

Raymond Williams

ADVERTISING

The magic system

EDITOR'S INTRODUCTION

RAYMOND WILLIAMS'S ESSAY was originally written as a chapter in his 1961 book *The Long Revolution*, but was published only later and as an essay. It belongs to an older form of British-orientated cultural studies than the other essays collected here, but one that it is important not to forget.

It stands apart in two main ways: first, for Williams, cultural studies moves unproblematically back into cultural history. For him, telling the story of advertising's development allows one to grasp the forces which condition it now, and also, thus, to begin to be able to conceive of a different contemporary function for advertising. Second, Williams writes as a committed socialist; for him private-sector capitalism cannot fulfill the needs of society as a whole.

Today it is, perhaps, harder to promote state socialism than to insist that cultural studies requires historical narratives. But it is not as though these two strands of Williams's essay are quite separate. For him, the history of advertising shows a minor mode of communication becoming a major one – a vital component in the organization and reproduction of capital. In a metaphor which goes back to Marx's belief that capitalism makes commodities "fetishes," for Williams advertising is "magic" because it transforms commodities into glamorous signifiers (turning a car into a sign of masculinity, for instance) and these signifiers present an imaginary, in the sense of unreal, world. Most of all, capitalism makes us forget how much work and suffering went into the production of commodities. Williams's history aims to dis-enchant capitalism: to show us what it really is. It might be objected, of course, that advertising's magic (like many magics) actually works: that, today, the use-value of many commodities is their signifying-function.

But that objection (and others) which may occur to readers does not spoil the essay's power to defamiliarize the current advertising industry through erudite narrative history.

Further reading: Ewen 1976; Jhally 1987; Lears 1983; Marchand 1985; Pope 1977; R. Williams 1965; Williamson 1978.

History

It is customary to begin even the shortest account of the history of advertising by recalling the three-thousand-year-old papyrus from Thebes, offering a reward for a runaway slave, and to go on to such recollections as the crier in the streets of Athens, the paintings of gladiators, with sentences urging attendance at their combats, in ruined Pompeii, and the fly-bills on the pillars of the Forum in Rome. This pleasant little ritual can be quickly performed, and as quickly forgotten: it is, of course, altogether too modest. If by advertising we mean what was meant by Shakespeare and the translators of the Authorized Version – the processes of taking or giving notice of something – it is as old as human society, and some pleasant recollections from the Stone Age could be quite easily devised.

The real business of the historian of advertising is more difficult: to trace the development from processes of specific attention and information to an institutionalized system of commercial information and persuasion; to relate this to changes in society and in the economy; and to trace changes in method in the context of changing organizations and intentions.

The spreading of information, by the crier or by handwritten and printed broadsheets, is known from all periods of English society. The first signs of anything more organized come in the seventeenth century, with the development of newsbooks, mercuries and newspapers. Already certain places, such as St Paul's in London, were recognized as centres for the posting of specific bills, and the extension of such posting to the new printed publications was a natural development. The material of such advertisements ranged from offers and wants in personal service, notices of the publication of books, and details of runaway servants, apprentices, horses and dogs, to announcements of new commodities available at particular shops, enthusiastic announcements of remedies and specifics, and notices of the public showing of monsters, prodigies and freaks. While the majority were the simple, basically factual and specific notices we now call 'classified', there were also direct recommendations, as here, from 1658:

That Excellent, and by all Physicians, approved China drink, called by the Chineans Tcha, by other nations *Tay* alias *Tee*, is sold at the Sultanesse Head Cophee-House in Sweeting's Rents, by the Royal Exchange, London.

Mention of the physicians begins that process of extension from the conventional recommendations of books as 'excellent' or 'admirable' and the conventional

branding, packaging and a good 'selling line'. I remember being told by a man I knew at university (he had previously explained how useful, to his profession as an advertiser, had been his training in the practical criticism of advertisements) that advertisements you booked and paid for were really old stuff; the real thing was what got through as ordinary news. This seems to happen now with goods: 'product centenarians', for example. But with persons it is even more extensive. It began in entertainment, particularly with film actors, and it is still in this field that it does most of its work. It is very difficult to pin down, because the borderline between the item or photograph picked up in the ordinary course of journalism and broadcasting, and the similar item or photograph that has been arranged and paid for, either directly or through special hospitality by a publicity agent, is obviously difficult to draw. Enough stories get through, and are even boasted about, to indicate that the paid practice is extensive, though payment, except to the agent, is usually in hospitality (if that word can be used) or in kind. Certainly, readers of newspapers should be aware that the 'personality' items, presented as ordinary news stories or gossip, will often have been paid for, in one way or another, in a system that makes straightforward advertising, by comparison, look respectable. Nor is this confined to what is called 'show business'; it has certainly entered literature, and it has probably entered politics.

The extension is natural, in a society where selling, by any effective means, has become a primary ethic. The spectacular growth of advertising, and then its extension to apparently independent reporting, has behind it not a mere pressure group, as in the days of the quacks, but the whole impetus of a society. It can then be agreed that we have come a long way from the papyrus of the runaway slave and the shouts of the town-crier: that what we have to look at is an organized and extending system, at the centre of our national life.

The system

In the last hundred years, then, advertising has developed from the simple announcements of shopkeepers and the persuasive arts of a few marginal dealers into a major part of capitalist business organization. This is important enough, but the place of advertising in society goes far beyond this commercial context. It is increasingly the source of finance for a whole range of general communication, to the extent that in 1960 our majority television service and almost all our newspapers and periodicals could not exist without it. Further, in the last forty years and now at an increasing rate, it has passed the frontier of the selling of goods and services and has become involved with the teaching of social and personal values; it is also rapidly entering the world of politics. Advertising is also, in a sense, the official art of modern capitalist society: it is what 'we' put up in 'our' streets and use to fill up to half of 'our' newspapers and magazines: and it commands the services of perhaps the largest organized body of writers and artists, with their attendant managers and advisers, in the whole society. Since this is the actual social status of advertising, we shall understand it with any adequacy only if we can develop a kind of total analysis in which the economic, social and cultural facts are visibly related. We may

then also find, taking advertising as a major form of modern social communication, that we can understand our society itself in new ways.

It is often said that our society is too materialist, and that advertising reflects this. We are in the phase of a relatively rapid distribution of what are called 'consumer goods', and advertising, with its emphasis on 'bringing the good things of life', is taken as central for this reason. But it seems to me that in this respect our society is quite evidently not materialist enough, and that this, paradoxically, is the result of a failure in social meanings, values and ideals.

It is impossible to look at modern advertising without realizing that the material object being sold is never enough: this indeed is the crucial cultural quality of its modern forms. If we were sensibly materialist, in that part of our living in which we use things, we should find most advertising to be of an insane irrelevance. Beer would be enough for us, without the additional promise that in drinking it we show ourselves to be manly, young in heart or neighbourly. A washing machine would be a useful machine to wash clothes, rather than an indication that we are forward-looking or an object of envy to our neighbours. But if these associations sell beer and washing machines, as some of the evidence suggests, it is clear that we have a cultural pattern in which the objects are not enough but must be validated, if only in fantasy, by association with social and personal meanings which in a different cultural pattern might be more directly available. The short description of the pattern we have is *magic*: a highly organized and professional system of magical inducements and satisfactions, functionally very similar to magical systems in simpler societies, but rather strangely coexistent with a highly developed scientific technology.

This contradiction is of the greatest importance in any analysis of modern capitalist society. The coming of large-scale industrial production necessarily raised critical problems of social organization, which in many fields we are still only struggling to solve. In the production of goods for personal use, the critical problem posed by the factory of advanced machines was that of the organization of the market. The modern factory requires not only smooth and steady distributive channels (without which it would suffocate under its own product) but also definite indications of demand without which the expensive processes of capitalization and equipment would be too great a risk. The historical choice posed by the development of industrial production is between different forms of organization and planning in the society to which it is central. In our own century, the choice has been and remains between some form of socialism and a new form of capitalism. In Britain, since the 1890s and with rapidly continuing emphasis, we have had the new capitalism, based on a series of devices for organizing and ensuring the market. Modern advertising, taking on its distinctive features in just this economic phase, is one of the most important of these devices, and it is perfectly true to say that modern capitalism could not function without it.

Yet the essence of capitalism is that the basic means of production are not socially but privately owned, and that decisions about production are therefore in the hands of a group occupying a minority position in the society and in no direct way responsible to it. Obviously, since the capitalist wishes to be successful, he is influenced in his decisions about production by what other members of the society need. But he is influenced also by considerations of industrial convenience and

likely profit, and his decisions tend to be a balance of these varying factors. The challenge of socialism, still very powerful elsewhere but in Britain deeply confused by political immaturities and errors, is essentially that decisions about production should be in the hands of the society as a whole, in the sense that control of the means of production is made part of the general system of decision which the society as a whole creates. The conflict between capitalism and socialism is now commonly seen in terms of a competition in productive efficiency, and we need not doubt that much of our future history, on a world scale, will be determined by the results of this competition. Yet the conflict is really much deeper than this, and is also a conflict between different approaches to and forms of socialism. The fundamental choice that emerges, in the problems set to us by modern industrial production, is between man as consumer and man as user. The system of organized magic which is modern advertising is primarily important as a functional obscuring of this choice.