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Advertisements Shape Our Social Reality: A Study of Apple Advertisements on Promoting PWDs and Inclusion

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Abstract: There are persons with disabilities (PWDs) in each society. The inclusion of PWDs by society, as supported by the United Nation's sustainable development goals (SDGs), could be encouraged by advertising. Advertising's influence on one's worldview is obvious with cultivation theory espousing the phenomenon that prolonged viewing of television could fashion audiences' worldview by making them believe that the images projected are accurate depictions of reality. PWDs not only nurture compassion within us but provide us with a wealth of opportunities by coming up with inventions that improve their quality of life. These inventions could empower PWDs by giving them greater independence. The global brand, Apple, through its technological devices, gives PWDs jobs, a platform for expression and dignity. Apple has created a series of video advertisements that depict its embrace of inclusion through its technological innovations. The study examines selected Apple's video advertisements using critical discourse analysis (CDA). The outcome of the study is a framework for brands to use as a guide when incorporating advertising images on the inclusion of PWDs.

Keywords: inclusion, persons with disabilities, Apple, critical discourse analysis, Fairclough

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Abstrak: Golongan orang kelainan upaya (OKU) wujud dalam setiap masyarakat. Inklusi golongan OKU oleh masyarakat, sebagaimana disokong di bawah matlamat pembangunan mampan Pertubuhan Bangsa-bangsa Bersatu boleh digalakkan melalui pengiklanan. Pengaruh pengiklanan ke atas pandangan dunia seseorang amat jelas menurut teori kultivasi yang mendukung fenomena bahawa tontonan televisyen berpanjangan mampu mencorak pandangan dunia penonton dengan membuat mereka mempercayai bahawa imej yang dipaparkan adalah gambaran yang tepat dan realiti sebenar. Golongan OKU bukan sahaja mampu memupuk sifat belas kasihan dalam diri kita tetapi dapat membuka banyak peluang penghasilan daya cipta yang dapat meningkatkan mutu kehidupan dan keupayaan berdikari. Apple, sebuah jenama global, melalui peranti teknologi, mampu mewujudkan peluang pekerjaan kepada OKU sebagai pelantar ekspresi dan maruah diri. Jenama global tersebut telah mengeluarkan satu siri iklan video yang memaparkan inklusi OKU melalui daya cipta teknologi. Kajian ini menggunakan rangka kerja *critical discourse analysis* (CDA) untuk meneliti iklan video Apple yang mengandungi mesej inklusi. Hasil kajian adalah suatu rangka kerja sebagai panduan untuk mana-mana jenama yang berhasrat untuk memasukkan apa-apa imej pengiklanan berkaitan inklusi golongan OKU.

Kata kunci: inklusi, orang kelainan upaya, Apple, critical discourse analysis, Fairclough

INTRODUCTION

Brands are profit-making but should not depart from being socially responsible. This entails including representations of persons with disabilities (PWDs) in their advertising messages. The decision to make PWDs more visible through advertisements could help fashion the social reality of audiences. The key messages should be that there are PWDs in society and they should be treated well for others to emulate. Oscar Wilde (2018) mentions that "life imitates art far more than art imitates life". This is the normative strategy in depicting PWDs

in advertising or other marketing communication tools such as public relations, direct response or promotions. The backbone of this strategy is thus the normative strategy for businesses in terms of the shareholder and stakeholder theories. Businesses have either one of the two options. Managers could focus on adhering to shareholders' demands in terms of shareholder theory or have managers impress on the demands of stakeholders that include customers, employees, the local community and others who would affect or be affected by the performance of the business as they make a profit (Smith, 2003). Stakeholder theory seems more appropriate for businesses and brands that are stakeholder and PWD-oriented. This means that other than encompassing the images of PWDs in the marketing communication tools, the community of PWDs could be the target market of brands and stakeholders of businesses whose demands are met. The marketing concept should be practised and this involves identifying the needs and wants of consumers first before coming up with a product (Moriarty, Mitchell, Wood, & Wells, 2019). There ought to be a positive drive for brands to perceive PWDs and their needs as opportunities to be met by brands that entails embracing inclusion.

BACKGROUND

There were 443,541 persons with disabilities (PWDs) registered with the Social Welfare Department in Malaysia by October 2017 but the real number is estimated to be 4.5 million people ("4.5m disabled persons not registered with JKM", 9 April 2015). This would account for about 14% of the Malaysian population of 2015 (31,186.1 million people). On the global scale:

> About 15% of the world's population live with some form of disability, of whom 2-4% experience significant difficulties in functioning. The global disability prevalence is higher than previous World Health Organisation (WHO) estimates, which date from the 1970s and suggest a figure of around 10%. This global estimate for disability is on the rise due to population ageing and the rapid spread of chronic diseases, as well as improvements in the methodologies used to measure disability (World Health Organization, 2019).

The key issue with PWDs and their role in society, judging from the United Nations' Sustainable Development Goals (SDG) is the lack of inclusion or their participation and access to facilities in society. Hence,

the SDGs are centred on including PWDs in education, healthcare, getting access to information communication technology, buildings, information, justice, water and sanitation and energy but the absence of their inclusion in such areas is notable (Mokhtar, 2019).

There are two models that could be used to describe people's perception of PWDs. The social model entails the definition of disability as a form of social creation and the relationship between people with impairment and a disabling society whereas the medical model perceives the individual person as having deficits (Shakespeare, 2006). The medical model highlights disability as a medical problem, describes it through the traditional medical classification system, individualises, medicalises and pathologises it (Beacom, French, & Kendall, 2016). The 'social model' of disability suggests that one could draw a firm line between impairments (referred to as the bodily experience) and disability (as the social creation of excessive barriers, exclusion and discrimination) with 'impairments' being the normal terminology used in the medical model and 'disability' used in the social model (K. Ellis & Goggin, 2015).

Inclusion is a basic human right and when policies, biases and obstacles are removed to give better opportunity to PWDs, then there are benefits globally by contributing more to the gross domestic product reflecting the significance of social justice and logical investment for a common future (United Nations, 2019). The practice of inclusion has been carried out by global brands such as ASOS, Starbucks, Marks and Spencer, Tommy Hilfiger and River Island that produce fashion and advertisements that convey on disability inclusion (Hammett, 2019). Over 500 companies have signed up with The Valuable 500 which is a global initiative with the endeavour to put disability inclusion on the business agenda with strategic partners such as Omnicom, Porter Novelli, Virgin Media and OMD, including the financial industry, accountancy firms and automotive firms going as far as Spain, India, Mexico, the United Kingdom, the United States of America and Australia ("Over 100 Global CEOs Commit to Action on Disability Inclusion Since Davos", 2019). Disability inclusion appears to have become massive with brands globally signing up to the initiative, mentioning their workplaces as inclusive, encouraging productivity and providing platforms for everyone to excel in. Advertisements have the potential of

going beyond obtaining profits and attaining brand affinity and social justice for the minority disabled group (Loebner, 2019).

The omnipresence of advertising, its growth, repetitious nature and possible effects bring forth the significant role brought about by advertisements. Advertising spending will globally rise in 2019 with digital ad spending being the main forte with an increase of 17.6% to $333.25 billion (Enberg, 2019). Advertising has several effects: it has the potential to shape and influence people's behaviour and move the economy by bringing buyers and sellers to the marketplace. Their repetitive nature would make advertisements influential in terms of fashioning the reality of audiences. This reality is what we need to get right. What sort of reality? A more inclusive one. What we need to have is a society that would not be judgemental, that would include people who are with disabilities. We need to bring out the best in people, by encouraging them to accommodate people who are vulnerable.

The media, in the form of advertising, play a role here where images could influence public opinion and form societal norms. PWDs are rarely covered by the media and when they are depicted, they are often negatively and inaptly portrayed as objects of pity, charity or medical treatment (Disability and the Media, n.d.). PWDs need to be depicted in a manner that is acceptable as people we admire, empathise and include in such a way where we do not realise that they are different but part of diversity, not only for products or events meant for PWDs but also for mainstream products too. Media portrayals should get rid of the stigma associated with PWDs, repair misconceptions and create better comprehension of PWDs (Disability and the Media, n.d.). Pharmaceutical advertisements are predominantly cultural texts that reflect and influence society's key acceptance of medical model approaches to disability (Houston, 2016). The influence of the media on audiences has been treated with earnestness with the International Paralympic Committee (IPC), as the main stakeholder, developing guidelines for journalists in terms of the style and substance of reporting putting forth itself as a body that advocates the interests of PWDs (Beacom et al., 2016).

It appears that Apple appreciates that technology can provide great learning tools for all learning disabilities and that every Mac and iOS device comes standard with innovative accessibility features (Apple

Inc., 2018). Thus, Apple has come up with several advertisements focusing on their devices that have allowed inclusion to take place.

STATEMENT OF THE PROBLEM

Previous literature indicates that portrayals of PWDs in the media have been undesirable which could lead to more of their stigmatisation and less of their inclusion. A study using systematic review found that elite athletes with specific disabilities were depicted favourably in the media while elite athletes with other types of disabilities were rarely featured (Rees, Robinson, & Shields, 2019). Another study shows that despite the growing number of participants and events in the Paralympic Games, media coverage in newspapers has ignored or hidden athletes with disabilities (Buysse & Borcherding, 2010). The fashioning of reality in this perspective would be unappetising and unacceptable as the outcome of unappealing media messages that include advertising carrying inapt messages.

At the end of the day, how should PWDs be portrayed? It is not a simple exercise. Studies that have uncovered inapt portrayals are aplenty. These include the idea of projecting advertising images that reflected sexist hegemonic values with men at the forefront while the madwoman (who is disabled) was retained at home with medication in mid-20th century British society (Houston, 2016). The notion of context influencing advertising content is obvious here. The disabled suffering from foetal alcohol spectrum disorder (FASD) is depicted as being villainous, immoral or deviant in media coverage in Canada (Aspler, Zizzo, Di Pietro, & Racine, 2018). The foci has been the disability rather than the ability of Paralympians in a sensationalised manner that was apparent in another study on media coverage during the 2012 and 2014 Paralympics (Beacom et al., 2016). Another study found offensive language used when describing PWDs (Ogundola, 2013).

The portrayals of PWDs ought to be examined further in the endeavour of putting forth and discovering a more idealised approach to depict PWDs without the stigma but with inclusion in mind. More needs to be done to ensure that the media portray PWDs in a better light. This is because the media's influence on people's perception of PWDs

can be significant and translated into one's daily treatment of PWDs that could be detrimental.

SIGNIFICANCE OF THE STUDY

There are several significant attributes of the study, one being that media messages have been found to be predominantly negative of PWDs; therefore, continuous examination of more current media messages is essential in finding the ideal way of depicting PWDs. It is also hoped that cultivation theory could be further developed by using it to frame a new study that involves the variables of disability, advertising and brands. The final significance other than being an important case study and form of theory development would be its contribution to the wealth of current research studies combining the facets of disability, advertising and branding using a critical discourse analsysi (CDA) analysis that appears to be infrequent in the current situation. Advertising content needs to be examined so that a framework of inclusive advertising could be proposed for brands that champion inclusion.

RESEARCH QUESTIONS

1. What are the linguistic features of video advertisements on disabilities by Apple? (descriptive)

2. What is the interpretation of text (situational context) in Apple advertisements (interpretation)?

3. What is the ideology behind Apple advertisements? (explanation)

LITERATURE REVIEW

The recent past has seen a steady growth of research and innovation moving towards inclusivity and empowerment of people with special needs. Developments ranging from medicine, architectural designs, biotechnology all the way to educational curricula and impact sourcing are increasing to address the vital issues of inclusivity and empowerment of people with special needs (Desmond et al., 2018; Metts, 2004; Miller, Vaughn, & Freund, 2014; Streeby, 2017). Progress in marketing and communication has also seen similar attention being given to inclusivity and empowerment (Haller & Ralph, 2001; Kaufman-Scarborough, 2001). This is good news.

Many large corporations have recognized this and strive to find novel and enhanced approaches of providing better services to "under-served and under-represented communities" (Crowl, 2019, p. 1). Inclusive marketing strategies are progressively being employed by companies in order to show their commitments in catering to all. Examples of such campaigns can be seen in Tommy Hilfiger's "Tommy Adaptive" fashion line that features improved versions of their existing designs to suit disabled customers by including magnetic buttons and velcro closures for customers with restricted motor function. In addition, there is the "Barbie Fashionistas" line, which features Barbie in a wheelchair as well as another doll with a prosthetic leg. As Crowl (2019) points out, an important factor of these two campaigns is that they did not segregate a distinct disabled clothing line or disabled toys section but both brands adjusted their existing products to be inclusive and representative of the different customers that they target. This representation of diversity helps show both disabled and able customers that people can be different but still fully contribute to society.

Another such campaign includes Honey Maid's "This is Wholesome", which depicts diverse individuals in their advertisements sending the message that wholesome families come in different colours, shapes and sizes. Contrary to the age-old 'happy family' image that dominated the advertising industry in the past century of a mother, father, children and a dog or a cat smiling around a kitchen table, now Honey Maid's campaign shows that society is also made up of diverse audiences including people with disabilities (Haskell, 2019).

One final example of representation and inclusiveness is Apple's "Designed for Everyone" campaign and its "Think Different" slogan. Apple released a series of video advertisements depicting its products that cater to the less able members of society. The videos feature individuals with disabilities using Apple products in their everyday lives. A person on a wheelchair, for example, can use an application to open window blinds, and people with visual and hearing impairments can navigate through their Apple gadgets because of the accessibility properties of iOS (Apple's operating system). The following is quoted from Apple's website:

> Taking a family portrait. Catching up over FaceTime. Raising the blinds to let in the morning light. We want everyone to enjoy the everyday moments that technology helps make possible, so we work to make every Apple product accessible from the very start. Because the true value of a device isn't measured by how powerful it is, but by how much it empowers you (Apple Inc., 2019).

Empowering people with special needs by allowing them to be independent and assimilate within a society should be one of the goals of all brands. Advertising makes up a large portion of most companies' budgets and this coupled with other marketing communication tools, helps shape their image and reputation. As inclusivity continues to trend and more and more brands position themselves as inclusive, it is interesting to examine the role advertising plays in the awareness of disability and its representation. Large multinational companies such as Apple have millions of loyal customers across the globe giving them access and reach to a vast audience. Their advertisements undoubtedly have the potential to spread awareness, foster inclusivity and motivate innovativeness.

Academic research into the portrayal of the disabled communities in the mass media in general and in advertisements in particular is relatively scarce. These scholastic attempts are diverse in their scope and research methodology. Zhang and Haller (2013), for example, studied what people with disabilities think about how the media represent their community. They employed quantitative methods and concluded that the American media portray the disabled in both positive and negative manners. They reported that perceived positive media representation resulted in the affirmation of their disability identity; this was also true for messages that were perceived as unrealistic. However, negative media representation resulted in the denial of their disability identity.

Another example is Saito and Ishiyama's (2005) analysis of the depiction of disabled individuals in Japanese television dramas. They used content analysis to examine serial dramas and drama series aired during prime time on five commercial networks for ten years between 1993 and 2002. Their findings show that in all that time, less than 2% of the characters had a disability. In advertising, Hardin (2003) applied qualitative interviews to examine the attitudes of athletes

with disabilities towards sports, advertising and their exclusion from mainstream culture. She reports that the interviewees mostly disregarded advertising as it does not mirror their reality but were intensely sensitive to positive images of disability in advertisements.

More recently and relevant to this research, Houston (2017) critically analysed the representation of women with disabilities in Anglo-American advertisements made in the 21st century. Her study included textual and discourse analyses on nine advertisements depicting women with disabilities as well as data on how a sample of women with various impairments responded to advertisements representing disabled women in positive and empowering manners. The findings of her study show that individual responses to advertisements were undistinguishably connected to individual partialities and personified realities. She suggests that negative representations of disabled women in advertising do not necessarily result in low levels of subjective well-being among the disabled. Instead, she argues that many disabled women find negative depictions of disability and gender offer opportunities for them to reaffirm their positive identities as disabled women.

Moreover, Haller and Ralph's (2001) study shows that companies in the US and the UK have recognized the need to be inclusive in their advertising not only for the sake of being socially conscious but in order to remain competitive and improve profitability. The analysis has also found that for inclusiveness in advertising to be impactful, the images being portrayed need to be accurate depictions of disability, as opposed to the unrealistic narratives of the past.

Cultivation Theory and the Representation of PWDs

Cultivation theory basically states that the more time people spend watching television, the more likely they are to believe that social reality corresponds with the reality on television (Gerbner, Gross, Morgan, & Signorielli, 1986). The messages, images or ideologies that are transmitted through television are assumed to heavily influence viewers' perceptions of their social realities. In other words, cultivation theory posits that exposure to the media over a prolonged period of time 'cultivates' perceptions of reality that are similar to those portrayed in the media. It is among the many prominent mass media effects theories that developed in tandem with the development of communication

technology. Since its formulation by Gerbner and Gross in 1975, it has become the third most utilized theory in communication research (Bryant & Mirion, 2004; Morgan, Shanahan, & Signorielli, 2015). Initially, the effects of television viewing were the focus of the theory; however, it has also been used to examine the effects of other communication media, such as newspapers (Arendt, 2010; Sabri, 2017), video games (Behm-Morawitz & Ta, 2014) and social media (Croucher, 2011; Morgan et al., 2015) on the construction of social realities among their frequent users. In this research, the culturation effects of the representation of the disabled in advertisements are being studied.

As stated before, there is an abundance of studies utilising the cultivation theory in exploring the effects of the media on people's perceptions of their social realities. However, when researching the realities of PWDs, the number of studies conducted is considerably less. The most notable of these is the article on the role of the media in building the community of people with disabilities. According to Nelson (2000), the media are instrumental in the 'revolution' of people with disabilities, from their usage of the media to rallying support and obtaining their rights in society, to facilitating communication among themselves, and achieving awareness and recognition as members of society.

Cultivation theory was also used as a framework by Shelton (2017) in order to formulate a theoretical model of how advertising's use of bionic or heroic depictions of disabilities causes feelings of inspiration to non-disabled consumers as well as expectations for persons with disabilities to be inspiring in reality. She argues that advertisers are producing unrealistic depictions of people with disabilities as being more capable and viewing disabilities as inspirational instead of offering accurate depictions of those with disabilities.

Despite its extensive use in communication research, the cultivation theory has its shortcomings. Critics have raised issues of possibly unaccounted for variables such as life experiences (people who live in dangerous neighbourhoods, for example, as opposed to people in safer neighbourhoods), and differences in types of violence, or different genres (Chandler, 1995; Hughes, 1980; Newcomb, 1978). However, the more prominent criticism of this theory is that of a philosophical nature. Critics such as Newcomb (1978) and West and Turner (2010) argue

that there is a logical inconsistency between the scientific methods used by cultivation analysis researchers and the humanistic nature of the concepts being studied. This particular critique provides fresh opportunities for research. This research, for instance, addresses this deficiency by examining the cultivation effects of representation of the disabled in advertisements using critical discourse analysis.

Critical Discourse Analysis in Advertising Research

Over time, marketing practices of companies have increasingly been scrutinised by an informed and critical society. Marketing activities often become the subject of public debates and discussions (N. Ellis, Jack, Higgins, & Fitchett, 2011). The capability of marketers to imbue products with culturally influential knowledge and meaning is empowered through shared discourse (C. J. Thompson, 2004). Discourse analysis is suitable for analysing marketing messages including advertising. Since marketing activities are contingent on discourse for the conception, organisation, propagation and reinforcement of product knowledge, then discourse analysis could prove to be fruitful in marketing research and theory development (Fitchett & Caruana, 2015).

Discourse analysis has been used by critical marketing theorists and researchers for at least the last two decades (Fitchett & Caruana, 2015). It provides methodological tools through which researchers may ask critical questions about the nature and implications of marketing realities (Fairclough, 2013a). One of the central aims of critical marketing is to generate, design and develop platforms that reflect the 'unspoken' broader political and economic assumptions of the organizational culture (Fitchett & Caruana, 2015). Advertising is a major part of the marketing process; it may be the embodiment or the final product of a company's marketing philosophy. Advertisements reflect a company's vision, image and world view as a backdrop across products and services.

In advertising, most researchers historically used text analysis of printed advertisements (Hackley, 2001; Scott, 1994; Stern, 1996). Stern (1996), for example, used textual analysis to understand the meaning of an advertising text. This means that she had to identify textual elements she intended to study, then construct meanings of these elements, and then deconstruct or analyse the "unsaid assumptions". She argues that when applied to advertising text, deconstruction enables researchers to read the advertisements as "expressions of contemporary consumer culture" (p. 61). Textual analysis soon developed into the discourse

analysis of advertisements (Kozinets, 2007; C. Thompson & Tian, 2008; C. J. Thompson, 2004). Discourse analysis or critical discourse analysis offers a valuable analytical method for marketing research, as it allows researchers to understand why dominant marketing discourses are powerful and widely accepted (Fitchett & Caruana, 2015). One such issue of discourse is the inclusiveness and empowerment of the disabled community. Thus, this study examined selected Apple video advertisements using critical discourse analysis in view of their depiction of PWDs and the products that allow for their empowerment.

THEORETICAL FRAMEWORK

Television is described as a centralised system of storytelling. According to Gerbner, Gross, Morgan, Signorielli, & Shanahan (2002), "its drama, commercials, news and other programmes bring a relatively coherent system of images and messages into every home" (p. 44). Cultivation analysis involves the study of television's contributions to viewers' perception of social reality where audiences who spend a long time watching television would perceive the world as repeatedly shown on television (Shanahan, Shanahan, & Morgan, 1999). Exposure of audiences to the messages delivered by television in a holistic manner other than specific programmes forms this conception of reality among diverse publics; cultivation effects depend on various variables including the crime rate of the suburb one lives in that could affect the influence of crime programmes (Gerbner, 1998). Gerbner also claims that heavy viewers of television would cultivate through "mainstreaming" where heavy viewing may absorb or override diverse perspectives and behaviour that are generated from other factors, thus creating homogenisation of values. The homgenisation here could be in the form of a common symbolic environment that may de-emphasise the elderly or any other group of people that is in reality fast growing, thus providing a differently framed view of reality. Cultivation is not a one-way, monolithic process but involves factors of demographic, social, personal and cultural contexts that fashion the shape, scope and degree of contributions television is likely to make to audiences (Gerbner et al., 1986). In this study, selected Apple television advertisements are the texts of analyses. The study is based on the assumption that television advertisements have the potential of forming one's conception of the world but this is not a simple one-way process as it is dynamic and involves several factors.

RESEARCH METHODOLOGY

The research design is a case study that is qualitative in nature and embraces the framework of CDA related to Fairclough's (1989) 3D model. A case study is defined as a method that is empirical which examines a current phenomenon in depth and within its real-world context when the boundaries between phenomenon and context are not clear (Yin, 2018). The phenomenon of focus in the case study is on the embrace of diversity through the inclusion of PWDs in the use of technological devices by Apple as depicted by its advertisements. The video advertisements that are the units of analysis here are: Dillan's Voice (2016), Sady and Accessibility (2016) and Voice Control (2019) that were retrieved from YouTube.

CDA is a framework of analysis that focuses on language use and context. Its roots lie in the critical theory of language which perceives the uses of language as forms of social practices that are tied to specific historical contexts (Janks, 1997). The contexts could also be understood through the power relations depicted. CDA could also be used to examine power relations from Foucault's description of empirical analytic science, humanism, capitalism and the shift in terms of the conceptualisation of power (Powers, 2007).

Central to CDA is the idea of functional grammar, referring to three components of interpretation: texts, system and elements of linguistic structures that altogether embraces the idea of how language is used in context (Halliday & Mathiessen, 2014). The CDA framework predominantly embraces Fairclough's 3D model with inter-related stages of analysis: description (text analysis), interpretation (processing analysis) and explanation components (social analysis) (Fairclough, 1989). Fairclough's approach to CDA is beneficial because it provides multiple points of analytic entry, does not matter which type of analysis comes first although all must be included and there are interconnections between the three components thus providing a more comprehensive examination of texts (Janks, 1997).

Figure 1 Three-dimensional conception of discourse (Fairclough, 1992, p. 73)

TEXT

DISCURSIVE PRACTICE
(production, distribution and function)

SOCIAL PRACTICE
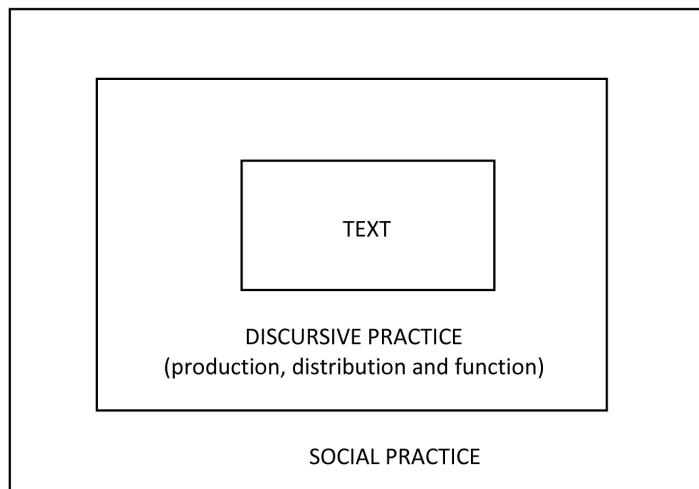
Description

The first dimension by Fairclough (1989) represents the formal qualities of text in terms of the objects of analysis that include verbal, visual or verbal and visual texts and the involvement of different segments of description: vocabulary, grammar and textual structures. Text could be in spoken or written form (Fairclough, 2013b). The researchers selected vocabulary in terms of metaphors and the relational values that are euphemistic expressions. Metaphors are a means of representing one aspect of experience in terms of another and are not restricted to poetry and literary discourse while euphemisms are words used to substitute for a more conventional or familiar one to evade negative values (Fairclough, 1989). Johnson and Lakoff (2003) reinforce the definition of metaphor by mentioning the essence of metaphor as understanding and experiencing something in terms of another. Euphemisms are also defined as "terms with a pleasant meaning" with pleasantness being relative (Bolinger, 2014, p. 118). With regards to textual structures, the question how does one person control the turn of another is investigated as a form of interactional convention. The turn-taking system is on the other hand, dependent on power relationships between equals as it is assumed that all participants have equal rights at each point of the formula by selecting others and selecting themselves (Fairclough, 1989). The next component of the 3D model is the interpretation segment.

Interpretation

The next stage of Fairclough's 3D model is interpretation that is concerned with participants' processes of text production and text interpretation with text interpretation given greater focus here. Interpretation is in the form of discursive practice that involves the processes of text production, distribution and consumption, and the nature of these processes varies between different types of discourse according to social factors (Fairclough, 1989).

The text and the interpreter both work in tandem on the text's interpretation which has several stages of interpretation involving six major domains divided into two components: the first component is the interpretation of context (surface of utterance, meaning of utterance, local coherence, text structure and point) and second, the interpretation of text (situational context and intertextual context) (Fairclough, 1989). Of focus in the analysis is the interpretation of text in terms of the situational context. For Fairclough (1989), situational context can have four questions: What's going on? (activity, topic, purpose of the text), Who's involved? (subjects who are involved in the text), In what relations? (the relationship between the subjects) and What's the role of language in what is going on? (language is used in the activity in the text and what it means in terms of degree of control). The interpretations of situational context is partly on the basis of external cues in terms of Member Resources (MR) that refer to what audiences have on their minds and what they generate when they produce or interpret texts including their knowledge of language, representations of the natural and social worlds they live in, their values, beliefs and assumptions, and so forth (Fairclough, 1989).

The other part of interpretation involves intertextual context which means that we need to perceive discourses and texts from a historical perspective that differs with the more common position in language studies that regards text as analysable without referring to other texts; in thought alone distant from its historical context (Fairclough, 1989; Janks, 1997). Time and place are important questions to ask in terms of the situational context and intertextuality by examining the similarities between discourse and the contextual factors that influence the text's production and interpretation (Janks, 1997).

Explanation

The third stage of the 3D model involves explanation that connects the stages of interpretation and explanation. The goal of this stage is to depict a discourse as part of a social process or a social practice demonstrating implications discourses could have on those structures by nourishing them or altering them (Fairclough, 1989). The socio-historical perspective of text is central to the third stage of the 3D model of CDA (Janks, 1997). This stage is also known as the stage of socio-cultural practice that examines discursive practice and how social processes create meaning by perceiving linguistics as having social and cultural significance (Fairclough, 2013b). The MR involved are determined by specific power relations apparent in society or institutions, and refer to their contributions in terms of sustaining or changing these power relations, allowing them to be perceived ideologically (Fairclough, 1989).

The first advertisement, Dillan's Voice (2016) was released in conjunction with Autism Acceptance Month in 2016. It is about the real-life story of Dillan, a teenager with autism, who communicates using an iPad. The advertisement depicts Dillan in different scenes in school and at home. Technology has been described as being life-changing for Dillan, making him appear intelligent as he is able to communicate and build relationships with others. The next advertisement, Sady and Accessibility (2016), shows Sady Paulson, a graduate student working towards a Digital Cinematography degree at Full Sail University, who has cerebral palsy and is non-verbal but is able to edit a video using Apple's accessibility technology like two switch control devices attached to the head support of her wheelchair that can interact with her iPhone, iPad and MacBook ("The woman featured in Apple's accessibility video also edited it", 2016; Paulson, nd). The third video advertisement called Voice Control (2019) shows Ian Mackay, a disability advocate, outdoor enthusiast and former cyclist who can issue commands to an iMac that very swiftly carries out the commands as it is told (Kulp, 2019). These advertisements clearly support the brand essence of Apple (Apple Inc., 2019) that mentions aptly, 'Technology is most powerful when it empowers everyone' as it embraces disabilities through technology ensuring that PWDs could be independent and showcase their talents.

FINDINGS AND DISCUSSION

1. DESCRIPTION

The description stage of the CDA framework adopted by the study is on metaphors, turn-taking and euphemisms. These are addressed in the following sections:

Table 1 Results on the Description Stage

DESCRIPTION STAGE	DILLAN'S VOICE	SADY'S APPLE ACCESSIBILITY	IAN'S VOICE CONTROL ON MAC AND OS
Metaphors	1. Autism is incomprehensible language. 2. Autism is a unique experience. 3. Autism is no self-control. 4. Apple provides better self-control. 5. Apple provides better quality of life. 6. Apple builds connections. 7. Apple is a mind-opener. 8. Apple is inclusion.	1. Apple is a non-barrier. 2. Apple is empowerment. 3. Apple is accessibility. 4. Apple is independence.	1. Apple Voice Control is the passport to enjoyable experiences. 2. Apple Voice Control is an efficient facilitator. 3. Apple Voice Control is life control.
Turn-taking	1. Opening scene - Dillan mumbling. 2. The robotic voice acts as a voice-over and gives Dillan's message greater clarity. 3. IPad also provides guidance. 4. Communication support aide takes a primary role in some scenes as she guides him. She is also standing behind him at his middle school graduation.	1. Key actor for each scene is very much in control of the situation and there is only the technology with him or her, no one else except an aide. 2. Technology allows for one to be independent.	1. Dominating role of Ian, the instructor when giving instructions to the computer through his voice. 2. Asking his friend to meet him in a place through a device using VC.

| **Euphemisms** | 1. Many people cannot understand that Dillan has a mind, they see him as having no control and he has no way to communicate. 2. The iPad helps Dillan not only to see his words but hold on to his thoughts. 3. Having a voice has changed everything in Dillan's life. No more isolation. | 1. Having a disability is not a barrier. 2. All positive expressions ensue by focusing on the fact that you can overcome the barriers with (Apple) technology. 3. When technology is designed for everyone (inclusion), it allows everyone to do what they love, including Sady. | 1. Technology assistance is the best way to do everything you love. |

Metaphors

Metaphors represent the comparisons of two experiences (Fairclough, 1989; Johnson & Lakoff, 2003). The first advertisement, Dillan's Voice, has metaphors related to autism that challenge Dillan in terms of his language, behaviour and lack of self-control (see Table 1). Autism is equated with unique experiences delivering a more positive ring to it. The metaphors for Apple appear to give itself a more heroic role by using technology to overcome the challenges by offering better self-control, quality of life, transforming one to be open-minded, building connections and allowing for inclusion in education. The seemingly lack of comprehensible use of language by Dillan is addressed by Apple when the iPad allows for the metaphors that represent solutions to his language issues such as Apple provides better self-control, Apple provides better quality of life, Apple builds connections, Apple is an eye-opener as it allows for inventions to be made to open people's minds and Apple allows for inclusion to happen in school as Dillan participates in a mainstream school and his middle school graduation. The contrast between what life is like without Apple and how much more improved life has become with support from Apple for a non-verbal teenager with autism was apparent through the metaphors.

The second advertisement, Sady and Accessibility, demonstrates the metaphors of Apple is a non-barrier, Apple is empowerment, Apple is accessibility, Apple is independence and Apple is inclusion. There are many positive metaphors here that communicate the attributes of Apple that allow a person with disabilities to have full participation in society and do the things that one loves despite his or her challenges. The key to effective societal participation is empowerment where a person with disabilities is able to do things easily on his or her own assisted by Apple technologies, through editing videos or carrying out activities such as running, learning, building relationships, taking photos, adjusting hearing aids, waking up and the like. These are everyday activities could be taken for granted by able-bodied people and regarded as simple, doable and effortless but are difficult for those who are physically and mentally challenged. Apple breaks down these barriers and allows persons with disabilities to participate in communal life.

The third advertisement has metaphors such as Apple Voice Control is the passport to enjoyable experiences, Apple Voice Control is an efficient facilitator and Apple Voice Control is life control. Apple Voice Control is like a passport to enjoyable experiences as it provides Ian the opportunity to set a meeting place and time outdoors with his friend and share photos. It is also an efficient facilitator as it is clearly stated that the Voice Control is a new invention that transforms a person who is challenged by not being able to use his limbs after having motor impairments to being able to edit messages or communicate by giving oral instructions to Apple devices from the iMac to the iPhone that are amazingly and swiftly acted upon. The simplicity of it by using one's voice instead of any body part and without the need for an extra software embedded within the MacOS, iOS and iPadOS makes it very attractive. Again, the idea of Apple providing that control and empowering a PWD to enjoy life with friends outdoors is underscored. The idea of having control is of great focus here paradoxical to the lack of control that is associated with one's disability represented by Ian.

Turn-taking

When it comes to turn-taking, there is the image of Dillan mumbling nonsensically but he made better sense when facilitated by the augmented and alternative communication application on iPad. The

turn-taking has been taken over predominantly by Apple intertwined with Dillan by providing him with the opportunity to express himself better. Dillan speaks out loud as he types the words he wants to express and instructs the iPad to convey his thoughts. Here, Dillan is first in command when it comes to turn-taking as he types the words on his iPad to communicate with others. Dillan's communication therapist comes into the scene and becomes an important figure by being first in turn-taking when she guides Dillan as he writes his words.

With Sady's advertisement, people with special needs are portrayed as still being in control of their actions and are seen dictating their Apple devices by telling them what they are supposed to do. The advertisement depicts images of PWDs who are empowered by their Apple devices through the independence they achieve which allows them to enjoy life. The turn-taking phenomenon maintains the idea that PWDs are in control and use Apple devices for assistance when they need to and for Sady to demonstrate her capabilities as a digital film-maker.

Ian's role in the third advertisement appears to be in a dominant role as he instructs the technological devices he uses. The devices appear to follow Ian instead of Ian letting himself be controlled by them. He also asks his friend to meet him somewhere, putting him again in the dominant role while turn-taking; in spite of his physical challenges, judging from the images, he is able to have the advantage of dictating what he wants to do in life.

Euphemism

Dillan mentions the challenges he encounters based on the perception of people of him who regard him without having a mind and self-control. This could be euphemistically used in place of a person who could be described as being cognitively impaired. The iPad provides the solution to these challenges and allows Dillan to hold on to his thoughts and communicate. The exclusion factor that has affected him is described as an isolation that improves with him mentioning 'No more isolation' as he is able to communicate through the iPad with other people.

The Sady advertisement focuses on the euphemistic expression of calling challenges or obstacles as barriers. It continues with the idea that technology, in the form of Apple technology, is the solution to the challenges a PWD encounters, making it more general and euphemistic.

The inclusive feature of technology is worded as 'when technology is designed for everyone, it allows everyone to do what they love including me' and the reference to herself is a lovely revelation of Sady who is physically challenged but is able to unleash her talent; with the assistance of Apple, she is able to edit a very good video.

The advertisement called Voice Control mentions the idea of using devices that allow the use of voice putting one in control of some activities in one's life as 'a whole new way to do everything you love'. Love here refers to a different kind of love for Ian who is in his condition. This appears to serve as a euphemism for the idea of Ian overcoming the challenges he faces. The advertisement depicts the idea that doing everything one loves means being in control and independent enough to ask a friend out, sending him photos, locations and other messages.

2. INTERPRETATION

Table 2 Results for the Interpretation Stage

INTERPRETATION	DILLAN'S VOICE	SADY'S APPLE ACCESSIBILITY	IAN'S VOICE CONTROL ON MAC AND OS
Situational Context Four questions: 1. What's going on? 2. Who's involved? 3. In what relations? 4. What's the role of language in what's going on?	1. Dillan is depicted at home, at school (his middle school graduation and at a gym), jogging in his housing area 2. Dillan mainly, his school teachers, school friends and an aide. 3. The aide helps Dillan in one way or the other whilst his school teachers and friends provide support at his graduation. 4. Language expression is assisted by a machine in the form of an iPad to create meaning for Dillan.	1. It shows PWDs in different situations coping with life through technology. 2. There are several characters in the ad: Sady and her caregiver, a man speaking in sign language with a friend through an iPhone, a vision-impaired man taking a photo of his family, a wheelchair-bound woman getting up early with the help of an iPhone, a man taking a trip while adjusting his hearing aids, a boy using an iPad to focus on reading in school, a sportswoman sprinting on her wheelchair and	1. A man called Ian is talking to his iMac and iPhone, instructing them to do several tasks from writing and editing an email message, and sending a WhatsApp message about the location of the next meeting. Ian and Tim meet outdoors on an outing. 2. There are two people in the ad. One is a man with motor-impairment and another is his able friend, Tim. 3. The two men appear to be good

1. Dillan is depicted at home, at school (his middle school graduation and at a gym), jogging in his housing area	using an Apple watch and Sady editing a film using Switch Controls.	friends who go off to the outdoors a lot.
2. Dillan mainly, his school teachers, school friends and an aide.	3. The people seem unrelated but are shown as facing challenges with technology supporting them.	4. The words that appear on the iMac screen and iPhone screen represent the range of activities that were done by Ian.
3. The aide helps Dillan in one way or the other whilst his school teachers and friends provide support at his graduation.	4. Language is essential and technology is used to allow for expression by some PWDs.	
4. Language expression is assisted by a machine in the form of an iPad to create meaning for Dillan.		

The interpretation part of the analysis gives greater focus on the situational context. The analysis is centred on answering the questions: What's going on? Who's involved? In what relations? What's the role of language in what's going on? (Fairclough, 1989). The advertisement, Dillan's Voice, perceives Dillan's daily life as a balancing act between school and home. He is introduced to the audience as being a teenager with autism who encounters issues when communicating and socialising with others. There are few people surrounding him with several scenes showing him to be alone or with his aide who guides him when typing on his iPad. There is also a scene where he walks through his mainstream school seemingly by himself and is cheered at his middle school graduation. Language expression is difficult for Dillan as he portrays predominant non-verbal behaviour and projects a lonely figure which is common for people with autism. The Apple iPad assists him to have better communication with others and in depicting his intelligence as though it were his saviour. This is an advertisement that resonates with parents who encounter a comparable experience when having a non-verbal child with autism.

The second advertisement reinforces on the positives by packing on short scenes that communicate the challenges each PWD goes through

and the technology assisting them. This advertisement focuses on the breadth and variety of challenges encountered by PWDs who are unrelated to one another and underscores how each challenge can be addressed by Apple technology that gives them the support they need for a better quality of life. Language is highlighted in the underscoring of technological assistance when communicating, for some PWDs.

The third advertisement focuses on Ian who is in the leading role as he instructs his iMac and iPhone through their Voice Control feature. The advertisement makes us witness how a PWD and his friend are connected through Apple technology. The language used by Ian the advertisement is more instruction-oriented and demonstrates how the Voice Control feature works. The email is typed, dictated by Ian's voice which is a remarkable sight.

3. EXPLANATION

Table 3 Results on the Explanation Stage

EXPLANATION	DILLAN'S VOICE	SADY'S APPLE ACCESSIBILITY	IAN'S VOICE CONTROL ON MAC & OS
Ideologies	Individualism Equal opportunity		

The explanation component looks at several ideologies that inspire the advertisements. There are comparable ideologies generated from them that focus on individualism and equal opportunity. The American cultural value of individualism is apparent in the advertisements. Individualism and collectivism are opposite sides of a continuum with the American culture more individualistic with the notions of independence, freedom and personal time in focus (Hofstede, Hofstede, & Minkov, 2010):

> Individualism pertains to societies in which the ties between individuals are loose: everyone is expected to look after him- or herself and his or her immediate family. Collectivism as its opposite pertains to societies in which people from birth onward are integrated into strong, cohesive in-groups, which throughout people's lifetime continue to protect them in exchange for unquestioning loyalty (p. 92).

Advertising that impresses on individualistic characteristics focuses on self-confidence and self-expression rather than conformance and sharing (De Mooij, 2011). The advertisements harp on the values of independence and empowerment. The individual uniqueness of the PWDs is apparent in the advertisements as they all cut predominantly lonely figures and have unique disabilities. Academics earlier on believed that PWDs should be hidden away defined by the medical model of disabilities as opposed to the social model that perceives the environment as having to adapt to the uniqueness of the individual (Roth, Pure, Rabinowitz, & Kaufman-Scarborough, 2018). The notion of the medical model of disabilities puts the blame on the PWDs for having impairments as opposed to the impairments in PWDs representing a social construct with the idea that inclusion and the lack of a positive or the appearance of a negative attitude to PWDs is apparent (Haegele & Hodge, 2016). There appears to be an optimistic feeling nevertheless communicated in all of the advertisements examined.

Equal opportunity is also highlighted in the advertisements, giving the idea that everyone should be given access to education and have a good quality of life regardless of the 'barriers' one faces. Apple has allowed for the practice of equal opportunity to take place supported by technology. It not only allows for equal opportunity to education and fun and enjoyment but also the idea that there is equal opportunity to display one's talents to others in the form of Sady and her skills in digital film-making or Dillan in his display of intelligence through his speech. Apple has given them better control of their lives as they attempt to break down the barriers that act as obstacles in order to achieve it. The notion of equal opportunity is underscored in the Sustainable Development Goals (SDGs) by the United Nations that also focuses on those with disabilities and their equal access to education, buildings, healthcare and information, among others (Mokhtar, 2019). Again, the social model seems obvious in achieving the SDGs as the main key is that society has to accommodate PWDs.

PWDs have specific characteristics and these puts them in a position where they have commonalities and differences with society. They appear to firstly, share common fundamental values of the United States but these values are often shaped by their own experiences and the type of disability they have; secondly, PWDs have difficulty to be guided by their own values and attain their own goals because society

has placed barriers affront of them making their endeavours unrealistic with limited resources; thirdly, PWDs are heterogeneous as they have various values and experiences with the public and there is focus given on particular disabilities instead of on all and finally, PWDs seek people with similar values with whom they find comfort in (Albrecht, 2016). Assistive technology and good role models of PWDs are insufficient without the enabling environment, resources and opportunities for success provided by society.

FRAMEWORK OF BRANDS EMBRACING DISABILITY INCLUSION THROUGH ADVERTISING

The current study is comparable to previous studies that have highlighted the adoption of messages underscoring the inclusion and empowerment of PWDs in marketing and communication (Haller & Ralph, 2001; Kaufman-Scarborough, 2001). The Apple video advertisements examined supports Crowl (2019) who found that Tommy Hilfiger and Barbie adjusted adjusted their existing products to be inclusive and representative of the different customers that they target. The study also supports Haskell's (2019) mentioning of the Honey Maid's campaign that shows society is comprising of diverse audiences including PWDs comparable to Apple that addresses PWDs as well. This is good news. Zhang and Haller (2013), examined what PWDs think about how the media represent their community and concluded that the American media depict the disabled in both positive and negative manners. In the current study, Apple has depicted its characters with disabilities through the advertisements as having positive images of independence and empowerment through the devices innovated and invented for their use. Apple is seemingly a saviour providing Dillan the opportunity for better expression, Sady is given a platform to demonstrate her talents and hence, dignity and Ian a way of getting activities done easily and all are given the opportunity to participate in society as part of the practice of inclusion. The ideologies of individualism that is an American value and equal opportunity representing the SDGs for PWDs are apparent with the former ideology having to adapt to the culture of audiences.

Cultivation theory posits that prolonged viewing of television content could contribute to the shaping of one's worldview (Gerbner et

al., 1986). A framework is proposed in this paper that encompasses the idea that when brands embrace disabilities through their advertising, they need to include facets such as the social model, morality, creativity and stakeholder orientation. These facets have been generated after examining Apple advertisements using Fairclough's CDA model. The social model perceives that one's disability is a form of social creation and that it is the environment that determines this (Roth et al., 2018). In view of this, there is the importance of discarding barriers in society for PWDs to attain success, to consider morality that would allow for the messages to be ideal according to religious beliefs and explain the reasons for their importance, to ensure creativity that pushes brands to go beyond the norm and encourages brands to explore multiple possibilities of uniting different fragments of ideas through divergent thinking and stakeholder orientation that is supported which upholds profit-making through advertising accomplished by balancing profits and fulfilling the needs of stakeholders in this case the PWDs, the local community, the shareholders of Apple, regulators and others involved in the making of the advertisements.

Figure 2 Framework on Brands Embracing Disability Inclusion through Advertising

LIMITATIONS OF THE STUDY

Central to the study was the depth of data analysis rather than its breadth allowing for the examination of only a few advertisements by Apple in recent years. This meant that the results are not generalisable proving to be a limitation of the study. In future, perhaps there could be a multiple case study carried out to compare between the content of two brands and their depictions of PWDs. This should give a more profound understanding of how different brands depict messages important to PWDs.

CONCLUSION

Apple advertisements featuring technology empowering PWDs represent Apple as the global brand that supports the social model of disabilities together with American ideologies of equal opportunity and individualism. The focus of life goals for PWDs from the advertisements seem to be more about independence through empowerment so as to get by daily and the can-do attitude demonstrating American individualism. Apple, has by providing technological assistance, given opportunities for PWDs to demonstrate their abilities better. Apple has given PWDs dignity and a way of communication for a better quality of life. Technology alone is insufficient as this must be combined with the enabling environment, resources and opportunities (Albrecht, 2016) plus societal acceptance for their diverse characteristics. Apple is a good role model for other brands in accommodating PWDs through technology from a creative perspective. What makes a good brand? The positive attitude and creativity by Apple in embracing disabilities through its products and communicating this through its advertisements in an effective manner.

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