytelling. Escalas (2004) cites Bruner (1990) to explain that “people naturally think in story-like form and create stories to organize their experiences, create order, explain unusual events, gain perspective, and make evaluations” (p. 168). Aaker and Fournier (1995) expand, explaining that people “understand the lives of others (even fictional characters) through stories as well” (p. 393). If people make meaning through stories, then it is logical to assume that advertising narratives will resonate with the consumer who understands stories as familiar. Escala (2004) explains that many brands will engage and involve consumers in their narratives by creating stories that “communicate and model how products may be used to create meaning “p. 171). This creates a situation where consumers can become part of the brand story and relate a brand narrative to their own experiences and memories (Escalas, 2004). Escalas also explains that some brands follow the same structure of storytelling with slight variance in subject or characters etc. to create a sense of familiarity for the consumer and recognition of important themes. Stories can also prompt consumers to remember certain feelings or emotions with “specific instructions” (Escalas, 2004, p. 171) such as statements that evoke a sense of nostalgia, for example: remember the first day you brought your baby home from the hospital? Ikea’s video advertisements can illustrate many of these storytelling techniques. Ikea focuses on showcasing beautiful homes, and focuses on specific rooms such as kitchens or living rooms to illustrate furniture as secondary to friends and family gathering for birthdays, dinners and movie nights. This helps to embed a story of love, happiness and company that belong to another family (a fictional family) in the minds of consumers watching the advertisement.

Structures of Storytelling. While this literature review has established the importance of storytelling for brand personality, what structures actually constitute a story are not as easily defined. At the heart of storytelling is the concept of narrative, which is best described by Bal

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(1997) as “texts, images, spectacles, events; cultural artifacts that tell a story (p. 3) Theories of narratology and storytelling reach across many disciplines, and for this reason are not universally defined. In her well researched study of narrative theory in advertising, Escalas (1998) explains that while storytelling theories vary, narrative systems possess two structures that are widely referenced and agreed upon. The first structure, chronology, recognizes the temporal nature of narrative, where a complete story must have a traditional beginning, middle and end due to the way most life events are understood. (1998, p. 268). The latter, causality, is explained by Escalas (1998) as elements that are intentionally selected due to their relationship to one another within the story. Essentially, causality implies that relationships between elements in a story are all purposeful and used collectively to create meanings. For example, a young boy and his father playing baseball in a park are all elements that relate to one another and can create a sense of family, father-son relationships or athleticism. While these structures are separate, they often rely on one another work together in a narrative. Causal inferencing is directly related to the temporal structure of narratives. To use Escalas (1998) example “What happens in time one (for example the protagonist feels jealous) causes what happens in time two (he kills his rival). To substantiate these two structures, she draws on varied narrative perspectives from scholars whose disciplines differ from one another. She explores assessment from the field of psychology Bruner (1990); rhetoric, Burke (1969); and story grammar, Mandler (1984) to conclude that all three scholars identify chronology and causality as integral configurations of narrative

Different sub-structures of storytelling also help to explain Escalas’ (1998) concepts of chronology and causality. In their study of storytelling and branding, Fog et al. (2010) identify four core elements of storytelling as message, conflict, characters and plot (p. 33). To elaborate, the authors explain that the message is the specific point that drives the story, the conflict is

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usually provoked by change and provides the possibility for a solution (p. 35-37); the characters personalize the story (p. 41) and the plot brings all of the elements together. Fog et al. (2010) define characters in stories as often following a traditional and easily recognized “fairytale model” that consists of “the benefactor, goal, beneficiary, supporter, hero, adversary” (39, 40). Fog et al. (2010) explain the due to the fixed structure of the fairytale, all characters have causal relationships, where “each character has a specific role to play in the story, and each person supplements the others and forms an active part of the story.” Plot helps to illustrate the concept of chronology, as it guides the story from start to finish through the introduction and resolutions of conflict that signifies a clear beginning, middle and end to the story (Fog et al., 2010) Escalas (1998) explains that the effectiveness of a story depends more so on how the structures are used and less on which structures are used.

Research Questions

I have been interested in the ethics of food long before I understood the term. Spending summers with my family in Belgrade, Serbia, I would attend the farmers’ market with my baka (grandmother) and was fascinated by the stands and interactions amongst farmers and buyers. My baka and I would weave through the aisles, seeking out her “cheese guy” on Wednesdays, and avoiding the stands she deemed inferior. I quickly learned that the market was part of the habitual shopping practice in Serbia, and while grocery stores did exist, they were the size of corner stores in Canada and provided non-perishables such as cereal. I remained interested in these “authentic” food markets as I returned to Canada at the end of each summer, yet I would often think of the European way of food shopping as a romanticized practice that did not occur as naturally in Ontario. Although I would occasionally attend the St. Jacobs Farmers’ Market in

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Waterloo, Ontario, where I grew up and attended university, my food shopping mostly took place at Loblaw or Valu-mart.

I have long been a fan of President’s Choice food for both taste and their growing brand-family, and have always had an interest in their advertising efforts. Their rebranding through the “Crave More” campaign caught my attention, as their advertisements evoked a sense of ethical, authentic and wholesome food, reminiscent of the time I had spent at food markets in Belgrade. This MRP provided me with the opportunity to explore the President’s Choice “Crave More” campaign through an academic lens, and allow me to explore my personal interest in food ethics further.

In order to formulate my first research question, I had to address the multitude of concepts that emerged from the literature review on food ethics. Tropes such as consumer motives, traceability and the place of food together provided a well-rounded yet somewhat complex understanding of ethical food. Due to the many dimensions of the concept, it became apparent that ethical food cannot be characterized by a general definition or explained as a singular concept. Taking this into account, the first question for this study allows for the inclusion of the many layers of ethical food. The question asks:

What tropes does PC employ in their video advertisements to portray food as ethical?

I expect that this first research question will yield results that will prove PC “Crave More” video advertisements use many ethical food concepts, and will help to clarify which tropes are used most and least frequently. It is my hope that the identification of frequently used ethical food tropes, both per video and collectively, will provide some insight into what ethical elements PC believes are most important to advertise to their consumers.

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Next, how these elements work together and why they bear importance became the focus of the second research question. The literature review outlined the importance of storytelling in both ethical food studies and in advertising research. The discussion of food traceability explained the innate nature of storytelling in ethical food. Food traceability aims to tell a story that helps the consumer map a product from point A, where it was first produced, to point B, where it is purchased. For example, labels are commonly used to tell the consumer a story about the producer, origin and production process of a food product. Storytelling also nicely aligned with the literature review specific to brand personality and advertising. The literature review explained the importance of storytelling in advertising, noting how consumers make meaning out of stories, and the effectiveness of storytelling when developing a brand personality. What’s more, the discussion of brand personality inspired a closer look at not only PC food products but PC as an entire brand. The literature stressed the importance of storytelling as a tool to demonstrate external brand activity to consumers to build a positive brand image, hence it became important to see if these ethical food tropes were in any ways telling a greater story that went beyond PC products. Considering storytelling and brand personality, the second research question asks:

How does PC use these tropes collectively to create a story that constructs an image of PC as an ethical brand?

This second question is more abstract than the first, as it works to make meaning out of the tropes identified in the first research question. I anticipate that PC uses storytelling in their advertisements to instill a sense of ethical traceability in their food products. I am curious to see if these concepts will work together to portray not only PC food products but also PC as a brand as ethical.

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Background

Loblaw Companies Limited launched the “Crave More” campaign on September 18, 2014 to announced a “modified brand position” and new marketing strategy for President’s Choice. The campaign boasts a full advertising roll-out that includes “an innovative television and print campaign and a re-imagined digital and social media presence”. The Loblaw press release focuses specifically on “the reinvented pc.ca website with custom online community discussions and a regionalized Canadian food-trend tracker in partnership with Google [...] oriented to initiate and host exploration of food trends” (“Canada’s top food brand”, 2014).

Methodology

This paper will employ a qualitative content analysis to examine six President’s Choice “Crave More” video advertisements. Due to the scope and time constraints of this paper, only one method of advertising was selected from the campaign to explore in greater depth. My interest in the “Crave More” campaign stemmed from video advertisements I had seen, and wanted to explore further. These videos were chosen based on the large selection of videos available on the PC channel that provided a well-rounded sampling to choose from. In order to eliminate as much bias from the analysis of the videos as possible, I opted to devise and use a codebook to aid in the research process.

Samples

President’s Choice posted 75 videos to the PC YouTube channel between September 18, 2014 and March 3, 2016. These dates are significant as they mark the date the “Crave More” campaign began and the date data collection for this MRP began. In order to ensure the videos were a part of the “Crave More” campaign, I sourced videos that were posted after September 18, 2014 and that they displayed the Crave More logo at the end of the video. I then divided the

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75 videos into the following categories based on the promotional content of the video: General, Brand Line, PC Product and Recipe (See Table 1). Selecting which videos were best suited to study for this research paper was largely guided by the goal of this paper and themes that emerged from the literature. To reiterate, this paper maintains a specific focus on PC as a brand, and on PC products that are not linked to any of their “PC family” brand line. The focus on general President’s Choice products (without any other brand-line associations) is strategic as it provides a sample that will help to understand how PC uses ethical tropes to advertise their regular products.

Table 1. Number of PC “Crave More” videos per category between September 18, 2014 - March 3, 2016

Promotional Category	Description	Number of videos in each category
President’s Choice Brand Line	The video promotes a predetermined PC brand line from the PC family and can include lack label Collection, PC Blue Menu, PC Organics, PC Green, Pc Plus, PC free-from, PC Insiders Collection- Here for the Holidays, PC world of flavours	8
Recipe	Videos that used PC products to create a recipe, ex) pork roast with apricot chutney	53
General Promotion	The video promotes PC generally, does not focus on a specific product or brand-line	4
President’s Choice Product	Video specifically focused on the President’s Choice product line. Each product is identified with a registered trademark sign beside “PC” before the product name	10
Total Videos		75

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With this in mind, all *PC brand-line* advertisements were omitted from the data sample for this study. Next, the *Recipe* videos were also excluded from the sample. Although the recipe videos comprised the largest sample, with a total of 53 videos, they did not focus on the production process or traceability of the food, concepts that the literature review established to be important determinants of ethical food.

All *General promotion* videos were included in the final sample selection. The videos focus on the PC brand as a whole, did not focus on specific brand line and seemed to follow an ethical dialogue that fit the scope of this paper. Within the *General promotion* category, PC published the *Discovery* video twice, a 60 second full video and a 30 second shortened clip. I chose the full 60 second video to ensure all concepts from the video were included. The *PC product* videos also provided a rich sampling to choose from. Out of the ten *PC product* videos, four were excluded. The four videos, posted to the channel on May 14, 2015, were each 15 seconds in length and focused on PC products that were either frozen or processed. The advertisements did not focus on any of the ethical factors of the food production, and focused more on the curiosity and food innovation side of the “Crave More” campaign. Each video cites Galen Weston who says “Summers too short for average BBQ’s, so make the most of it with a PC must try”, hence the promotional strategy for the videos is quite different than the focus on “where food comes from” in the others.

The six remaining *PC product* videos (see Appendix A) were further narrowed to three samples based on the date they were posted and the number of views per video in order to eliminate as much bias as possible from the selection process. It became clear that President’s Choice posts videos to the YouTube channel in groupings. The *PC product* videos were posted in the following order: one was posted on September 24, 2014, two on November 5, 2015 and

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three on February 17, 2016. From each of these dates, I chose the video with the most views to study a different moment in the campaign thus far. The final six data samples, including the *PC product* and *General promotion* videos are outlined in Table 2.

Table 2. Final Video Samples

Name of video	Date posted	Length	Number of views	Link to video
Discovery	September 18, 2014	1:04	13,526	https://www.youtube.com/watch?v=vW4mxT7NboA
President’s Choice® New World Extra Virgin Olive Oil	September 24, 2014	1:00	4722	https://www.youtube.com/watch?v=xqahzvqhKfY
Inspiration From Anywhere	September 21, 2015	0:30	8,410	https://www.youtube.com/watch?v=yOLNR6QZ_QU
PC® Speculoos Cookie Butter Crushed Cookie Spread	November 5, 2015	0:34	2,771	https://www.youtube.com/watch?v=SWJCs_4YHbc
Make The Cut	February 7, 2016	0:30	724,417	https://www.youtube.com/watch?v=3xtDoc_6XQ0

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PC® Power Fruit SKYR Icelandic Style 0% Yogurt	Feb 17, 2016	0:22	128,902	https://www.youtube.com/watch?v=Yfg92VNTMqY
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Method of Analysis

The multimodality of video required that I use a coding tool that could support both the textual and visual aspects of the advertisements. I created a codebook to analyze all six data samples, and coded all six data samples myself in order to maintain coder reliability throughout the study (see Appendix B for full codebook including descriptions and examples of each category). I chose a codebook as the coding-tool for this study based on similar research that employed a similar coding tool. Both Hedben, King and Kelly (2011) and Page and Brewster (2007) explore television food advertisements geared at children in relation to childhood obesity and employ codebooks in their analyses. Codebooks allow for the creation of themes from relevant literature and are often used in studies where samples cannot be analyzed based on rigid identifiers that are often conducive to data software.

The codebook. The categories for this codebook were inspired by the categories Hedben et al. (2011) use in their article: *Art of persuasion: An analysis of techniques used to market foods to children*. After modifying Hedben et al. (2011) categories, I divided the codebook for this study into five main categories that are outlined below. Based on the literature review, I was able to create themes and subcategories that influenced each main category, and then within each category, I formulated two subcategories, Subcategory 1 and Subcategory 2, to further divide each trope for clarity when coding. Due to the interplay of images, audio and text within the

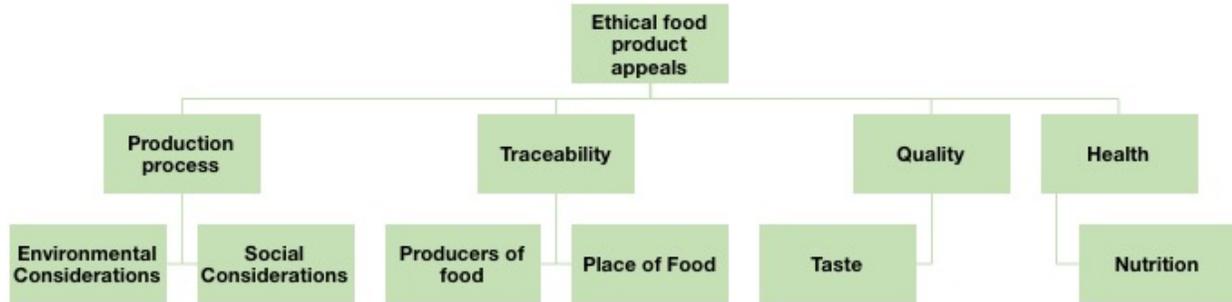
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videos, codebook categories must be fluid enough to allow for both visual and spoken instances within most coding categories. I modelled Hebden et al. (2011) and Page and Brewster (2007) approach in their respective codebooks that use verbs that support either a visual or audio instance of the category occurring such as described/depicted, visual/verbal or show/state. After I formulated the codebook, I coded each sample for frequency, and recorded every detail of each instance due to the wide reach of certain categories (see Appendix C for the codebook with qualitative notes per video, and Appendix D for frequencies of each category per video, and total frequencies).

The following is a breakdown of the codebook used in this study that is separated into the following five sections: *Ethical food product appeals*, *Visual elements*, *Text*, *Audio*, *Corporate social responsibility*. I drew on theories from the literature review to help explain how each category was construed. Importantly, the first three categories: *Ethical food product appeals*, *Visual elements* and *Corporate social responsibility* all specifically relate to ethical food and ethical consumption. These categories will be useful when understanding what ethical food tropes are used most frequently by PC and how they are portrayed in each video advertisement. The remaining two categories, *Text* and *Audio*, were created to gain insight into the narrative properties of the advertisements. Both *Text* and *Audio* will be useful in understanding how the ethical food tropes are portrayed in a story format, and will contribute to a greater understanding of how all elements of the videos flow and relate to one another.

Figure 1. Codebook Category #1: Ethical Food Product Appeals

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I relied on the concepts from the literature review and applied them to the *Ethical food product appeal* category and subcategories (Figure 1). *Production process* was identified as the first subcategory based on growing consumer concerns regarding the environment and social aspects of production. Concerns for the environment are referenced as one of the most salient motives that influenced ethical consumption (Coff et al., 2008; Johnston et al., 2001, Johnston et al., 2008; Brom, 2000; Feagan, 2007; Autio et al., 2013; Hughner et al., 2007). Environmental concerns are often listed as central to organic purchasing motives (Hughner et al., 2007; Zander and Hamm, 2010; Hjelmar, 2011) that value production that is gentle on the environment, “old-fashion” and chemical/pesticide free. Feagan (2007) and Autio et al. (2013) also explain that consumers associate local and regional production with smaller scale production that is less reliant on long travel times and supports sustainability, hence more environmentally friendly.

Scholars also outlined concerns regarding the social aspect of food production as relevant factors when considering ethical food products. Starr (2009) explains that social aspects of food production involve the human-side of production, and focus on “what is morally right and good [such as] human well-being” (p.2). Fair-trade studies influence this category as they focus largely on the social and economic protection of workers in the Third World (strong, 1997; De Pelsmacker, Janssens and Mielants, 2005), with an emphasis on “fair wages, sustainable business, empowerment of artisans” (De Pelsmacker, Janssens and Mielants, 2005, p. 50). Coff et al. (2008) mirror these motives in their discussion of motives that drive the ethical consumer,

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and are referenced in organic food studies as support for local economies through the protection of local (family) farmers (Hughner et al., 2007; Hjelmar, 2011; Zander and Hamm, 2010).

Traceability is a concept that focuses on the divide between consumers and producers of food that lead to consumers’ disassociation with where food was being produced and by whom (Coff et al., 2008; Brom 2000, Early 2002). The *Producers of food* subcategory was logically conceptualized as farmers or others who were involved in the production process of food, and is an important category that aims to explore if PC attempts to reacquaint consumers with the producers of their food. Research on local and regional food systems inspired the *Place of food* subcategory and focused on concepts of geographic origin, terroir and culture and tradition and nostalgic notions of “whatever the locals eat” (Feagan, 2007, Autio et al., 2013 and Kuznesof et al., 1997). Origin, place and cultural traditions were also listed by ethical food and organic food studies as salient motives that influenced consumer decision making when considering ethical products (Coff et al, 2008; Hughner et al., 2007; Hjelmar, 2011; Zander and Hamm; 2010).

Concepts of quality relating to taste and health were listed as important motives that also influenced ethical purchasing (Coff et al, 2008; Hughner et al., 2007; Hjelmar, 2011; Zander and Hamm; 2010). Both concepts of quality and health differ somewhat from their traditional definitions and are reliant on ethical production processes. The *Quality* category is described as a perceived improvement in taste due to fresher production that does not rely on chemicals and pesticides, while the *Health* category is defined in relation to ethical consumption implies a holistic sense of health that extends beyond dietary restrictions such as low-fat, no sodium etc. to include minding what preservatives and pesticides consumers put in their bodies (Hughner et al., 2007; Hjelmar, 2011; Zander and Hamm; 2010).

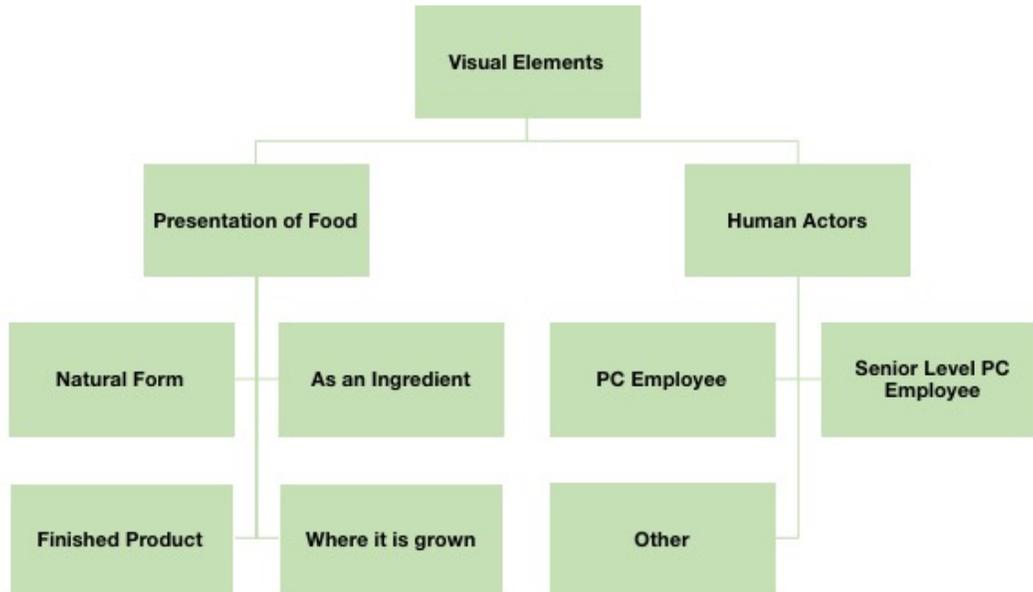
Figure 2. Codebook Category #2: Corporate Social Responsibility



I also used the literature review to help formulate the *Corporate social responsibility* category (Figure 2). CSR is a concept that is closely related to food ethics, especially during a time where consumers are demanding greener production and fairer working conditions for producers of food. Because this study is based on a grocery retail brand, coding for instances of CSR practices is necessary. The literature explained that corporate social responsibility was often used by supermarkets to develop trust between the retailers and their consumers. Scholars explained that grocery store brands nurture and value consumer relationships by listening to consumer concerns and addressing their demands (Brom, 2000; Jones et al., 2005; Piacentini et al., 2000; Early, 2002). Brom (2000) and Coff et al. (2008) both explain that addressing consumer demands is important as it helps to create open communication, trust and transparency between the retailer and consumer. Based on this research, the *Transparency* and *Quality Assurance* subcategories were developed to code for instances where it appears as though PC is aiming to build trust with their consumers.

Figure 3. Codebook Category #3: Visual Elements

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It was important to construct a category that could group the visual elements of each advertisement in a meaningful way that related to ethical food. The *Visual Elements* category is outlined in Figure 3, and was largely influenced by Hebden et al. (2011) codebook and the literature review. The *Presentation of food* subcategory was inspired by the widely cited notion of consumer skepticism toward industrial food production techniques. Food that is presented in its natural and whole form, as an ingredient or where its grown can help to deconstruct the production process of food items for consumers and illustrate how and where food is sourced. Coding for the finished product included coding instances of a PC product on the screen or finished meals. I also found it important to create a subcategory that accounted for the human actors in the video who were not producers of food. Coding for PC employees in the human actor category was inspired by previous PC advertisements (prior to the “Crave More” campaign) that regularly featured Galen Weston, Loblaw Executive Chair and President. It was important to see if the Crave More advertisement included Weston or other PC employees to build on notions of consumer-retailer trust that was outlined in the CSR category. The “Other” subcategory included any additional people featured in the video that were not previously coded as farmers or PC

employees.

Figure 4. Codebook Category #4: Text

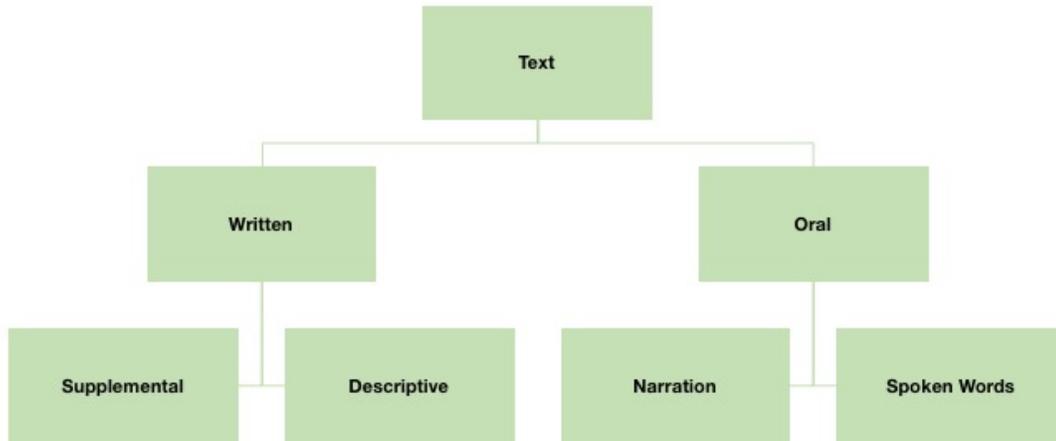
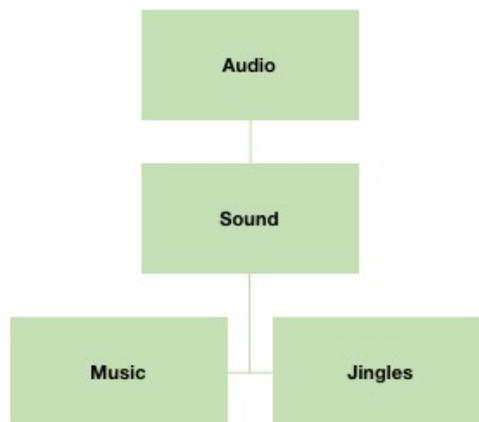


Figure 5. Codebook Category #5: Audio



Text and *Audio* categories (Figure 4 and Figure 5) were also inspired by Hebden et al. (2011) codebook, and were included to account for additional modes that occur in videos. These categories were important to explore because they help to provide additional narrative elements used in the advertisements that will be useful in the later discussion of storytelling. These categories are meaningful when explored in relation to other ethical categories, however are not telling on their own. For instance: findings will show that PC videos used music in three videos and jingles in the remaining three, yet this alone is not indicative of their stance on ethical food

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and production practices.

Findings and Analysis

The following tables outline which tropes were used most and least frequently across all six videos. Table 3 outlines the prominence of ethical food tropes in descending order while Table 4 outlines the storytelling tropes in the same order.

Table 3. Cumulative Coding Results: Ethical Food Tropes

Ethical Food Trope	Number of Videos that Employed Each Trope (/6)
Food in its natural form	6
Place of food	5
Food as an ingredient	5
Food as a product	5
Taste	5
Where food grows	4
Environmental considerations	3
Producers of food	3
PC employees	3
Galen Weston	3
Social considerations	2
Nutrition	2
Transparency	2
Quality assurance	2

Table 4. Cumulative Coding Results: Structures of Storytelling

Storytelling Trope	Number of Videos that Employed Each Trope (/6)
Narration	6
Jingles or background sounds	4
Other actors	3
Supplemental text	2
Descriptive text	2
Music	2
Spoken words within video	0

Only three subcategories were employed in all six videos. All six videos showed food in its natural (unmodified) form, used narration, and did not have any spoken words amongst

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characters. Other subcategories that were prominent and occurred in five out of the six videos included taste, a reference to the place of food, food that was showcased as an ingredient and food that was shown as a final product. Categories that were least prevalent, occurring in only two of the six videos included social considerations, mentions or depictions of health, and attempts to build trust through transparency and quality assurance. Videos that used the majority of the ethical food product appeals, corporate social responsibility claims and visual appeals combined were *Make the Cut and* that used twelve out of fifteen possible tropes, while *Inspiration from Anywhere* and *PC Olive Oil* both used eleven out of fifteen. In contrast, the *Speculoos Cookie Spread* advertisement only used five out of fifteen tropes.

The following section divides cumulative results from each category and includes frequencies to outline detailed explanation of the findings. The frequencies per video are recorded in Appendix G.

Ethical Food product appeals. A combination of two or more food product appeals (out of six in total) were used in all six videos, with a total of 34 food product appeals used cumulatively in all six videos. Overall, the *PC Make the Cut* and *Olive Oil* videos were two out of the six advertisements that utilized the most ethical food product appeals, both using all appeals except for health. Out of all of the appeals, the place of food was used most consistently across all videos, with references to the place of food in five out of six of the videos. The place of food was generally depicted through descriptive text or narration combined with a visual of a landscape or cityscape. For example, in the *Skyr Yogurt* advertisement, a female voice narrates: “brought to Iceland from Norway more than 1100 years ago” as the screen pans over visuals of cityscapes of what is understood to be Iceland and Norway in time with the audio narration. Producers of food were described or depicted in three of the six videos. Despite only occurring in

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half of the sample selection, the producers of food were depicted a total of eight times. The *Make the Cut* advertisement showed six different producers of food in the span of the 30 seconds. In all but one instance, producers of food were depicted as handling or tending to agriculture, such as a farmer picking a mango off of a tree. In the remaining instance, the producers of food were referenced by the narrator who described the production process of olive oil and stated “the farmers pick the olives, and cold extract the oil”.

Environmental and social considerations occurred less frequently than expected, arising only seven times in total across all six videos. Both environmental and social considerations occurred in two of the same videos while one instance of environmental considerations also occurred in a third. Environmental considerations were often depicted through explicit statements from the narrator. For example, Galen Weston narrates a scene in the *Discovery* video that shifts from a visual of fish presented on the table for dinner (screen capture shown in Figure 6) to fish in the sea (screen captures shown in Figure 7). He states “and that enjoying this (Figure 6), shouldn’t mean running out this (Figure 7)”. Sustainability is also demonstrated in the *Olive Oil* advertisement that tells the story of a family farm that “uses the composted olive skin as compost for the trees, and the pits to fuel generators”, implying a fairly holistic approach to olive oil production that benefits both the product and the land. Last, environmental concerns were demonstrated through visuals of bountiful crops, and zoomed in shots of thriving agriculture growing in greenhouses or outdoors farms.

**Figure 6. Screen capture from *Discovery*
Prepared fish meal placed on table**

**Figure 7. Screen capture from *Discovery*
Fish swimming in open body of water**

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Social considerations were referenced infrequently, with only one instance in each of the two videos the trope was featured in. One video shows a split screen of a tropical image and vast scenery of mango trees with a tropical bus driving through the fields (Figure 8), followed by a PC employee discussing a mango with a person who appears to be a worker or farmer (Figure 9), implying a partnership between PC and a regional worker. The worker and locale can be identified as regional due to the shots of the setting that imply the tress are grown naturally and would therefore occur in an area where mangos are native, such as South Asia. Social considerations were also referenced in the *Olive Oil* advertisement that explains how PC found a family farm in Chile that was producing olive oil that demonstrates a partnership and support for smaller regional businesses abroad.

Figure 8. Screen Capture from *Make the Cut*
Tropical bus drives through mango field



Figure 9. Screen capture from *Make the Cut*
Mango farmer talks to PC employee



The advertisements depicted or described quality specific to taste in five out of the six videos, occurring seven times in total while health only occurred one time in two videos. Taste was depicted by human actors who sampled food and appeared to enjoy the flavor, or by the narrator who described the flavor of an item and used an adjective that would imply good taste

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such as “delicious”. However, it was difficult to distinguish the role of taste specific to ethical food in each of the videos. For example, in the *Make the Cut* advertisement, where food grows and who grows food is displayed and is followed with a statement from Galen Weston “only the most flavourful produce makes the cut” implying production practices could be responsible for the flavor of the product. In the *Speculoos Cookie Spread* advertisement, the ingredients of the cookies are shown on screen (sugar, cinnamon etc.) and the cookies are referenced in relation to the cultural tradition of the Speculoos cookie for Belgium and Dutch families. A statement of taste then follows “it’s delicious on just about anything”. In this case, taste is linked to the ingredients and tradition of the product more than the production process. Health was referenced one time in each of the two videos the trope occurred in. Food was described as nutritious due to its lack of chemicals and artificial colorings the *Discovery* video, while it was described as healthy in relation to low fat and high protein content in the *Skyr Yogurt* video.

Corporate Social Responsibility.

Depictions or descriptions of trust occurred four times across three out of the six videos. Transparency and quality assurance were both used in the *Make the Cut* video, while transparency and quality assurance were further used once in two separate videos. In both instances of transparency, the production process is made visible to the viewer. The advertisement depicts where food is grown and sourced, and in the case of the *Olive Oil* advertisement, the production process is even narrated “Olives are hand-picked and cold extracted in only two hours”. Quality assurance occurred in both the *Make the Cut* and *Inspiration from Anywhere* videos that were narrated by Galen Weston. Weston appears on screen at the end of each video to deliver a quality assurance statement, increasingly his visibility to viewers and adding a layer of trust as he faces the camera directly, talking to the viewers.

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Visual Elements. Visual elements relating to food and human actors were displayed in all six of the videos, with each of the videos using a combination of three or more (out of seven) visual elements, and a total of 94 visual elements occurring across all six videos. All six videos portrayed food in its natural form, and in the majority of instances of food that portrayed in its natural form was also shown where it grows. For instance, an image of grapes in their natural form is later accompanied by an image of grapes growing on a tree. In lesser instances, the videos portrayed food only in its natural form and did not show where it grows. For example, a zoomed in image of mushrooms on a chopping block with no later image of mushrooms growing in a forest. In all instances, if ingredients were shown to later comprise the final PC product or a final meal, they were first shown in their natural form. In the *Speculoos cookie spread* video, images of food in their natural form such as cinnamon, sugar and butter (Figure 10) to illustrate how they make up the components of a Speculoos cookie, and in the *Skyr Yogurt* video, the narrator explains how fresh fruits such as cherries, blackberries and blueberries are ingredients that make up the yogurt, as the berries are portrayed tumbling down the screen followed by an image of the yogurt in a bowl and in the PC container it is sold in.

**Figure 10. Screen capture from *Speculoos Cookie Spread*
Images of Speculoos cookie ingredients, cinnamon, butter, granulated sugar**



Four out of the six videos showed either Galen Weston and/or PC employees throughout the advertisement. Weston is present at the end of all three videos he narrates. The videos follow a relatively similar style near the end, where Weston is seen standing in the PC test kitchen, facing the camera and speaking directly to the viewer, delivering a statement of trust or quality

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assurance. Additional PC employees are shown in three out of the six videos. In *Make the Cut* and *Inspiration from Anywhere*, the PC employees are depicted in what appears to be an educational capacity, where they are either out in fields with farmers or in exotic locals engaging with producers of food and appearing to learn from them. They are often identified by notebooks that they use throughout the video, or through PC branded clothing and bags. In the *Olive Oil* video, the PC employee (identified in the video as a product developer) appears to be depicted as an expert. She speaks directly to the viewers at the beginning of the video, and then narrates the remainder of the video she is not shown in.

Other human actors were not prominent in the PC videos at all, with the exception of the *Inspiration from Anywhere* video that showed additional human actors as chefs or vendors. In the *Discovery* video, human actors appeared only as supplementary to food, for example, the video shows a beehive with bees swarming around it and a human running from it as Weston narrates “who thought to dare, to look in there”. Only in one instances was an additional human actor not a chef or vendor, and was the focus of the screen. In the *Inspiration from Anywhere* video the screen pans over Middle Eastern landscapes, text on screen reads “the Middle East”, and the screen focuses on a man smiling who appears to be of Middle Eastern decent. It is unclear if the visual is meant as a reference to partnership with regional workers, or if it just a depiction of a person who lives in the Middle East.

Text. On screen text was used in four of the six videos. Of the four videos that did display text, two used supplemental text and two used descriptive text. In both instances of supplemental text, the words portrayed on screen mirrored what was being said vocally. In the two videos that used descriptive text, text was used to reinforce a visual on screen, for example visuals of the ocean and two cityscapes that separately read “from the East Coast, to the Lower

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East Side, to the Middle East”. All six videos were narrated, and each video was only narrated by one voice. Four of the videos also included a visual of the narrator, in three instances Weston narrates and in one a PC product developer narrates. Two videos were narrated by a female voice however the voice does not belong to a recognizable person. What is more, all videos were solely narrated and did not include any characters in the video speaking to one another.

Audio. All six PC videos used some form of background music throughout every advertisement. Two of the videos use a song with vocals, while the remaining four use some type of background music that have no vocals and are not associated to any specific recognizable song. Of the videos that used songs, the *Inspiration from Everywhere* video plays “Make it do” by Mary Cassidy and John Lawless, and the *Make the Cut* video plays “Peaches” by In the Valley Below.

Discussion

Based on the results from the codebook, it is clear that PC employs a wide range of ethical food tropes to position their food products. The results section of this paper addressed the prominence of each of the tropes per category; however, a greater overview is necessary to explain how these tropes work together to contribute to a meaningful story about President’s Choice. The way the advertisements portray food highlights different ways PC attaches meaning to their food products. The videos mostly portray food in its natural form, as an ingredient or as a final product. The combination of these three elements in each video contribute to the notion that PC deconstructs the production process of food for the consumer. For example, the narrator in the *Speculoos Cookie Spread* advertisement says “Speculoos Cookies are made with cinnamon, caramelized sugar and lots of butter” as the video shows each ingredient individually, followed by a Speculoos cookie, and later an image of the PC Speculoos cookie spread. This evokes a feeling of “home-cooked” food, and implies that the ingredients used in the spread are

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wholesome and recognizable. However, in this case, the advertisement only shows the ingredients that are part of a Speculoos Cookie, while the advertisement is actually for a Speculoos cookie spread, which uses other ingredients that were not showed in the video. Hence, the video is somewhat misleading, as it successfully inserts cultural meaning to render a product healthier and more authentic than it truly is.

The traceability category is also worth exploring in greater depth. The place of food subcategory was an important concept that was used to attach cultural and traditional meaning to products. As was established in the literature review, consumers are growing increasingly confused about where their food actually comes from, so attaching a place to food helps to alleviate some of these concerns. The way PC addresses the place of food in their advertisements is clever, and successfully portrays the global food system as much smaller than it actually is. For example, the narrator in *Inspiration from Anywhere* states “from the East Coast, to the Lower East Side, to the Middle East” and shows different cultural foods in each clip, implying that the global foodscape is an equal system where all producers of food are able to share their cultural products and traditions.

Traditions of certain food products were also referenced by PC, adding elements of authenticity to each product. For example, the *Skyr Yogurt*, *Speculoos cookie spread* and *Olive Oil* advertisements all reference the cultural origin of the product at the beginning of the advertisement, attaching a sense of authenticity and place to the origin of the product. Attaching meaning to the place of food is best described in the *Speculoos Cookie Spread* advertisement that aims to attach the cultural association of the speculoos cookie to the PC spread. The narrator explains during the video “Speculoos cookies used to be consumed by Belgian families who crushed their cookies onto bread and butter to make a Speculoos cookie sandwich”. While the

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statement is certainly interesting, it does not relate directly to the product which is in fact a Speculoos cookie spread, not the cookie itself. This statement does, however, evoke a sense of culture and nostalgia for family traditions.

The PC *Olive Oil* advertisement is an interesting example of how place, tradition and support for family farms was all used to create an authentic image of olive oil, that in many ways is misleading. The advertisement begins with reference to the terroir of Chile, as the narrator states “it just so happens that Chile has the perfect climate to grow olives, the warm days and the cool nights allow the olives to thrive”. Next, the narrator describes the production process of olive oil as the screen depicts a Chilean family farm that PC “found”. What is important is that the advertisement only shows general photos of Chile, and photos of olive trees and farms without explicitly stating that the visuals are actually the family farm. What is more, it is unclear at the end of the video if PC olive oil is made at the Chilean family farm, or if the farm was simply used as inspiration to source olives from Chile in general.

Within the traceability category, producers of food were used less frequently than expected. Depictions or descriptions of the producers of food occurred in three out of the six videos. Notably, within these videos, the *Make the Cut Video* depicted six different producers of food, generally portrayed to be farmers or closely related to the farming process. The videos that did use producers of food certainly address the growing divide between the consumer and producer of food. Attaching a face to the production process of food creates a sense of accountability and trust in the production process. In the videos, fruits and vegetables are harvested by producers who exhibit a sense of honesty and hard-work. The producers are shown on screen as they handle their produce, taste it, and explain the products to PC employees. The

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ease of which the producers of food interact with their crops instils a sense of expertise in the farmer, and allows the viewer to “get to know” the producers of their food.

The codebook revealed that of the *Ethical Food Product Appeal* category, the production of food, including environmental and social considerations, and the health categories were portrayed least frequently across the six samples. The infrequent use of social considerations within the video was not as surprising as the lack of presence of environmental considerations and health tropes. Scholars explained that consumers struggle with the complexities of the human-aspect of food production, and are less sympathetic toward social aspects of ethical production that are often believed to be the responsibility of the employer or country to regulate worker conditions (Strong, 1997; De Pelsmacker et al. 2005). The scarce use of environmental and health tropes used throughout the advertisements were more surprising, and did not coincide with literature that deems these factors as salient aspects of ethical food. The low frequency of these instances can perhaps be explained by a perceived element of environmental consciousness and health that is instilled in the videos through other factors. Returning to Feagan (2007) discussion of local food systems, he explains that local or regional production sold under a recognizable brand name can often imply a sense of environmental consciousness. Therefore, although PC does not describe environmental sustainability often, the way the advertisements depict thriving cultural landscapes, farms, producers of food and the exclusion of any technological farming equipment certainly add to a “sense” of environmental consideration. A similar line of reason can describe the lack of health claims in the advertisements. Although the *Discovery* and *Skyr Yogurt* video were the only videos that offered statements that directly stated the nutritious value of the product, additional elements in the videos also worked together to create the idea of nutrition. For example, the *Makes the Cut* advertisement shows produce in

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large clean farms, and includes fresh looking products that imply the notion of health attached to these items, and the *Olive Oil* video draws on simple production methods and family farming that can also evoke a sense of wholesome ingredients that are “good for you”.

Now that the various ethical food tropes have been examined, a more in-depth look into the advertising techniques PC videos employ will be explored. From a storytelling perspective, PC appears to follow Escalas (1998) concepts of chronology and causality. Each video has a defined beginning, middle and end, and all elements of the video are closely related to one another. The general promotion videos, *Discovery*, *Inspiration from Anywhere* and *Make the Cut* all follow a similar narrative structure, that takes the consumer outdoors and focuses on the place of food and where food grows. All three videos end the same way with Galen Weston appearing on screen standing in the PC test kitchen within the final seconds of the video to talk directly to the camera. Weston delivers a statement to wrap up the video, and the camera pans out, filling the screen with images of PC products and the Crave More logo. The focus of the place and production of food throughout the majority of the video leaves little room for reminders that the video is advertising products that can be purchased in a local grocery store. I suspect that this is why all three videos end with Weston, who is a recognizable face of PC, followed by images of PC products. This strategy ties the beginning and middle of the story to a clear end, that reminds consumers President’s Choice is a brand that offers products for sale. The consistency of style between all three videos and their almost identical endings also follows a fairly typical advertising storytelling structure that Escalas (2004) notes creates a sense of familiarity for the consumer.

All six advertisements analyzed seem to favour a narrated style of storytelling. Each of the videos use either Galen Weston voice or the voice of a PC employee to narrate the entire

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advertisement. There are no spoken words within the advertisements, although there are instances where humans interact with one another, the viewer cannot hear what they are saying. For the most part, the narration leaves little room for interpretation, and describes what is occurring on the screen. In certain instances, the narration is almost educational, for example: “this is a Speculoos cookie” says the narrator, as the screen shows a Speculoos cookie. Written text is also used to supplement or take the place of the narration. In the *Make the Cut* and *Inspiration from Anywhere* videos, vocal narration does not occur until the end of the video, and text is used to “narrate” in its place. In instances where written text does not supplement the images on the screen, the written text is reiterating what the narrator says in that moment.

The use of narration can perhaps be understood as a strategy that allows space in each of the advertisements for images of food to shine. The videos seem to revolve around food in a certain capacity, ranging place of food, where food grows, food in its natural form, and producers of food. The focus on food in each of the videos, despite the difference in message and plot of each videos suggests that across all six videos, the main character is food. I consider human characters to be secondary and supplemental to food, and are often used in the advertisements to add legitimacy to the production process of food. For example, producers of food help to attach a face to the producers of food, which has been outlined throughout this paper as a prominent concerns consumers have with industrial food production. The PC employees are also important characters throughout the videos that create an added layer of trust surrounding food that is portrayed in each video. President’s Choice employees are shown in the videos talking to the producers of food, listening to them and taking notes about food. The PC employees supplement food in these videos, and offer the viewer a sense of transparency into the everyday practices of PC employees. This implies a trust in PC food products and production

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methods and shows viewers that President’s Choice is constantly interacting with the producers of food for their store and in many ways renders the vast PC food and supply chain much smaller and more personal. The combination of the visual depictions of food and human characters create a story that allows the consumer to feel a part of the food production process, and provides the consumer with a story to refer to when later making their food purchase decisions.

The use of narration, either visual or audio, also allows for added meaning throughout the video through music. In the *Make the Cut* and *Inspiration from Anywhere* videos, both supplemental and descriptive text guide the viewer through the images on screen while music plays in the background. In the *Make the Cut* video, the song “Peaches” by In the Valley Below plays, and the lyrics used in the 30 second video are “working on a feeling, breaking down the ceiling, digging up the deep end, freezing on the beaches, reaching for the sweetest, sweetest peaches”. The song is upbeat, and the lyrics supplement many of the visuals on screen. The lyrics combined with images of bountiful crops and fresh produce certainly evoke a feeling of freshness and health, as the first line of the song says “working on a feeling”. Many of the other lyrics also help to supplement the video, such as “digging up the deep end” and “reaching for the sweetest, sweetest peaches” that add to an overall feeling of wholesome and tasty ingredients. The song used in the background of the *Inspiration from Anywhere* is “Made Do” by Mary Cassidy and John Lawless. The lyrics used in the 30 second video are “took my breath in step at the sight of you, one handshake left just to make it do, can’t seem to forget when it’s still in view”. The lyrics are less obvious than the “Peaches” lyrics used in *Make the Cut*, yet still provide some meaning. *Inspiration from Anywhere* focusses mostly on the place of food, with a secondary focus on the producers of food. The lyrics supplement the visuals on screen of cityscapes and PC employees interacting with producers of food and chefs. The lyrics “took my

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breath in step at the sight of you” and “can’t seem to forget when it’s still in view” supplement the beautiful landscapes shown on screen, while “one handshake left just to make it do” certainly adds to visuals of PC employees interacting with producers of food. While I cannot say for certain why the songs were chosen, they both seem to add yet another layer to each video that helps to contribute to the overall message of the advertisement.

Overall, each advertisement tells a fairly concise story, and aims to deliver a clear message. However, what is interesting is that the advertisements seem to deliver two messages, geared at both the intrinsic and extrinsic elements of the product. To restate Meenaghan (1995), brands often have intrinsic elements that relate to the product functionality and extrinsic elements that relate to the brand symbolism. For example, the PC *Skyr Yogurt* commercial is selling the intrinsic element of yogurt, yet is also selling the symbolic value of a European favourite consumed by Icelandic people that adds a layer of history and authenticity to the product.

Thus far, it is clear PC advertisements employ a narrative structure that uses a variety of ethical food tropes to convey an image that positions PC food as ethical. However, I also argue that these elements work together to position PC as an ethical brand as well. Returning to the concept of brand-personality from the literature review, scholars widely stated that a brand-personality is most effectively advertised if external brand activities can be implemented in the marketing strategy and communicated to the consumer (Aaker and Fournier, 1995; Meenaghan 1995). Through their video advertisements, PC effectively focuses on external brand activity to create an image of ethics that envelops the entire brand. This is mostly done through the inclusion of PC employees in the videos. Showing the PC employees talking to chefs, farmers and vendors alludes to additional work PC is doing, and provides a sense of “going above and

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beyond” to demonstrate to the consumers the extra steps PC takes every day to communicate with the producers of food.

The general promotion videos, *Inspiration from Anywhere*, *Make the Cut*, and *Discovery* videos most effectively portray an image of PC as an overall ethical brand. They showcase food in its natural form, farms and farmers that grow PC produce (or at least give the appearance of doing so) that help to create an overall trustworthy image for the brand. The advertisements imply that *all* PC products are created under excellent conditions that are carefully monitored by farmers and PC employees. What is more, the use of the ethical food tropes implies that PC must be an ethical brand if they are producing ethical food products. However, it is important to consider what PC is suggesting and what PC is actually telling the consumer. Although PC depicts or describes many of ethical food concepts such as the producers of food, PC employees and natural wholesome ingredients, these elements essentially are at the end of the day strategic marketing efforts. The interactions between the producers of food and PC employees suggest a partnership between the farmers onscreen, yet there is no way for the viewer to know if the farmers are actual farmers or paid actors. Similarly, the farms that are shown onscreen appear to be where PC food grows, however this is once again unclear since nothing concrete about the production or place of food is being told to the consumer. Despite these discrepancies, PC manages to create an overall brand image that helps to portray the brand as ethical that can be desirable for the consumer who shops with a conscious.

It is also important to consider the way PC positions themselves as a thought leader within the realm of ethical food. The brand has drawn on what is popular in the media to create a veneer of ethical food that can be acquired through purchasing. PC in many ways trying to become the professional voice of ethical food for its consumers. The advertisements tell the

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consumers to “crave more” to draw on inspiration from everywhere, or to only seek only most flavourful ingredients. These statements challenge the consumer, and in many ways place the responsibility of ethical consumption on the consumer. PC has positioned themselves in a way that they have provided the consumer with a range of ethical products, and it is now the consumers responsibility to act in the correct manner and purchase PC.

Overall, this project shows how important concepts of ethics such as traceability and the place and production of food are in communicating messages to the food-buying public. These tropes are outlined by relevant literature, and further upheld and portrayed in the six President’s Choice advertisements analyzed in this study. The prevalence of these ethical food tropes in PC “Crave More” advertisements can inform professional communication specific to food marketing for the future. The way that food marketing appropriates ethical food concepts is worth exploring through different lenses, from consumer perspectives to comparisons between the way large supermarkets, farmer’s markets and specialty stores all use advertising to communicate their “ethical” positions. Furthermore, the ethical food lens in relation to food communication is important when considering different types of food that may also use concepts of ethics to position themselves a certain way. For example, there has been a rising popularity in “foodie” culture and alternative forms of eating out such as food trucks that could also benefit from an ethical food perspective.

Limitations

There are three central limitations that I must address in this study. First, the majority of the research synthesized in the literature review was based from an American or European perspective. While certain studies such as Hughner et al. (2007) focused their research on a wide sampling of many different countries and states in Europe and the United states that provided

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some variety, the lack of Canadian sources is significant. Only Johnston (2001) Johnston et al. (2008) studies of food ethics were from Canadian perspectives, and Essoussi and Zahaf’s (2009) study of organic food consumption was based on Canadian consumers. What is more, research of CSR specific to grocery stores was based only in Europe, with a focus on consumers from Sweden and the UK. This diversity of the samples creates a somewhat skewed perception of what motives drive the Canadian ethical consumer, and what factors are important to consumers in relation to corporate social responsibility in the grocery store. This is especially significant when considering the advertisements analyzed are from President’s Choice which is a Canadian brand and exclusively sold to Canadian consumers.

Next, due to the wide reach of ethical food, studies based in organic food, fair-trade, local food systems and regional food were all merged together to derive a general understanding of the concept of ethical food as a whole. While this varied research aided in influencing and legitimizing many of the categories that were used in the codebook to guide this study, they often reference similar concepts with different meanings. To clarify, support for fair-wages can have a different meaning based on the study. From an organic-food perspective, consumers may support fair-wages for workers who are local and close to home, whereas support for fair-wages from a fair-trade viewpoint may imply support for workers in the Third World.

Last, this study would benefit from qualitative interviews with consumers. While a literature review was used to create a codebook that inferred what concepts of ethical food PC used in their advertisements, interviews with consumers would provide an interesting perspective to see how they viewed PC products and brand.

Conclusion

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This paper has aimed to contribute to the growing field of ethical food studies by employing a perspective that focuses on advertising. The presence of ethical food products in large grocery stores brings a relatively new wave of corporate food brands advertising their products as ethical. This paper drew on research across different areas of ethical food studies. Ethical food was conceptualized through the lens of the citizen consumer, motives that drive ethical consumption, regional and local food systems, and environmental and social production practices of food. These factors worked together to inform a codebook that I used to identify which elements PC used most and least frequently in their advertisements. In total, four tropes were identified that were used most frequently across all six videos, in either five or all of the six videos. These tropes were, food was shown in its natural form, the place of food was referenced, food was shown as an ingredient and food was shown as a final product. Next, the literature review drew on marketing research focused on brand personality and storytelling to influence a framework that analyzed the prominent ethical food tropes. All six videos were narrated, and used no spoken words amongst characters within the video. The PC advertisements are largely a visual experience, with a focus on images of natural and delicious looking food as the main character.

Ultimately, I argue that while PC employs many ethical food elements in their advertisements successfully, the videos address ethical concerns at a very superficial level. While the advertisements draw on many ethical elements, and successfully attach the notion of a face and place to food, they do not actually state how their products are ethical. The lack of assertions about the ethics of production in the President’s Choice “Crave More” *General promotion* and *Product* advertisements suggests that the campaign is a clever marketing effort that positions PC practices as ethical, despite the absence of firm statements to support this position. This is

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perhaps because a grocery store retailing and producing “ethical food” is not possible. Hughner et al. (2007) explains, “the entrance of mass organic-food producers and retailers carries with it an inherent tension between the principles of sustainable farming and the imperatives of big business” (p. 13). Yet perhaps this contradiction, like many others surrounding ethical food and ethical consumerism, bears little importance to the consumer. As much as the consumer voices discontent with the current food system, they ultimately benefit from it as well. Consumers are still creatures of convenience and enjoy the one-stop shop and year round supply of climate-reliant foods groceries stores can offer. Therefore, it can be assumed that perhaps a grocery store brand positioning itself as ethical is quite desirable for the “ethical” consumer who wishes for their convictions to be met at a certain level, however minor that level may be.

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Appendices

Appendix A: Product Promotion Videos

Name of video	Date posted	Length	Number of views	Link to video
PC® Brooklyn Bialys	February 17, 2016	0:28	23,501	https://www.youtube.com/watch?v=SFe850Y8KUU
PC® Power Fruit SKYR Icelandic Style 0% Yogurt	February 17, 2016	0:22	128,902	https://www.youtube.com/watch?v=Yfg92VNTMqY
PC® Eggplant With Muhammara Dip	February 17, 2016	0:32	101,904	https://www.youtube.com/watch?v=FH4TLB1gMS0
PC® White Chocolate Pistachio Cranberry Toffee	November 5, 2015	0:34	965	https://www.youtube.com/watch?v=FH4TLB1gMS0
PC® Speculoos Cookie Butter Crushed Cookie Spread	November 5, 2015	0:34	2,771	https://www.youtube.com/watch?v=SWJCs_4YHbc
President’s Choice® New World Extra Virgin Olive Oil	September 24, 2016	1:00	4722	https://www.youtube.com/watch?v=xqahzvqhKfY

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Appendix B: Codebook with Descriptions and Examples

Main category	Subcategory 1	Subcategory 2	Description	Example
Ethical food product appeals	Production process	Environmental consideration	Describes/depicts food/food production as good for the environment, promotes sustainability and environmental welfare, displays thriving environmental landscapes, demonstrates smaller scale production,	Compost from the production of a product is used to generate energy
		Social considerations	Food/production of food depicts/ describes concerns for farmers/workers both locally and globally, fair-wages for local and regional workers, good working conditions and a support for family farms	A worker picks fruit in good conditions and appears happy with his/her environment
	Traceability	Producer of food	Describes/ depicts a farmer or person who appears involved in the production process of food	A farmer is examining a piece of fruit with expertise
		Place of Food	Describes/depicts food as possessing a geographic origin, has cultural and traditional meaning, flavor of the area and what the “locals” eat	Ontario peaches
	Quality	Taste	Show/state how good a food item tastes through actors eating the food and appearing to enjoy it	A child bites into an apple
	Health	Nutrition	Food is depicted/described as being good for you based on ingredients that are either	Low in fat, all natural ingredients, no pesticides used

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			added or omitted from the product	
Visual elements	Presentation of food:	Natural form	Shows food in its whole and unmodified form	A whole tomato
		As an ingredient	Shows food as part of an ingredient in a final product	Chickpeas and lemon juice as ingredients for hummus
		Finished product	Shows food as a final product; either as a meal or store product for purchase	PC hummus
		Where it is grown	Shows in the location which is it naturally sourced	Tomatoes on a vine in a tomato vineyard, image of the ocean and then image of a seafood product
	Human Actors	PC employee	Visual/verbal attempt to identify a person who works for PC through branded clothing or mention of a title	The head of marketing, person in a PC jacket or sweater
		Senior Level PC employee	Visual/Verbal of an upper level PC employee	Galen Weston, Executive Chairman and President, Loblaw Companies Limited
		Other	Additional actors in the video (not including pc employees and people tasting food)	A person working walking down the street

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Text	Written	Supplemental	On screen text that does not describe what is on the screen but ads to the video, or reinforces what is being said vocally	Image of a tomato Text reads: delicious
		Descriptive	On screen text that describes the occurrences in the video	Image of a tomato: Text reads: Tomato
	Oral	Narration	Voice talks-over the video	“Here at PC, we aim to offer you...”
		Spoken words	Characters within the advertisement are talking to one another or one character is talking to the viewer	“Isn’t that tomato tasty?” “Have you tried the new PC tomatoes yet?”
Audio	Sound	Music	Any music that is a published song	“Back in Black” by AC/DC
		Jingle or Sounds	Music that has no words, and was specifically made for the add	Background music
Corporate Social Responsibility	Trust	Transparency	Described/ depicted effort to be as open about the food and production process as possible	We work with local farmers to learn about more sustainable farming practices
		Quality assurance	Verbal or visual statement of PC promise regarding quality of the food	All food is tested by our experts before its put on grocery store shelves

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Appendix C: Codebooks with Detailed Qualitative Coding

Main category	Subcategory 1	Subcategory 2	Description	Example	Video A: Inspiration from anywhere
Ethical food product appeals	Production process	Environmental consideration	Production of food product is depicted/described as good for the environment, promotes sustainability and environmental welfare, displays thriving environmental landscapes, demonstrates smaller scale production, plentiful(not depleting natural resources)	Compost from the production of a product is used to generate energy	
		Social considerations	Production of food product is depicted/described as displaying concerns for farmers/workers both locally and globally, fair-wages for local and regional workers, good working conditions,	A worker picks fruit in good conditions and appears happy with his/her environment	

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			support for family farms		
	Traceability	Producer of food	Describes/ depicts a farmer or person who appears involved in the production process of food	A farmer is examining a piece of fruit with expertise	<ul style="list-style-type: none"> • fisherman in boat
		Place of Food	Food is described/depicted as possessing a geographic origin, has cultural and traditional meaning, flavor of the area and what “locals” eat	Ontario peaches	<ul style="list-style-type: none"> • from the east coast • to the lower east side • to the middle east (all identified through local cityscapes and words overtop)
	Quality	Taste	Show/state how good a food item tastes through actors eating the food and appearing to enjoy it	A child bites into an apple	<ul style="list-style-type: none"> • pc employees biting into food that they have seen prepared (lobster) • new York kitchen
	Health	Nutrition	Food is depicted/described as being good for you based on ingredients that are either added or omitted from the product	Low in fat, all natural ingredients, no pesticides used	
Visual elements	Presentation of food:	Natural form	Shows food in its whole and unmodified form	A whole tomato	<ul style="list-style-type: none"> • lobster (cooked over an open flame) • clams • spices

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		As an ingredient	Shows food as part of an ingredient in a final product	Chickpeas and lemon juice as ingredients for hummus	<ul style="list-style-type: none"> • lobster to lobster sandwich •yoghurt going onto a dish
		Finished product	Shows food as a final product; either as a meal or store product for purchase	PC hummus	<ul style="list-style-type: none"> •noodles •donuts • bread with icecream? •dumplings •yoghurts and dips •rice dish
		Where it is grown	Shows food in the location which it is naturally sourced (only if food is not clearly depicted/described as local or regional)	Tomatoes on a vine in a tomato vineyard	<ul style="list-style-type: none"> • ocean- lobster/clams • middle east- spices
	Human Actors	PC employee	Visual/verbal attempt to identify a person who works for PC through branded clothing or visual title	The head of marketing, person in a PC jacket or sweater	<ul style="list-style-type: none"> • pc logo on jacket, talking with farmer • pc logo on bag, talking with a chef • woman with notebook talking to vendor selling spices
		Senior Level PC employee	Visual/Verbal of a “C” level PC employee	Galen Weston, Executive Chairman and President, Loblaw Companies Limited	<ul style="list-style-type: none"> • Galen in the test kitchen, “inspiration can come from anywhere, that’s why we go everywhere to bring you hundreds of new and exciting products every year”

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		Other	Additional actors in the video (not including pc employees and people tasting food)	A person working walking down the street	<ul style="list-style-type: none"> • people around a campfire eating seafood • chef • vendor selling spices • middle eastern man smiling (after cityscape of the middle east)
Text	Written	Supplemental	On screen text that does not describe what is on the screen but ads to the video, or reinforces what is being said vocally	Image of a tomato Text reads: delicious	
		Descriptive	On screen text that describes the occurrences in the video	Image of a tomato: Text reads: Tomato	<ul style="list-style-type: none"> •from the east coast •to the lower east side •to the middle east • inspiration from anywhere
	Oral	Narration	Voice talks-over the video	“Here at PC, we aim to offer you...”	<ul style="list-style-type: none"> • Galen’s voice
		Spoken words	Characters within the advertisement are talking to one another or one character is talking to the viewer	“Isn’t that tomato tasty?” “Have you tried the new PC tomatoes yet?”	
Audio	Sound	Music	Any music that is a published song	“Back in Black” by AC/DC	<ul style="list-style-type: none"> •
		Jingle or Sounds	Music that has no words, and was	Background music	

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			specifically made for the add		
Corporate Social Responsibility	Trust	Transparency	Described/ depicted effort to be as open about the food and production process as possible	We work with local farmers to learn about more sustainable farming practices	
		Quality assurance	Verbal of visual statement of PC promise regarding quality of the food	All food is tested by our experts before its put on grocery store shelves	<ul style="list-style-type: none"> Galens’s “that’s why we go everywhere to bring you hundreds of new and exciting products every year”

Main category	Subcategory 1	Subcategory 2	Description	Example	Video B: Make the Cut
Ethical food product appeals	Production process	Environmental consideration	Production of food product is depicted/described as good for the environment, promotes sustainability and environmental welfare, displays thriving environmental landscapes, demonstrates smaller	Compost from the production of a product is used to generate energy	<ul style="list-style-type: none"> shows plentiful crops, thriving landscapes (mango trees), neat rows of healthy grapes on trees and tomato’s on vines

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			scale production, plentiful(not depleting natural resources)		
		Social considerations	Production of food product is depicted/ described as displaying concerns for farmers/workers both locally and globally, fair-wages for local and regional workers, good working conditions, support for family farms	A worker picks fruit in good conditions and appears happy with his/her environment	<ul style="list-style-type: none"> • pc employee talking with a “regional” worker (defined as regional explaining mango trees)
	Traceability	Producer of food	Describes/ depicts a farmer or person who appears involved in the production process of food	A farmer is examining a piece of fruit with expertise	<ul style="list-style-type: none"> •grapes •2nd grape employee • tomato • 2nd tomato employee •potato •mango
		Place of Food	Food is described/depicted as possessing a geographic origin, has cultural and traditional meaning,	Ontario peaches	<ul style="list-style-type: none"> • mangoes, tropical bus drives through scenery

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			flavor of the area and what “locals” eat		
	Quality	Taste	Show/state how good a food item tastes through actors eating the food and appearing to enjoy it	A child bites into an apple	<ul style="list-style-type: none"> • “only the most flavourful produce” • PC chef eating a tomato
	Health	Nutrition	Food is depicted/described as being good for you based on ingredients that are either added or omitted from the product	Low in fat, all natural ingredients, no pesticides used	
Visual elements	Presentation of food:	Natural form	Shows food in its whole and unmodified form	A whole tomato	<ul style="list-style-type: none"> • grape •tomato •mushroom •potato •mango
		As an ingredient	Shows food as part of an ingredient in a final product	Chickpeas and lemon juice as ingredients for hummus	
		Finished product	Shows food as a final product; either as a meal or store product for purchase	PC hummus	
		Where it is grown	Shows food in the location which it is	Tomatoes on a vine in a	<ul style="list-style-type: none"> • grapes on trees •tomatoes on vines

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			naturally sourced (only if food is not clearly depicted/described as local or regional)	tomato vineyard	<ul style="list-style-type: none"> • mangos on trees • potato’s (fields shown at the beginning of video)
	Human Actors	PC employee	Visual/verbal attempt to identify a person who works for PC through branded clothing or visual title	The head of marketing, person in a PC jacket or sweater	<ul style="list-style-type: none"> • woman with pc notebook • man in pc jacket • woman talking to potato farmer
		Senior Level PC employee	Visual/Verbal of a “C” level PC employee	Galen Weston, Executive Chairman and President, Loblaw Companies Limited	<ul style="list-style-type: none"> • Galen “only the most flavourful produce makes the cut, that’s because all of our PC fruits and vegetables have to pass our chopping block before making it to yours”
		Other	Additional actors in the video (not including pc employees and people tasting food)	A person working walking down the street	<ul style="list-style-type: none"> • chefs in the kitchen chopping food and tasting it
Text	Written	Supplemental	On screen text that does not describe what is on the screen but ads to the video, or reinforces what is being said vocally	Image of a tomato Text reads: delicious	<ul style="list-style-type: none"> • “only the most flavourful produce makes the cut”
		Descriptive	On screen text that describes the	Image of a tomato: Text reads:	

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			occurrences in the video	Tomato	
	Oral	Narration	Voice talks-over the video	“Here at PC, we aim to offer you...”	• Galen
		Spoken words	Characters within the advertisement are talking to one another or one character is talking to the viewer	“Isn’t that tomato tasty?” “Have you tried the new PC tomatoes yet?”	
Audio	Sound	Music	Any music that is a published song	“Back in Black” by AC/DC	•
		Jingle or Sounds	Music that has no words, and was specifically made for the add	Background music	
Corporate Social Responsibility	Trust	Transparency	Described/ depicted effort to be as open about the food and production process as possible	We work with local farmers to learn about more sustainable farming practices	• seems to be transparency in production process through interaction with different farmers, pc employees are shown directly in the fields, farms etc
		Quality assurance	Verbal or visual statement of PC promise regarding quality of the food	All food is tested by our experts before its put on grocery store shelves	• “food has to pass our chopping block before making it to yours”

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Main category	Subcategory 1	Subcategory 2	Description	Example	Video C: Discovery
Ethical food product appeals	Production process	Environmental consideration	Production of food product is depicted/described as good for the environment, promotes sustainability and environmental welfare, displays thriving environmental landscapes, demonstrates smaller scale production, plentiful(not depleting natural resources)	Compost from the production of a product is used to generate energy	<ul style="list-style-type: none"> • “that enjoying this (fish dish) shouldn’t mean running out of this (visual of fish in the ocean)”
		Social considerations	Production of food product is depicted/ described as displaying concerns for farmers/workers both locally and globally, fair-wages for local and regional workers, good working conditions, support for family farms	A worker picks fruit in good conditions and appears happy with his/her environment	
	Traceability	Producer of food	Describes/ depicts a farmer or person who appears involved in the production process of food	A farmer is examining a piece of fruit with expertise	
		Place of Food	Food is described/depicted as possessing a geographic origin, has cultural and	Ontario peaches	

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			traditional meaning, flavor of the area and what “locals” eat		
	Quality	Taste	Show/state how good a food item tastes through actors eating the food and appearing to enjoy it	A child bites into an apple	
	Health	Nutrition	Food is depicted/described as being good for you based on ingredients that are either added or omitted from the product	Low in fat, all natural ingredients, no pesticides used	• “ that you can still make this (ice cream) without using this (scientific beakers, chemicals)”
Visual elements	Presentation of food:	Natural form	Shows food in its whole and unmodified form	A whole tomato	<ul style="list-style-type: none"> • pineapple • mushrooms • coconut • beets • lobster • popcorn • pumpkin • tomatoes • fish • eggs
		As an ingredient	Shows food as part of an ingredient in a final product	Chickpeas and lemon juice as ingredients for hummus	• chocolate chips going into a cookie
		Finished product	Shows food as a final product; either as a meal or store product for purchase	PC hummus	<ul style="list-style-type: none"> • dumplings • blue cheese • stew • cookie • fish dinner

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					<ul style="list-style-type: none"> •ice cream •pc appetizers and frozen food (x8)
		Where it is grown	Shows food in the location which it is naturally sourced (only if food is not clearly depicted/described as local or regional)	Tomatoes on a vine in a tomato vineyard	<ul style="list-style-type: none"> •pineapple tree •mushrooms in a forest on trees •coconut in tree •beets in the ground •beehive •lobster in ocean •fish in ocean
	Human Actors	PC employee	Visual/verbal attempt to identify a person who works for PC through branded clothing or visual title	The head of marketing, person in a PC jacket or sweater	
		Senior Level PC employee	Visual/Verbal of a “C” level PC employee	Galen Weston, Executive Chairman and President, Loblaw Companies Limited	<ul style="list-style-type: none"> • Galen “if you don’t search for more, you’ll never find it”
		Other	Additional actors in the video (not including pc employees and people tasting food)	A person working walking down the street	<ul style="list-style-type: none"> • purchasing trying to milk a cow • person running from beehive
Text	Written	Supplemental	On screen text that does not describe what is on the screen but ads to the video, or reinforces what is being said vocally	Image of a tomato Text reads: delicious	

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		Descriptive	On screen text that describes the occurrences in the video	Image of a tomato: Text reads: Tomato	
	Oral	Narration	Voice talks-over the video	“Here at PC, we aim to offer you...”	<ul style="list-style-type: none"> • Galen’s voice “who thought to bite this, who discovered you could eat these, who thought to look up to look down...”
		Spoken words	Characters within the advertisement are talking to one another or one character is talking to the viewer	“Isn’t that tomato tasty?” “Have you tried the new PC tomatoes yet?”	
Audio	Sound	Music	Any music that is a published song	“Back in Black” by AC/DC	
		Jingle or Sounds	Music that has no words, and was specifically made for the add	Background music	<ul style="list-style-type: none"> •
Corporate Social Responsibility	Trust	Transparency	Described/ depicted effort to be as open about the food and production process as possible	We work with local farmers to learn about more sustainable farming practices	
		Quality assurance	Verbal or visual statement of PC promise regarding quality of the food	All food is tested by our experts before its put on grocery store shelves	

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Main category	Subcategory 1	Subcategory 2	Description	Example	Video D: PC Skyr Yoghurt
Ethical food product appeals	Production process	Environmental consideration	Production of food product is depicted/described as good for the environment, promotes sustainability and environmental welfare, displays thriving environmental landscapes, demonstrates smaller scale production, plentiful(not depleting natural resources)	Compost from the production of a product is used to generate energy	
		Social considerations	Production of food product is depicted/ described as displaying concerns for farmers/workers both locally and globally, fair-wages for local and regional workers, good working	A worker picks fruit in good conditions and appears happy with his/her environment	

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			conditions, support for family farms		
	Traceability	Producer of food	Describes/ depicts a farmer or person who appears involved in the production process of food	A farmer is examining a piece of fruit with expertise	
		Place of Food	Food is described/depicted as possessing a geographic origin, has cultural and traditional meaning, flavor of the area and what “locals” eat	Ontario peaches	<ul style="list-style-type: none"> • “brought to Iceland from Norway (cityscapes of Iceland and Norway in time with audio) more than 1100 years ago”
	Quality	Taste	Show/state how good a food item tastes through actors eating the food and appearing to enjoy it	A child bites into an apple	<ul style="list-style-type: none"> • “its so tasty, you’ll wish the bowl was endless”
	Health	Nutrition	Food is depicted/described as being good for you based on ingredients that are either added or omitted from the product	Low in fat, all natural ingredients, no pesticides used	<ul style="list-style-type: none"> • “packed full of 18 grams of protein in every 175 gram serving” “ this fat-free yogurt”

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Visual elements	Presentation of food:	Natural form	Shows food in its whole and unmodified form	A whole tomato	<ul style="list-style-type: none"> • figs • blackberries • cherries • blueberries
		As an ingredient	Shows food as part of an ingredient in a final product	Chickpeas and lemon juice as ingredients for hummus	<ul style="list-style-type: none"> • blackberries • cherries • blueberries (depicted as ingredients by audio “contains fruit”
		Finished product	Shows food as a final product; either as a meal or store product for purchase	PC hummus	<ul style="list-style-type: none"> • SKYR yogurt portrayed in container • SKYR yogurt in a bowl
		Where it is grown	Shows food in the location which it is naturally sourced (only if food is not clearly depicted/described as local or regional)	Tomatoes on a vine in a tomato vineyard	
	Human Actors	PC employee	Visual/verbal attempt to identify a person who works for PC through branded clothing or visual title	The head of marketing, person in a PC jacket or sweater	

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		Senior Level PC employee	Visual/Verbal of a “C” level PC employee	Galen Weston, Executive Chairman and President, Loblaw Companies Limited	
		Other	Additional actors in the video (not including pc employees and people tasting food)	A person working walking down the street	
Text	Written	Supplemental	On screen text that does not describe what is on the screen but ads to the video, or reinforces what is being said vocally	Image of a tomato Text reads: delicious	
		Descriptive	On screen text that describes the occurrences in the video	Image of a tomato: Text reads: Tomato	<ul style="list-style-type: none"> • SKYR Icelandic style yogurt (text over a picture of the yogurt)
	Oral	Narration	Voice talks-over the video	“Here at PC, we aim to offer you...”	<ul style="list-style-type: none"> • female voice narrates
		Spoken words	Characters within the advertisement are talking to one	“Isn’t that tomato tasty?”	

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			another or one character is talking to the viewer	“Have you tried the new PC tomatoes yet?”	
Audio	Sound	Music	Any music that is a published song	“Back in Black” by AC/DC	
		Jingle or Sounds	Music that has no words, and was specifically made for the add	Background music	•
Corporate Social Responsibility	Trust	Transparency	Described/depicted effort to be as open about the food and production process as possible	We work with local farmers to learn about more sustainable farming practices	
		Quality assurance	Verbal or visual statement of PC promise regarding quality of the food	All food is tested by our experts before its put on grocery store shelves	

Main category	Subcategory 1	Subcategory 2	Description	Example	Video E: Speculoos Cookie
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THE CONSTRUCTION OF “ETHICS” IN FOOD ADVERTISING

Ethical food product appeals	Production process	Environmental consideration	Production of food product is depicted/described as good for the environment, promotes sustainability and environmental welfare, displays thriving environmental landscapes, demonstrates smaller scale production, plentiful(not depleting natural resources)	Compost from the production of a product is used to generate energy	
		Social considerations	Production of food product is depicted/described as displaying concerns for farmers/workers both locally and globally, fair-wages for local and regional workers, good working conditions, support for family farms	A worker picks fruit in good conditions and appears happy with his/her environment	
	Traceability	Producer of food	Describes/ depicts a farmer or person who appears involved in	A farmer is examining a piece of fruit with expertise	

THE CONSTRUCTION OF “ETHICS” IN FOOD ADVERTISING

			the production process of food		
		Place of Food	Food is described/depicted as possessing a geographic origin, has cultural and traditional meaning, flavor of the area and what “locals” eat	Ontario peaches	<ul style="list-style-type: none"> • “a spiced treat from Belgium and the Netherlands” • “some Dutch and Belgium families like to crush Speculoos cookies over bread and butter, to make yup, a Speculoos cookie sandwich” • “now you can take the tradition further” all over visuals of crushed speculous cookies, the spread, and bread
	Quality	Taste	Show/state how good a food item tastes through actors eating the food and appearing to enjoy it	A child bites into an apple	<ul style="list-style-type: none"> • “just like Speculoos cookies, its delicious on just about anything”
	Health	Nutrition	Food is depicted/described as being good for you based on ingredients that are either added or omitted from the product	Low in fat, all natural ingredients, no pesticides used	
Visual elements	Presentation of food:	Natural form	Shows food in its whole and unmodified form	A whole tomato	<ul style="list-style-type: none"> •cinnamon sticks • granular sugar •butter

THE CONSTRUCTION OF “ETHICS” IN FOOD ADVERTISING

		As an ingredient	Shows food as part of an ingredient in a final product	Chickpeas and lemon juice as ingredients for hummus	<ul style="list-style-type: none"> • cinnamon sticks • granular sugar • butter cubes
		Finished product	Shows food as a final product; either as a meal or store product for purchase	PC hummus	<ul style="list-style-type: none"> • Speuloos cookies coming out of the oven and solo • in the jar, visual of the jar • scones • crepes • bread • ice cream • speculoos cookie butter pc jar
		Where it is grown	Shows food in the location which it is naturally sourced (only if food is not clearly depicted/described as local or regional)	Tomatoes on a vine in a tomato vineyard	
	Human Actors	PC employee	Visual/verbal attempt to identify a person who works for PC through branded clothing or visual title	The head of marketing, person in a PC jacket or sweater	

THE CONSTRUCTION OF “ETHICS” IN FOOD ADVERTISING

		Senior Level PC employee	Visual/Verbal of a “C” level PC employee	Galen Weston, Executive Chairman and President, Loblaw Companies Limited	
		Other	Additional actors in the video (not including pc employees and people tasting food)	A person working walking down the street	
Text	Written	Supplemental	On screen text that does not describe what is on the screen but ads to the video, or reinforces what is being said vocally	Image of a tomato Text reads: delicious	
		Descriptive	On screen text that describes the occurrences in the video	Image of a tomato: Text reads: Tomato	• Speculoos cookie butter (over picture of speculoos cookies)
	Oral	Narration	Voice talks-over the video	“Here at PC, we aim to offer you...”	•
		Spoken words	Characters within the advertisement are talking to one another or one character is talking to the viewer	“Isn’t that tomato tasty?” “Have you tried the new PC tomatoes yet?”	

THE CONSTRUCTION OF “ETHICS” IN FOOD ADVERTISING

Audio	Sound	Music	Any music that is a published song	“Back in Black” by AC/DC	
		Jingle or Sounds	Music that has no words, and was specifically made for the add	Background music	•
Corporate Social Responsibility	Trust	Transparency	Described/ depicted effort to be as open about the food and production process as possible	We work with local farmers to learn about more sustainable farming practices	
		Quality assurance	Verbal or visual statement of PC promise regarding quality of the food	All food is tested by our experts before its put on grocery store shelves	

Main category	Subcategory 1	Subcategory 2	Description	Example	Video F: New World Olive Oil
Ethical food product appeals	Production process	Environmental consideration	Production of food product is depicted/described as good for the environment, promotes sustainability and environmental welfare, displays thriving environmental landscapes,	Compost from the production of a product is used to generate energy	<ul style="list-style-type: none"> • “PC team found this family farm in Chille and started growing olives” (reference to smaller scale production) audio over images of farming landscapes • composted olive skin and pulp is used as fertilizer for the trees

THE CONSTRUCTION OF “ETHICS” IN FOOD ADVERTISING

			demonstrates smaller scale production, plentiful(not depleting natural resources)		<ul style="list-style-type: none"> • “the pits are used as fuel for the generators”
		Social considerations	Production of food product is depicted/ described as displaying concerns for farmers/workers both locally and globally, fair-wages for local and regional workers, good working conditions, support for family farms	A worker picks fruit in good conditions and appears happy with his/her environment	<ul style="list-style-type: none"> • partnership between Canada and the south, implies a good relationship
	Traceability	Producer of food	Describes/ depicts a farmer or person who appears involved in the production process of food	A farmer is examining a piece of fruit with expertise	<ul style="list-style-type: none"> • “ the farmers pick the olives...”
		Place of Food	Food is described/depicted as possessing a geographic origin, has cultural and traditional meaning, flavor of the area and what “locals” eat	Ontario peaches	<ul style="list-style-type: none"> • “ we knew south America was producing some wonderful wine” (terroir) “so we began to wonder could this be happening with food, and it is, particularly with olive oil” • “Just so happens Chili is the perfect climate for

THE CONSTRUCTION OF “ETHICS” IN FOOD ADVERTISING

					olives to grow in, the nice warm days and cool nights allow the olives to thrive”
	Quality	Taste	Show/state how good a food item tastes through actors eating the food and appearing to enjoy it	A child bites into an apple	<ul style="list-style-type: none"> • “the end result is an olive oil that’s delicious, fresh tasting and world class”
	Health	Nutrition	Food is depicted/described as being good for you based on ingredients that are either added or omitted from the product	Low in fat, all natural ingredients, no pesticides used	
Visual elements	Presentation of food:	Natural form	Shows food in its whole and unmodified form	A whole tomato	<ul style="list-style-type: none"> • olives in their raw form
		As an ingredient	Shows food as part of an ingredient in a final product	Chickpeas and lemon juice as ingredients for hummus	<ul style="list-style-type: none"> • described as an ingredient “ the olives are hand-picked- cold extracted and bottled all within two hours”
		Finished product	Shows food as a final product; either as a meal or store product for purchase	PC hummus	<ul style="list-style-type: none"> • the olive oil being poured on a plate • the bottle of the olive oil
		Where it is grown	Shows food in the location which it is naturally sourced (only if food is not clearly	Tomatoes on a vine in a tomato vineyard	<ul style="list-style-type: none"> •olives growing on trees

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			depicted/described as local or regional)		
	Human Actors	PC employee	Visual/verbal attempt to identify a person who works for PC through branded clothing or visual title	The head of marketing, person in a PC jacket or sweater	• visual of “Seanna Rishor” PC Product Developer
		Senior Level PC employee	Visual/Verbal of a “C” level PC employee	Galen Weston, Executive Chairman and President, Loblaw Companies Limited	
		Other	Additional actors in the video (not including pc employees and people tasting food)	A person working walking down the street	
Text	Written	Supplemental	On screen text that does not describe what is on the screen but ads to the video, or reinforces what is being said vocally	Image of a tomato Text reads: delicious	• “why does a European favourite have to come from Europe?” over picture of olive oil bubbles on screen
		Descriptive	On screen text that describes the occurrences in the video	Image of a tomato: Text reads: Tomato	
	Oral	Narration	Voice talks-over the video	“Here at PC, we aim to offer you...”	• Seanna Rishor

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		Spoken words	Characters within the advertisement are talking to one another or one character is talking to the viewer	“Isn’t that tomato tasty?” “Have you tried the new PC tomatoes yet?”	
Audio	Sound	Music	Any music that is a published song	“Back in Black” by AC/DC	
		Jingle or Sounds	Music that has no words, and was specifically made for the add	Background music	•
Corporate Social Responsibility	Trust	Transparency	Described/ depicted effort to be as open about the food and production process as possible	We work with local farmers to learn about more sustainable farming practices	• explains the entire production process of the olive oil
		Quality assurance	Verbal or visual statement of PC promise regarding quality of the food	All food is tested by our experts before its put on grocery store shelves	

Appendix D: Coding Frequencies Per Video and Total Frequencies

Main category	Subcategory 1	Subcategory 2	Inspiration from Anywhere	Make the Cut	Discovery	PC® Power Fruit SKYR Icelandic	PC® Speculoos Cookie Butter Crushed	President’s Choice® New World Extra Virgin Olive Oil	Total frequencies

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						Style 0% Yogurt	Cookie Spread		
Ethical food product appeals	Production process	Environmental consideration		1	1			3	5
		Social considerations		1				1	2
	Traceability	Producer of food	1	6				1	8
		Place of Food	3	1		1	3	2	10
	Quality	Taste	2	2		1	1	1	7
	Health	Nutrition			1	1			2
Visual elements	Presentation of food:	Natural form	3	5	10	4	3	1	26
		As an ingredient	2		1	3	3	1	10
		Finished product	6		14	2	7	2	31
		Where it is grown	2	4	7			1	14
	Human Actors	PC employee	3	3				1	7

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		Senior Level PC employee	1	1	1				3
		Other	4	1	2				7
Corporate Social Responsibility	Trust	Transparency		1				1	2
		Quality assurance	1	1					2
Text	Written	Supplemental		1				1	2
		Descriptive	1				1		2
	Oral	Narration	1	1	1	1	1	1	6
		Spoken words							0
Audio	Sound	Music	1	1					2
		Jingle or Sounds			1	1	1	1	4