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The Ohio State University, Ph.D., 1974
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A SCHEMATIC APPROACH TO A THEORETICAL ANALYSIS OF DRESS
AS NONVERBAL COMMUNICATION

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Robert Christian Hillestad, B.S., M.S.

* * * * *

The Ohio State University
1974

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Studies in Home Economics Education: Professors Julia I. Dalrymple and Marie Dirks

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CHAPTER I

INTRODUCTION

Introduction to the Problem Area

Just as a question implies an answer, so does an article of dress prompt a response. Although dress is often used for utilitarian or aesthetic purposes, it can also function as nonverbal communication. Many factors are brought to bear in a situation when one person perceives the appearance of another during an initial meeting. In a passing second, a person can learn through observation alone something of the gender, physical stature, relative age, grooming habits, disposition, and mannerisms of the person he beholds. In a few additional minutes he can obtain clues concerning marital status, wealth, occupation, and taste of the person he is meeting.

As one is forming an impression of another, he is also providing clues from which an impression is being formed about him. As the duration of an initial meeting between two persons is prolonged, each will continue to compound information about the other until respective impressions are formed. Sometimes the formation of an impressions by an individual is expedited when the blend of characteristics being perceived is similar to a set of characteristics which he has already

---

encountered in a previous situation, or which correspond to a conception of some stereotype with which he is familiar. If subsequent contact between two persons follows an initial meeting, the impressions that have been formed may be confirmed, clarified, altered, or abandoned to form new impressions.

The variables which constitute an impression of appearance have their origins in both the person who is doing the perceiving and the person being perceived. The perceiver brings to the situation certain associations, past experiences, and perceptual skills which influence his impressions. A number of different types of stimuli originate from the person being perceived including: gestures, posture, facial expressions, stance, make-up, accessories, clothing, and any number of others. The characteristics which constitute the appearance being reacted to originate from the inherent qualities of the stimuli, the extent to which each type of stimuli is present while an impression is being formed, and the blend of stimuli which takes place at a given time. For example, a person can be conveying information concerning appearance through clothing, gestures, stance, posture, and facial expression, but convey the strongest impression through a particular type of gesture that is being made while assuming a particular stance.

Dress is a significant aspect of appearance, and often contributes measurably to an impression. However, it influences human behavior in connection with other forms of nonverbal communication which, in turn, influence the total process of human interaction. Although the use of dress occurs within a total communication process, there is value
in considering it apart as a specialized form of nonverbal communication for purposes of study.

Statement of the Problem

The purposes of this study are:

1. To construct a schema based on theories of communication which (a) depicts the use of dress as nonverbal communication, and (b) can be used to organize selected literature pertaining to dress.

2. To formulate a set of propositions based on the schema relative to the use of dress as nonverbal communication.

Justification of the Problem

A definite ambivalence concerning communication in general has developed during the last half of the twentieth century. At a time when tremendous strides have been made to facilitate the technical aspects of the communication process, relatively little effort has been directed toward the intrapersonal and interpersonal forms of communication. Highly sophisticated types of communication equipment have been introduced through technology to bring members of various nations throughout the world in touch with one another; yet, the individual man experiences growing difficulty in communicating with himself and his fellowman.

Leaders throughout the world in general and scholars in particular have become conscious of the problem of communication during the past several years. National concern for human communication behavior
developed during the decade of the 1950's when attention was focused on
the works of a small number of researchers and educators.\textsuperscript{1} A variety
of models were proposed during the 1950's and 1960's for depicting the
communication process. The focus of interest in both research and skill
development at that time was with the spoken and written word.\textsuperscript{2}

In recent years increased attention of theorists and researchers
has been directed toward various means of communication other than
language. Gestures, stance, body movement, and appearance, to name a
few examples, have been identified as significant forms of communication
to which the rubric, "nonverbal communication," has been given. There
is growing recognition that an analysis of interpersonal communication
is incomplete without a consideration of more than the mere use of
language.\textsuperscript{3}

Theorists and researchers from various disciplines have contrib­
uted to a body of literature pertaining to dress, in which implications
of its use as nonverbal communication have been made. Historians have
researched annals and artifacts of the past and reported on the communi­
cation of man through stylistic tendencies of dress during specific
periods of time. Psychologists have recognized dress as a significant
communicative medium in human behavior and have reported their findings

\textsuperscript{1}Mark L. Knapp, \textit{Nonverbal Communication in Human Interaction}

\textsuperscript{2}Ibid.

\textsuperscript{3}Abne M. Eisenberg and Ralph R. Smith, Jr., \textit{Nonverbal Communi­
accordingly. Sociologists have identified dress as a variable of communication in the process of collective behavior. Economists have been concerned with the supply and demand of products related to dress during their use by man in communicating with his fellowman. Journalists have found the subject of dress to be an abundant source of aesthetic information for communicating various aspects of a particular time. Home Economists have identified dress as a significant component of individual and family living and have probed various disciplines to elucidate knowledge concerning its communicative value to human behavior.

Literature containing implications for the use of dress as nonverbal communication is abundant. However, few writers and researchers have dealt with the subject per se. For the most part, dress has been considered along with other forms of communicative media in broad studies of nonverbal communication. Consequently, knowledge concerning its use as a communicative medium remains in the literature in fragmentary form. A unified concept of the role dress plays in the communication of man is yet to be developed.

The present study is justified on the basis of need within the general area of nonverbal communication, and the specific area of clothing for clearly defined theoretical structures depicting the use of dress for communication. A number of contemporary writers have made statements in their respective writings on nonverbal communication which support the need for work pertaining to the communicative aspects of dress. Knapp, in particular, pointed out the need in a recent writing,
in which he summarized the effects of physical appearance and dress on human communication by stating "The exact role of appearance and dress in the total system of nonverbal communication is still unknown."\(^1\)

In formulating a set of national goals and guidelines for research in home economics, leaders of the field identified the need for improving the physical components of man's near environment as one of the five major areas needing attention.\(^2\) Implications for work pertaining to dress were brought out in the recommendation that intensive investigation be conducted in a variety of areas related to clothing to include "Function of clothing as a form of symbolism in helping individuals and families to play roles, develop a self-image, or project a desired image."\(^3\) The present study could be of value to researchers, educators, and analysts in the area of both nonverbal communication and clothing.

Analysts and researchers of nonverbal communication are continually seeking theoretical frameworks. One investigator has stated "The task of nonverbal communication research has been to discover the unwritten rules established by centuries of communication through language without words."\(^4\) A leading pair of researchers have stated

\(^1\)Knapp, p. 85.


\(^3\)Ibid., p. 41.

"Although most people are familiar with the rules that govern verbal communication—logic, syntax, and grammar—few are aware of the principles that apply to nonverbal communication." The present study as an effort toward developing a structure depicting the use of a particular type of nonverbal communication, could be of value to analysts and researchers in considering other parts of the nonverbal communication system as well as the whole.

During the past several years leaders in the field of clothing have become increasingly aware of the need for developing meaningful structures for organizing content in their area. In 1956, a group effort was made to outline goals relative to the study of clothing. In 1961, 1963, and 1964 leaders of the field continued to work through group effort by using the "concept approach" as a means of identifying, organizing, structuring and unifying the significant subject matter of the field of clothing.

Particular strides toward structuring knowledge pertaining to clothing have been made by various educators and researchers through independent effort. Roach and Eicher have examined dress and adornment

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3 Ibid., p. viii.

within a socio-cultural context, Ryan has summarized theory and research findings related to clothing, and both Horn and Rosencranz have used the "concept approach" in structuring the content of clothing. Despite the progress made, students and teachers of clothing continue to seek concepts for unifying knowledge in their area. The present study designed to yield a schema depicting the use of dress as nonverbal communication could be of value to both students and teachers of clothing who seek a new orientation to the study of dress.

In addition to justifying the present study on the basis of need for more well developed concepts, it is also justified on the basis of the potential it offers for further research. The study is designed to yield a set of meaningful and fruitful propositions for examining varying aspects of the use of dress as nonverbal communication.

**Orientation of the Study**

Through the years dress has been an interest of theorists, researchers, and educators from a variety of disciplines. Writers have often pursued the subject under the rubric of clothing, and have taken diverse approaches to their studies including the psychological sociological, economic, cultural, historic and aesthetic perspectives. Prior


2 Horn, p. vii.

to the early part of the twentieth century, the study of dress was primarily limited to a descriptive approach based on observation. Since that time the behavioral sciences have expanded in scope, whereby dress has been identified as a significant aspect of human behavior. A number of behavioral scientists in recent years have studied various aspects of dress through their respective disciplines. At the same time a growing number of clothing analysts have drawn upon theory and methodology from the behavioral sciences for advancing knowledge according to their subject matter orientations. The dual approaches have yielded a considerable amount of knowledge pertaining to the meaning of dress in human behavior. By focusing on meaning, less attention has necessarily been directed toward form which is also a significant aspect of dress.

The concept that meaning is conveyed through form has been accepted as a truism.\(^1\) Meanings require supports, vehicles, bearers, or holders in order for them to be passed from one individual or group to another. In the case of dress the interrelation of meaning and form has the potential of producing diverse communicative effects. Form stems from the manipulation of substances, whereas meaning originates in the minds of beholders who use form to convey their ideas.

The orientation of the present study is toward the use of dress as a type of nonverbal communication in which both form and meaning operate as significant components. The approach to the study is unlike most others relating to dress since it is oriented to the structure

rather than the effects of communication. The present study relates to
the approach taken by a number of investigators who have studied non-
verbal communication according to a structural-linguistic approach. The
approach is directed toward determining if a structure exists in non-
verbal communication, in which small units are grouped to make large
ones and if there are rules of sequence and composition.\(^1\)

Birdwhistell, in analyzing body motion, has completed extensive
study using the structural-linguistic approach.\(^2\) His work has empha-
sized the construction of a linguistic system for identifying the
components of body motion, starting at the lowest prestructural level
of language (phonetic) and evolving up through successive levels in the
structural hierarchy (phonemic, morphemic, and syntactic). Scheflen has
also used the structural-linguistic approach, but has oriented his work
toward nonverbal communication as a social system, rather than an indi-
cator of psychic processes.\(^3\) His goal has been to reconstruct by means
of comparative studies the basic ground rules, the units, and the
arrangement of components from which nonverbal interaction arises.

\(^1\)Michael Argyle, "Nonverbal Communication in Human Social Inter-
action," in Nonverbal Communication, ed. R. A. Hinde (Cambridge:

\(^2\)Ray L. Birdwhistell, Kinesics and Context (Philadelphia:

\(^3\)A. E. Scheflen, "Natural History Method in Psychotherapy:
Communicational Research," in Methods of Research in Psychotherapy, ed.
L. A. Gottschalk and A. H. Auerbach (New York: Appleton-Century-Crofts,
Hall and Trager used the structural-linguistic approach in their combined efforts to create a framework for analyzing the various levels of culture.\(^1\) Their work based on the idea that culture is communication and communication is culture yielded a theoretical foundation for subsequent studies of nonverbal communication. Hall, in particular, has followed the joint effort of which he was a part, by using the structural-linguistic approach for studying the use of space as nonverbal communication and has produced a system for notating proxemic behavior.\(^2\)

The present study is related to other studies oriented to the structural-linguistic approach, by being directed toward the construction of a system for elucidating a particular aspect of the communication process. Although some studies based on the structural-linguistic approach to analyzing nonverbal communication have included dress as a variable, an effort toward developing a structure for specifically depicting its use in human interaction has not been reported.

**Research Design**

The purposes of this study have been delineated as follows:

1. To construct a schema based on theories of communication which


(a) depicts the use of dress as nonverbal communication, and (b) can be used to organize selected literature pertaining to dress. (2) To formulate a set of propositions based on the schema relative to the use of dress as nonverbal communication. The study is based on the following premise: An analysis of selected literature pertaining to communication will yield resources for constructing a schema depicting the use of dress as nonverbal communication.

The study which is analytical and descriptive in nature is planned according to the following procedure:

1. Completion of a review of selected theoretical concepts and models pertaining to communication in general and nonverbal communication in particular to identify structural components of the communication process to which dress relates. The procedure for reviewing literature for purposes of selecting theoretical concepts and models evolves in the following way:

   a. Use of the following key reference terms as a means of identifying literature pertaining to communication in general and nonverbal communication in particular: communication, communication models, communication theories, communication concepts, communication processes, visual communication, nonverbal communication, nonverbal language, nonverbal behavior, and object language.
b. Identification of literature related to the key reference terms through searches of: (1) the following major indexes: Poole's Index to Periodical Literature, International Index to Periodical Literature, Readers' Guide to Periodical Literature, and Cumulative Book Index, and (2) card catalog listings in The Ohio State University Library system and The University of Nebraska-Lincoln Library system.

c. Selection of theoretical concepts and models to be given consideration are limited to those which can be used to analyze two or more of the following factors involved during the use of dress as nonverbal communication: (1) human characteristics associated with sources and receivers. (2) socio-cultural influences on sources and receivers. (3) simultaneous feedback between sources and receivers. (4) communication at several different levels. (5) objects associated with dress in time and space as massage channels. (6) intricate message composition. (7) form and meaning as interrelated units. (8) intentional and nonintentional messages.

2. Construction of a schema depicting the use of dress as nonverbal communication based on theoretical concepts and models selected for review in the study. The underlying criteria
for the schema are that it (a) depicts biological, cultural, and social factors in the use of dress as nonverbal communication, (b) depicts the use of dress as the manipulation of objects in time and space for purposes of communication, and (c) includes provisions for simultaneous feedback between a sender and one or more receivers.

3. Use of the components of the schema for organizing selected literature pertaining to dress. The procedure for selecting literature evolves in the following way:

a. Use of the following key reference terms for identifying literature: clothing, dress, adornment, appearance, fashion, attire, body image, costume, and body language.

b. Identification of literature related to the key reference terms through searches of (1) the following major indexes: Poole's Index to Periodical Literature, International Index to Periodical Literature, Readers' Guide to Periodical Literature, and Cumulative Book Index; (2) bibliographic compilations of literature pertaining to clothing; (3) Home Economics Research Abstracts; and (4) bibliographies from books, theses, and articles pertaining to clothing; and (5) card catalog listings in the library systems of The Ohio State University and The University of Nebraska-Lincoln.

c. Communicative factors pertaining to dress to be given consideration are limited to those which relate to (1)
the components of the schema, and (2) a cultural orientation of the use of dress as nonverbal communication.

4. Formulation of a set of propositions based on the schema relative to the use of dress as nonverbal communication.

Assumptions

Three assumptions were made in designing the study: (1) Although dress is used with other forms of nonverbal communication, value can be derived from considering it independently for the purpose of study. (2) The communication process to which dress relates can be analyzed and described from resources in the literature. (3) The use of dress as a form of nonverbal communication relates to systems of culture which have already been developed.
CHAPTER II

THEORETICAL FOUNDATIONS OF THE STUDY PERTAINING TO COMMUNICATION

Two purposes have been delineated in stating the problem of the present study. This chapter pertains to the first purpose: To construct a schema based on theories of communication which (a) depicts the use of dress as nonverbal communication, and (b) can be used to organize selected literature pertaining to dress. The content of this chapter deals specifically with a discussion of selected literature pertaining to the communication process. It evolves according to the following plan: An initial discussion is directed toward theories pertaining to general communication. Brief consideration is given to the purpose of communication, the concept of process, the process of abstraction, and the process of communication. More detailed consideration is given to the matter of structuring the process of communication with particular attention directed toward Berlo's approach.¹ As the discussion of theories pertaining to communication evolves, it provides a basis for the subsequent discussion of theories pertaining to nonverbal communication contained in Chapter III.

The Purpose of Communication

The term "communication" has been defined in a multitude of ways ranging from broad definitions which apply to both animal and human interaction to specific definitions which apply to the activities of man within a selected frame of reference. The term "communication" has been defined for this study as a process for bringing about change in behavior in which one or more senders and receivers influence behavior through interrelated stimuli according to their respective social, psychological, and cultural orientations.

The purpose of communication can be considered in light of the development of the human organism. The human being at birth is a helpless creature without control over his own behavior, the behavior of others, or his environment. Shortly after birth he develops the physiological prerequisites for communication. As he learns to move his head, arms, legs, and vocal mechanism, he learns to elicit behaviors from others. After having developed from nine months to a year, the child has learned to move his entire body as well as its parts to influence his own behavior as well as that of others.

During the second year of life the child develops additional communication skills through producing sounds and sound sequences. As he attempts to vocalize, he is encouraged and responded to by other human beings until patterns of language usage are formed. Through trial, error, and imitation the child learns the process of communication. He develops a repertoire of abilities for producing verbal and nonverbal stimuli with which he can change the behavior of others. By the end of
his sixth or seventh year he has learned to read and understand various aspects of his environment. Through the development of his mind he learns to reason and make decisions.¹

As the child passes from childhood into adolescence his use of communication skills becomes more and more oriented toward thoughts and ideas, rather than being limited to physical reality. He learns that patterns of communication exist whereby specific types of stimuli evoke particular responses. In addition, he becomes aware of his own unique abilities to communicate. He learns to play roles through communicating in various man-made organizations: the family, peer groups, the church, the community. He learns that his success in group participation is dependent upon his ability to communicate. Moreover, he learns that the prerequisite for effective communication can involve the control of intricate nuances of stimuli.

The adult is highly involved in the process of communication. Berlo has stated "There is research evidence to indicate that the average American spends 70 percent of his active hours communicating verbally—listening, speaking, reading, and writing in that order."² Mehrabian, in another kind of estimate, has stated that on the basis of situations which he examined, only 7 percent of the total impact of communication was verbal, 38 percent of the impact was attributed to ways

¹Ibid., p. 11.
²Ibid., p. 1.
in which words were said, and 55 percent of the impact was due to facial expressions.\(^1\)

An individual's ability to communicate is a significant factor in determining the extent to which he can successfully adapt to his surroundings as well as actualize his potential as a human being. In writing on the purpose of communication Berlo has stated "Our basic purpose is to alter the original relationship between our own organism and the environment in which we found ourselves.\(^2\) Moreover, he has stated "... our basic purpose is to reduce the probability that we are solely a target of external forces, and increase the probability that we exert forces ourselves."\(^3\)

Ruesch and Kees have stated "The functions of communication serve the purpose of mediating information across the boundary lines of the human organism or the group organization."\(^4\) In addition they have stated that communications "solve the problems of how events outside an organism or an organization are represented in terms of information on the outside, and how events on the inside are relayed to the outside."\(^5\)

In order to project the significance of the purpose of communication to the present study, it is necessary to discuss the process of

\(^2\) Berlo, p. 11.
\(^3\) Ibid.
\(^4\) Ruesch and Kees, p. 6.
\(^5\) Ibid.
communication. Various theorists have considered the components of communication as well as the cause and effect relationships in studying the process. Their writings have served as important resources for the study of communication and have been drawn upon for theoretical foundations of the present study.

The Concept of Process

The concept of process is a significant foundation for the study of communication. "Process," according to one dictionary definition is defined as "A natural phenomenon marked by gradual changes that lead toward a particular result."\(^1\) Basic to the concept is the belief that "the structure of reality cannot be discovered by man, it must be created by man."\(^2\) Although physical reality exists within the realm of natural phenomena, the structure of physical reality is a concept developed by man to facilitate his understanding of the world. Through observation, man is able to analyze and describe some of the activities which surround him along with their implications. As he identifies the elements of an activity, as well as the cause and effect relationships that are involved, he develops sources for creating a structure depicting the process. Once a structure is developed it can be assessed on the basis of its own merit, as well as on the basis of its relationship to more encompassing processes.

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\(^1\) *Webster's Seventh New Collegiate Dictionary*, 1969, s.v. "process."

\(^2\) Berlo, p. 25.
Ball has stated "Communication itself is a process, a complex of events operating in several dimensions of space and time, and always involving the attitudes, the knowledge, the communication skills of more than one person and the social and cultural context in which he is located."\(^1\) Moreover, the process of communication involves the construction of messages based on reality through the process of abstraction.

The Process of Abstraction

One of the characteristics of man, since his first appearance, is his continual search for reality. Through his sense organs he looks, feels, smells, and tastes aspects of the world about him. Because of his intellectual ability he has learned to process the data recorded by his senses to produce varying forms of knowledge known collectively as facts. Both the production and distribution of facts have long been viewed as worthy pursuits by man. However, facts are not synonymous with reality, but abstract representations of it. Since man cannot experience all of what is involved with reality, he must construct what he believes reality to be on the basis of his sensory and intellectual abilities. Through the years he has not only acquired knowledge abundantly but has used it to generate new knowledge in the form of facts. Through magnifying lenses, microscopes, telescopes, high-speed cameras, and other devices created from knowledge man has extended his sense

organs to more deeply probe reality for the construction of facts.

In describing the process of abstraction, Johnson has used the schematic diagram illustrated in Figure 1. The diagram represents the abstraction of reality at two levels: "The macroscopic level, or level of direct neural observation, and the microscopic level, or level of extra-neural observation." According to Johnson, both levels represent abstractions of reality. The macroscopic level represents facts gleaned directly from reality by the human organism through seeing, hearing, smelling, tasting, touching, or feeling. The microscopic level represents abstraction of reality brought about by the human organism with the help of devices for extending the senses.

To the basic diagram Johnson has added a third level illustrated in Figure 2. The submicroscopic level of inferential data represents the abstraction of reality beyond both the direct human senses and their extensions. The level comes about through inference in which facts from the macroscopic level, microscopic level, or both are joined to produce new facts which are acceptable but neither directly observed, nor observed through sensory extending devices. Since work at the submicroscopic level involves a high degree of challenge, it has arrested particular interest and curiosity of man. In the physical and natural sciences facts pertaining to the existence of hormones, vitamins, antitoxins, electrons, molecules, and atoms have been generated at the


2Ibid., p. 100.
Macroscopic level of neural abstracting

Microscopic level of extra-neural abstracting

Figure 1

Schematic Diagram of Macroscopic and Microscopic Levels of Abstraction

\[1\] Ibid., reproduced with permission from Harper and Row.
Macroscopic level of neural abstracting

Microscopic level of extra-neural abstracting

Submicroscopic level of inferential data

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Figure 2
Schematic Diagram of Nonverbal Levels of Abstraction

submicroscopic level of inferential data.¹ In a similar way, work at
the same level in the area of psychology has yielded facts concerning
conflicts, drives, wishes, and other conditions relative to behavior.²

The process of abstraction relates to the process of communication in at least two basic ways: (1) Facts based on reality and
generated through the process of abstraction function as message content
for a source in attempting to bring about behavioral change in a rec­
ceiver through the process of communication. (2) The process of com­
munication facilitates the process of abstraction by handling messages
relative to the production and distribution of facts. In a broad
general way all communication relates to the abstraction of reality.
Although man cannot fully experience reality, he is motivated to assem­
ble a maximum of facts from which he constructs an abstract representa­
tion of reality. The assemblage of facts yields a construct which man
uses in accounting for his experiences. The construct is dynamic
whereby it is perpetually being redefined as existing facts are replaced
by the generation of new facts. Man must continually adapt to the
changing representation of reality and is facilitated by the process of
communication in doing so.

In theorizing about the process of abstraction, Johnson has cate­
gorized the macroscopic, microscopic, and submicroscopic levels as
nonverbal levels of abstraction. In addition, he has extended his basic

¹Ibid., p. 102.
²Ibid.
schematic diagram to include verbal levels of abstraction. The process of abstraction through which man is brought in closer touch with reality is facilitated by various code systems which are respectively geared to the communication of particular types of facts. Language, which accommodates wide variation in meaning as well as extensive distribution, is perhaps the most noteworthy example.

The extension of Johnson's basic schematic diagram is illustrated in Figure 3.¹ The fourth level is a representation of the first-order verbal level of abstraction. Basically, it is a level of description, or a level at which labeling takes place such as naming things, events, feelings, occurrences, and other observables.² Greater abstractions necessarily take place at the fourth level than at any of the lower levels since a single code system does not exist for totally conveying all meaning that can be directly experienced. According to Johnson, one cannot go below the first-order verbal level with the use of language.³ When all has been said in describing facts through language, one can only move to the nonverbal level to point out, demonstrate, act out, or exhibit in some other manner a desired form of meaning.⁴

¹Ibid., p. 101.
²Ibid., p. 128.
³Ibid.
⁴Ibid., pp. 128-129.
Figure 3

Schematic Diagram of the Nonverbal Levels and the First-Order Verbal Level of Abstraction

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Johnson's diagram of the process of abstraction appears in fully developed form in Figure 4. In the diagram three additional levels have been added and identified as inference levels. Two other additions have been made to complete the diagram: (1) The addition of "Etc." to indicate that the process of generating abstractions has the potential of infinite levels, and (2) the connection of all levels by a circuit to indicate the flow from one level to another. The process of abstraction begins as one states assumptions in regard to a problem, situation, or event. As assumptions are stated, they exist at some level of abstraction from which additional levels of inference develop. As levels of inference are raised to the highest order in the verbal zone, there is a need to re-direct attention toward the nonverbal zone for purposes of clarification. The process of abstraction yields the greatest dividends when new inferences are made at the macroscopic, microscopic, or submicroscopic levels in the nonverbal zone and raised to the highest level in the verbal zone. By channeling inferences from the verbal zone through one or more levels of the nonverbal zone, a filtering effect takes place which strengthens man's position relative to reality.

When inferences in the verbal zone are made on the basis of other inferences in the same zone, rather than being generated from activity in the nonverbal zone, opportunities for inaccurate abstractions arise. Johnson has referred to the process as "short-circuited" abstracting.

1 Ibid., p. 135.
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¹Tbid., p. 135.
Figure 4

Schematic Diagram of the Process of Abstracting

\[1\]

\[1\] Ibid., p. 135. Reproduced with permission from Harper and Row.
Etc.

Inference$_3$

Inference$_2$

Inference$_1$

Label or description

Macroscopic

Microscopic

Submicroscopic
which is illustrated in Figure 5.\(^1\) The possibility of maintaining strong relationships with reality are lessened when abstractions are based on what has been inferred verbally about reality rather than on the basis of aspects of reality which have been experienced.

The following statements based on Johnson's analysis can be made in summarizing the process of abstraction:

1. The process involves leaving out details.
2. The process normally proceeds from lower to higher levels until a pinnacle is reached whereby the process reverts to lower levels for continuation of the cycle.
3. The process involves continual change during which a change at one level prompts a change at the level above it.
4. The process is personal in that activity at any level is brought about from something by someone.
5. The process is projective in that one's evaluations are projected outside one's nervous system and perceived as reality.\(^2\)

Both the process of abstraction and the process of communication are used to reinforce one another as man aspires to identify reality. The process of communication facilitates the process of abstraction by providing a means through which facts can be distributed, compared, analyzed, validated, and replaced. The process of abstraction facilitates the process of communication by providing various levels at which verbal and nonverbal messages can be initiated by a source to prompt behavioral change in a receiver. In view of the interrelationship of the two processes as theoretical foundations of the present study, the following discussion is directed toward the process of communication.

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1\(^{\text{Ibid.}},\) p. 139.
2\(^{\text{Ibid.}},\) p. 151.
Figure 5
Schematic Diagram of "Short-Circuited" Abstracting

1Tbid., p. 139. Reproduced with permission from Harper and Row.
The Process of Communication

Man lives in two worlds. He lives in a world of nature as well as a man-made world constructed through the use of his mind. While maintaining a dual existence, he is also engaged in mediating both internal and external dimensions of life. Through his neural network and sense organs, he is able to reflect internally about the information his organism is receiving concerning external events.\(^1\) According to Ruesch and Bateson, "The term used by communication engineers for the substitution of one type of event for another, such that the event substituted shall in some sense stand for the other, is codification."\(^2\)

As codification takes place within the human organism, an individual is prompted consciously or subconsciously to change his behavior and the behavior of others through the process of communication. By means of the process, a well-adjusted human being is able to cope with the growing, flowing, changing patterns of relationship between his internal and external dimensions of life. Central to an understanding of the concept of the process of communication is the concept of interaction. At least one dictionary lists a definition of the word "interaction" as "mutual or reciprocal action or influence."\(^3\) The process of communication represents an attempt to couple two or more organisms or

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\(^2\) Ibid.

organizations through the production and reception of messages which have meaning to all involved.

Writers on the subject of the process of communication have considered it in diverse ways. However, there is reasonable agreement on the basic components which constitute the communication process. All human communication has some "source," a person or group of persons to which the purpose of communication is related. As needs, ideas, information, desires, intentions, or other forms of stimuli take place within the source, the urge to communicate arises. Since the stimuli in their inherent form cannot be meaningfully communicated, they must be translated into another form through an "encoder."

The encoding aspect of the process of communication among human beings takes place in a variety of ways. Through the use of motor skills as well as the manipulation of the entire body, the human being is able to structure stimuli whereby they can be projected to elicit a vast number of responses. Certainly the most well known methods for encoding stimuli center around the use of vocal mechanisms to create sounds and the use of motor skills to produce words which relate to sounds. Sounds as well as words serve as mechanisms for encoding stimuli according to definite systems of structure or language.

In addition to the use of sounds and words, generally referred to as verbal aspects of communication, stimuli can also be encoded through the use of nonverbal aspects of communication. Stance, gestures, facial expressions, and the manipulation of objects in time and space are but a few ways in which the stimuli or a source can be encoded in nonverbal
form for use in the process of communication. As stimuli from the source are translated by the encoder a "message" is produced. A message is the translation of ideas, purposes, and intentions into a code or systematic set of symbols.\(^1\) Once a message has been formulated, the subsequent step in the process of communication is for it to pass through a "channel." A channel is a medium, vehicle, or carrier of messages. The nature of the source, the encoder, and the message as well as other components of the process determines the type of channel being used.

The process of communication only takes place if the projection of a message reaches a destination and is responded to by a "receiver." Both the source and the receiver must have similar systems in order to bring about mutual responses. In certain circumstances the source and receiver are one in the same. For example, a person can communicate with himself by listening to what he says or by reading what he writes.

The receiver needs a "decoder" to complete the communication process just as the source needs an "encoder" for initiating a message. The use of verbal and nonverbal mechanisms operate as decoding devices just as they do for encoding. As sources encode and receivers decode, their potential for communicating effectively is influenced by the degree of similarity between their respective encoding and decoding devices. In situations where the encoding and decoding devices are so dissimilar as to prevent interpretation from taking place, the result is referred to as "noise" by communication specialists.

\(^1\)Berlo, p. 30.
Efforts Toward Structuring the Process of Communication

Although man has accepted the idea that communication takes place through a definite process since the time of Aristotle, it was not until the first part of the twentieth century that major efforts were made toward structuring the process of communication.\(^1\) Particular attention was focused on the matter of structure during World War II. As the sequence of events unfolded during the war, the needs for communication were accelerated. Although the process of communication facilitated solutions for some problems, it was also a deterrent in resolving others.

As communication specialists attempted to analyze the communication process, their work was limited by lack of knowledge pertaining to the structure of the communication process. Both military and civilian leaders worked to bring about more effective communications during the war. In addition, specialists from varying disciplines were called upon to pool their resources for studying the process of communication. As the post war years emerged, communication specialists shifted their attention from war-time concerns of communication to the need for gaining knowledge pertaining to the process of communication and its underlying structure.

The 1950's and 1960's were years in which particular efforts were made toward structuring the process of communication. Specialists from

various disciplines viewed the process according to their respective orientations and formulated what they believed were the conceptual frameworks involved. Efforts were made to identify the basic elements of the communication process.

Although the specific approach toward studying the process varied according to the orientation of the investigator, each analyzed the variables involved at an abstract level to establish common denominators which would be applicable to diverse types of communication. Once the elements were identified and abstracted, the various investigators organized them on the basis of their views toward the organization and interrelationship of parts. The results of their respective efforts appear in the literature under the rubric of "models of communication."

A review of literature pertaining to models of communication was completed in the present study. The objective of the review was to identify the model of communication with the greatest potential for being used as a basis for the construction of a schema depicting the use of dress as nonverbal communication. The models reviewed generally fell into three categories: (1) descriptive models, (2) operational models, and (3) functional models. Descriptive models were found to represent efforts toward identifying elements of the communication process, as well as relationships between parts and whole. Operational models were found to represent efforts toward describing the communication process in a way whereby measurement operations and predictions were possible. Functional models were found to represent efforts toward specifying certain relationships among elements of the communication process from
which new relationships could be generated. A model of the descriptive type was sought as a basis for the schema according to the rationale that efforts made at the descriptive level would provide a foundation for future work at the operational and functional levels.

The following communication models were identified for close examination on the basis of their potential value in analyzing one or more of the factors involved during the use of dress as nonverbal communication:

1. Johnson's model
2. Shannon and Weaver's Model
3. Newcomb's Model
4. Westley and MacLean's Model
5. Gerbner's Model
6. Ruesch and Bateson's Model

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Table 1 provides an analysis of the relationship each model has to the various factors involved during the use of dress as nonverbal communication. A review of the basic characteristics of each model as well as the extent to which it relates to factors involved during the use of dress as nonverbal communication appears in Appendix A.

Berlo's model of the process of communication was identified as a suitable basis for the schema of the present study. His model contains greater potential for analyzing the factors involved during the use of dress as nonverbal communication according to a cultural orientation than do any of the others selected for review. However, valuable resources for supporting the construction of the schema based on Berlo's model were obtained from the other models.

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3Berlo, pp. 23-30.
<table>
<thead>
<tr>
<th>Factors Related to the Use of Dress as Nonverbal Communication</th>
<th>Johnson</th>
<th>Shannon-Weaver</th>
<th>Newcomb</th>
<th>Westley-MacLean</th>
<th>Gerbner</th>
<th>Ruesch-Bateson</th>
<th>Osgood</th>
<th>Schramm</th>
<th>Berlo</th>
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<tr>
<td>Simultaneous feedback between sources and receivers</td>
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<td>X</td>
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<tr>
<td>Intricate message composition</td>
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<td>X</td>
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Table 1

An Analysis of the Relationship Between Selected Communication Models and Two or More Factors Involved During the Use of Dress as Nonverbal Communication
Basic to Berlo's model are the components of source, encoder, message, channel, decoder, and receiver.¹ In situations of person-to-person communication, the source and encoder are contained within a single system, and the decoder and receiver are similarly contained within another system. Therefore, the truncated version of the model which is illustrated in Figure 6 consists of: (1) source, (2) message, (3) channel, and (4) receiver.² The model has particular significance as a basis for the schema since it can be used in relation to varying numbers of persons who might be involved in a situation of communication. The following discussion is directed toward the general characteristics of each of Berlo's components, as well as toward their relationship with one another in the process of communication.

Prior to analyzing and describing the process of communication, three important points should be made to avoid any misconception: (1) Although the components of the communication process may be considered separately for purposes of study, they do not exist independently during the actual process. The components of source, message, channel, and receiver are so strongly interrelated that the characteristics of each influence all others. (2) The process of communication is

¹Berlo, pp. 30-32.
²Ibid., p. 72.
Figure 6

Berlo's Model of the Ingredients in Communication

1Ibid., reproduced with permission from Holt, Rinehart, and Winston.
not a lateral process which begins with a source and ends with a receiver even though there are advantages for approaching it as such for purposes of study. Rather, communication is a cyclical process in which messages are being continually initiated and responded to at various rates of speed. (3) Although the components of source and receiver are discussed separately and often appear at two different stages in the process of communication, they can be carried out by a single person. In the case of intrapersonal communication, a person can function both as source and receiver. In other situations a person can be alternating between a source and a receiver so rapidly that both components appear to be functioning simultaneously.

Source

According to Berlo, the source functions in the process of communication when it is motivated to elicit a desired response from a receiver. At least four kinds of factors within the source can affect the fidelity of the communication process: (1) communication skills, (2) attitudes, (3) level of knowledge, and (4) position within a sociocultural system.\(^1\)

Communication skills can be roughly divided into verbal and nonverbal categories. The verbal category alone can be subdivided into five types of communication skills. Two types, writing and speaking, are encoding skills which pertain to the source. Another two, reading

\(^{1}\)Ibid., p. 41.
and listening, are decoding skills which pertain to the receiver. A fifth skill, thought or reasoning, is central to both the coding and decoding processes and pertain to both the source and receiver.¹ Nonverbal communication skills include the use of gestures, stance, body movement, the manipulation of objects in time and space, and other forms which may or may not be used in connection with verbal skills. Nonverbal skills, unlike verbal skills, do not lend themselves to being specifically allied with encoders or decoders and are therefore used by both sources and receivers.

While considering the source component of Berlo's model as a resource for constructing the schema particular emphasis is being placed on the nonverbal category of communication skills. However, because work on the verbal category has been more extensive than on the nonverbal category, and because some attempts to base the structure of the nonverbal category on models of the verbal category have been made, it is necessary to consider both categories in the theoretical foundations of the present study.

In addition to dividing communication skills of a source into categories based on verbal and nonverbal qualities, they can also be divided on the basis of specialized as well as general characteristics. Specialized communication skills of a source pertain to his ability to read, write, speak, or listen as well as his ability to communicate nonverbally in a variety of ways. General communication skills of a

¹Ibid.
source are strongly related to his thought processes and are referred to hereafter as "thought communication skills." Both specialized and thought communication skills reinforce one another as they develop within a source. The source who uses specialized communication skills to accomplish immediate needs through the process of communication also contributes to his repertoire of thought communication skills. In a similar way, as thought communication skills develop within a source, more resources are available for being cultivated into specialized communication skills.

The blend resulting from the interrelatedness of specialized and thought communication skills within a source determine the fidelity of the initiated messages in two important ways. (1) It determines the extent to which a source can analyze needs and desires which prompt the communication process. (2) It determines the extent to which an individual can encode messages that will bring about a desired change in the behavior of the receiver.

So far, knowledge does not exist concerning the exact relationship between the specialized communication skills of a source and his thought communication skills. However, both Sapir\(^1\) and Whorf\(^2\) in their respective analyses of language have strongly suggested that an individual's competencies in language skills will at least in part determine


his ability to think. Should it be true that language as a specialized type of communication provides a framework in which thought communication takes place, there may be a similar relationship between nonverbal forms of communication and thought.

In addition to communication skills, the second factor within the source which affects the fidelity of the communication process is attitude. Secord and Backman have stated "The term attitude refers to certain regularities of an individual's feelings, thoughts, and predispositions to act toward some aspect of his environment."\(^1\) Attitudes may be held toward concrete objects, as well as toward abstract entities. Moreover, they vary in the degree to which they pertain to the individual initiating them. Attitudes may be extremely personal and central to the individual who harbors them, or they may pertain to remote impersonal entities. Berlo delineated three ways in which the attitudes of a source can affect communication; his attitudes toward himself, his subject matter, and his receiver.\(^2\)

One of the consequences of being human is that a person becomes an object to himself.\(^3\) Through his language ability and intellect, man has the unique capacity to think about various aspects of himself such as his body, his behavior, and his appearance. Each person has a set of cognitions and feelings about himself, although the extent to which a


\(^2\)Berlo, p. 46.

\(^3\)Secord and Backman, p. 579.
person thinks about himself and the manner in which his thoughts are formulated vary from person to person. The terms most commonly used in reference to the type of attitude relating to a person's conception of himself are "self" and "self concept."

In writing on the nature of the self concept, Secord and Backman have considered three aspects—the cognitive, the affective, and the behavioral.¹ The cognitive aspect of the self concept pertains to the knowledge one has of himself. Concrete knowledge, such as height and weight, as well as abstract knowledge pertaining to honesty and sincerity are included in the cognitive aspect of the self concept. The affective aspect of a person's self concept includes his feelings toward himself and often pertains to specific feelings relating to self-worth. The behavioral aspect of a person's self concept pertains to his tendency to act toward himself in varying ways. A person who is harsh, cruel, sensitive, or considerate toward himself is exemplifying the behavioral aspect of his self concept.

While the self concept of a person is often influential in prompting his participation as a source in the communication process, attitudes toward subject matter may also be influential. Most human beings tend to express their attitudes to some degree toward the subject matter with which their thoughts are engaged. Receivers in the communication process often seek out clues concerning the attitudes toward subject matter being handled by such sources as writers, lecturers,

¹Ibid.
salesmen, and actors.

In addition to the communication of attitudes toward self and subject matter, a source may also influence the effectiveness of communications through his attitudes toward the receiver. Sources and receivers often engage in the communication process for purposes of bringing about the socialization process. A person functioning in the capacity of a source may verbally communicate his attitudes toward a receiver; however, through various nonverbal techniques such as intonation, facial expressions, gesture, and use of time and space, he may also communicate his attitudes about a receiver.

In addition to communication skills and attitudes, a source can also affect the fidelity of communications through his level of knowledge. A source cannot communicate about content of which he has no knowledge. Moreover, the extent of his communication will be dependent to some degree upon his level of knowledge. If knowledge alone determined the extent to which one could communicate, a source's capacity to communicate would increase with the attainment of higher levels of knowledge. However, communication skills are strongly allied with knowledge and determine the extent to which knowledge becomes a factor in the communication process.

As a source enters into the process of communication, he draws upon such personal factors as communication skills, attitudes, and knowledge from which to construct messages. However, the socio-cultural system in which he exists also introduces impinging factors on the effects of his participation in the process of communication.
Being a social being, man has had to live in groups in order to survive. Moreover, when two or more persons are mutually dependent upon one another they develop ways for relating their behavior through engaging in the process of communication. According to Berlo, "social systems are the consequences of man's need to relate his behavior to the behavior of others in order to accomplish his goals." \(^1\)

Man's social system is structured by means of the communication process. Behaviors serve as elements of the social systems. Although behaviors may be unrelated to one another, an individual operating within a social system is frequently motivated to demonstrate behaviors related to one or more goals. As patterns of behavior emerge, they are reacted to by other members of a social system through the communication process. When patterns of behavior are associated with a particular position in a social system, they are referred to as roles. Frequently, a source may strive for identifying with a particular position in a social system and make efforts to carry out roles by demonstrating recognizable patterns of behavior.

Roles contribute significantly to the structure of a social system. Individuals within a social system are assigned roles and are expected to demonstrate patterns of behavior with which they are associated. Through the process of communication, a source is able to validate the extent to which he exemplifies the patterns of behavior associated with his assigned roles. As individuals within a social system observe patterns of behavior and associate them with particular

\(^1\) Berlo, p. 136.
roles, certain expectations referred to as norms emerge. When a source communicates patterns of behavior which are removed from the expectations of the group, pressure is brought about through the process of communication to bring them back into line.

The culture in which a source exists is intricately related to a social system of which he is also a part. Culture pertains to patterns of belief, values, and behavior, as well as to approaches toward art, leisure, thinking, and living which are shaped by a relatively large group of people. Culture provides a basic framework or structure in which man carries out the process of communication. While general conditions for man's involvement in the process of communication are delineated by culture, his specific activities are determined by the social system within, as well as by his particular position within that social system. In attempting to communicate, a source is aided in the process when the receiver to whom messages are being directed is a member of his own or a similar culture. Sources and receivers who exist in a common culture share broad meanings which facilitate the interpretation of messages. When cultural differences exist between a source and receivers, compensations must be made accordingly if fidelity of communication is to take place.

Although the characteristics of the culture in which a source exists, as well as his knowledge of other cultures help to determine the nature of his involvement in the process of communication, his participation in a social system is also a factor. Whereas culture provides commonalities which are shared by all members of a group, a social
system distributes members of a group according to individual and collective needs. When engaged in the process of communication, a source needs to initiate messages relative to his position within the social system, while also considering the social position of the receiver in order to successfully exchange messages. Since social systems are dynamic entities, sources can move from one position to another according to their capabilities, as well as the needs of society, to initiate messages.

The factors pertaining to a source which determine potential communications are: (1) communication skills, (2) attitudes, (3) level of knowledge, and (4) position within a socio-cultural system. Although the source makes a significant contribution to communication by initiating the process, the message, channel, and receiver components are also vital and will subsequently be discussed.

Message

Three factors should be acknowledged while analyzing the message component of the communication process. (1) Messages are the products of the process and, in terms of general communications, appear in various forms. In spoken language, the speech is the message. In literature, the writing is the message. In painting, the composition is the message. In behavior, the message is in the movement of the arms, the stance of the figure, the expression of the face, or any of the many forms the body can assume. (2) Messages are not static, fixed, and
unchanging units. Rather, they are dynamic entities which can be initiated in a variety of ways by a source. Moreover, they can be interpreted according to various degrees of accuracy by a receiver. (3) The composition of a message comes about through a blend of message code, message content, and message treatment and all function either as elements or structure in the total composition of the message.

Message: Elements and Structure

All of man's activities can be analyzed on the basis of elements and structure. Elements are resources which man draws upon to satisfy his needs. Since elements have limitations in terms of the extent to which they can satisfy man's needs, they are frequently combined with other elements. Structure takes place whenever elements are ordered or sequentially arranged. Through structure man creates diverse patterns of elements to satisfy a multitude of needs.

The concept of elements and structure provides a convenient means for analyzing the message component of the communication process. Sounds, gestures, alphabetical letters, and visual images are types of message elements which lend themselves to being structured in varying ways for the creation of messages. The elements and structure of most messages are so interrelated that it is difficult to draw dichotomies concerning their respective positions.

The idea of analyzing messages on the basis of elements and structure has figured into the thinking of a number of communication theorists in recent years. Berlo, in particular, has identified both
elements and structure as important message factors in his approach to the process of communication. Although the idea of incorporating the concept of elements and structure into comprehensive theories of communication is relatively new, application of the idea to specialized forms of messages has existed for some time. In the area of the visual arts, the terms "substance" and "form" have long been used in reference to the elements and structure of composition. A similar application has existed for some time in the area of language, in which sounds have been identified as elements, and grammar and syntax as structure. In the broad area of thought, ideas operate as elements and the organization of ideas operates as structure.

As messages are analyzed on the basis of elements and structure, changing patterns of composition can be identified. Berlo has stated "There is no fixed unit to which we can refer at all times as an element and no fixed sequencing of units to which we can refer at all times as structure." The variables which constitute the elements of one situation may be described as the structure of another situation. For example, in analyzing written messages at a relatively low level, letters can be identified as elements and words as structure. However, while analyzing written messages at a higher level, words can be identified as elements and sentences as structure. The potential for utilizing message resources for elements or structure, according to the

\[1\text{Ibid., p. 54.}\]
\[2\text{Ibid., p. 56.}\]
purpose of communication, provides extensive possibilities for the
development of complex messages. In addition, the composition of mes­sages are determined by three other factors: code, content, and treatment.

**Message: Code**

Berlo has defined code as "Any group of symbols that can be
structured in a way that is meaningful to some person."¹ Both elements
and structure operate in the code factor of messages. Symbols, as
elements, have limited significance when considered independently, but
compound in meaning when combined with other elements through structure.

Code systems differ in a variety of ways. On the basis of com­plexity, some involve few symbols and therefore have limited potential
for organization, whereas others consist of a multitude of symbols with
extensive possibilities for yielding structural patterns. Code systems
also vary according to the function they perform. Languages serve as
important code systems for carrying out the daily activities of large
bodies of people, whereas the code systems of art and music function as
pleasure for relatively few. Some code systems are structured similarly
to others, whereby familiarity with one is of value in responding to
another. Other code systems are discrete and bear little or no resem­blance to others.

¹Tbid., p. 11.
Code systems also vary in the extent to which they undergo change. The use of fashion as a code system for sending messages concerning taste, wealth, and position in society undergoes rapid change, whereas language slowly evolves according to the needs of the people. Although code systems can undergo changes of varying degrees, they can also disappear from usage and be replaced by new ones. To a large extent code systems remain in usage as long as they can satisfactorily accommodate message content.

Message: Content

Berlo has defined content as "the material in the message that was selected by the source to express his purpose." Content is the most vital factor of the message since it is more strongly related to the motives of the source than any of the other factors. Since the source cannot directly convey thoughts and ideas, he must project them through some kind of code in the form of content.

Content, like code, consists of both elements and structure. Even the simplest element of content needs to be organized in some kind of structure to be meaningfully conveyed in message form. As content becomes more complex, the need for greater structure increases. Structure at lower levels of message interpretation has relatively little impact on content; however, at higher levels where message content is both more extensive and complex, structure functions as a significant

1Ibid., p. 59.
variable by sequencing and presenting content. As a source manipulates message content through message code, a third factor evolves known as message treatment.

Message: Treatment

Berlo has defined message treatment as "the decisions which the communication source makes in selecting and arranging both codes and content."¹ Since messages originate as motivations within sources, they are intended to bring about changes in behavior. As each source is motivated to initiate messages, he is influenced by a variety of factors including: communication skills, attitudes, level of knowledge, and position within a socio-cultural system. The blend of impinging factors prompt his treatment of code and content to bring about a desired effect.

To some extent message treatment varies from message to message and may be influenced by the particular code or content involved, as well as by the source's reaction to a given motivation. When a source develops patterns of translating motivations through code into content according to a consistently recognizable approach, the effect is referred to as "style."

Message treatment is a strong factor in the fidelity of a message. Combinations of code and content can be strengthened or weakened on the basis of the message treatment involved. In the visual and

¹Tbid., p. 60.
performing arts as well as other specialized message forms, the message treatment can be such a significant factor that messages are sought after on the basis of treatment alone.

So far, two components of the process of communication have been discussed: the source and the message. A number of factors which determine potential communications have been identified in the discussion of the source component. In discussing the message component, the factors of code, content, and treatment have not only been identified but analyzed in terms of their function as elements and as structure. Although both source and message are strong components, they cannot adequately function in the process of communication without a channel and receiver.

Channel

The channel is the most difficult to analyze and describe of all the components of the communication process. Basically, channel involves some means of transferring a message from a source to a receiver. However, since messages appear in diverse forms and can be transferred in a multitude of ways, there is no clear way of describing the component of channel whereby the description will adequately apply to all situations. Yet, insight can be gained by considering some of the functions often performed by the channel component.

The channel can function as a means of encoding and decoding messages. In certain types of communication, messages must be altered in form prior to transmission and returned to their original form after
transmission. In such situations the encoding and decoding operations are considered to be part of the function of channel. The channel component usually links the source and receiver indirectly by handling their messages. However, in some situations of communication, the function of channel can actually include aspects of the source and receiver. For example, in a verbal message between a source and receiver, the speech mechanisms of the source and the listening mechanisms of the receiver function as channels in general and encoding and decoding devices in particular.

Although channel can be considered as an encoding and decoding device for messages, it probably functions more frequently as a vehicle for messages. Light rays and sound waves function as channels when messages geared to sight and sound are involved. Since both light and sound are complex phenomena, they have the potential of functioning as channels in a multitude of ways. In some types of transmissions, channel functions simply as a vehicle for messages; however, in other types it functions as a carrier of messages in time and space.

Although it is difficult to analyze and describe the channel component without considering it in view of a particular process of communication, three generalizations can be advanced. (1) The extent to which a source can initiate messages is dependent upon the availability of channels. (2) The characteristics and availability of channels are impinging factors on the composition of messages in terms of code, content, and treatment. (3) The process of communication only takes place when channels are open to both sources and receivers. Although a
motivation for bringing about a change in behavior can prompt a source to initiate a message and direct it into a channel, the process of communication is not completed until the message is responded to by a receiver.

Receiver

The receiver component of the communication process serves the important function of responding to the motivations of the source, which are translated in message form and directed through a channel. Only when the receiver has responded to the message has the process of communication taken place. In discussing the attributes of the source component, much has also been stated about the receiver. Although the components of source and receiver appear at different stages in the communication process, they can be performed by the same person in a single situation of communication. Moreover, a person can play the roles of both source and receiver in any number of communications that are simultaneously taking place. In considering the relationship between source and receiver, two important generalizations can be made: (1) In order to function as either a source or a receiver, a person must also be able to function as the other. (2) The fidelity of communication increases as persons gain dexterity in functioning as both source and receiver.

Since it is necessary for a person engaged in communication to function both as a source and receiver, his attributes are projected into whichever function of the process he happens to be performing.
However, there is merit in discussing the attributes of the receiver independently for purposes of study. Just as the source needs communication skills for engaging in the process of communication so does the receiver need them. A competent receiver needs both verbal and non-verbal skills in order to function. Verbal skills involve reading and listening, as well as the abstract skills of thinking and reasoning. Nonverbal skills include the use of gestures, stance, body movement, the manipulation of objects in time and space, and other forms which may or may not be used in connection with verbal skills. In order to be effective, the receiver must bring the appropriate verbal and nonverbal skills into play while responding to the message initiated by the source.

Although the extent to which a receiver can directly respond to messages depends upon his communication skills, other factors indirectly impinge upon his ability to function in the process. Attitudes affect the receiver in responding to messages just as they influence the source in initiating messages. In responding to messages the receiver can be affected by the attitudes he has toward himself, the source, or the content of the message.

The receiver's level of knowledge also facilitates or hinders his ability to function in the process. In terms of the message alone, the receiver needs to understand the code and be familiar with the content in order to respond. A knowledge of diverse message forms facilitates the comprehension of meaning in any particular message. Moreover, a receiver needs extensive knowledge about sources and the various motives
they have for initiating messages. The more knowledge a receiver has about the entire communication process the better adept he is at formulating effective responses.

The response brought to each situation of communication by the receiver is influenced by the culture of which he is a part, as well as by his position within a social system. Beliefs, values, behaviors, and other cultural factors are brought to bear as a receiver responds to the messages of a source. When extensive cultural barriers exist between a source and receiver with little or no understanding of the discrepancy on either part, the effects of communication are greatly reduced or do not take place at all.

**Meaning and the Process of Communication**

In the preceding discussion the components of source, message, channel, and receiver have been discussed independently for purposes of analysis. Prior to the discussion it was pointed out that the components do not function independently in actual situations of communication but are strongly interrelated whereby the characteristics of any one influences the performance of all others. In view of the discussion of each component, it is appropriate to progress with a discussion directed toward the effects of the total process of communication.

For the present study the definition of process as "A natural phenomenon marked by gradual changes that lead toward a particular result" has been accepted. The phrase "particular change in behavior"
can be substituted for "particular result" in applying this definition to the process of communication. Although persons can be motivated to become engaged in the process of communication for a multitude of reasons, the underlying stimuli are to bring about a particular change in behavior. Due to the fluctuating condition of environment human behavior is continually undergoing change. However, through the process of communication particular types of behavior can be brought about. Since behavior is experienced in diverse forms, a particular change stemming from the process of communication can range from being subtle enough to go unobserved to being outwardly visible. A particular change in behavior can only come about through the process of communication, when a source initiates a message which elicits meaning for the receiver and brings about a response. The concept of meaning is an integral part of the process of communication. Since it has significance as a theoretical foundation of the present study, it will be elaborated upon in the following discussion.

The communication process is most often engaged in to elicit meaning whereby a change in behavior takes place. Because correlations can be drawn between messages and changes in behavior, there is frequently the assumption that messages contain meaning. In analyzing the position of meaning in the process of communication, Berlo rejects the notion that meanings are contained in messages.\(^1\) Instead, he advances the belief that meanings are in people who function as sources and

\(^1\)Berlo, p. 175.
receivers.\textsuperscript{1} His conception of meaning has been endorsed in the present study.

When meanings are viewed as central to the source and receiver, they can be defined as covert responses contained within the human organism. Since meanings are dynamic entities, they are developed, added to, subtracted from, mildly altered, or drastically transformed. The concept of meaning is significant to the process of communication, in that messages can be initiated by a source to elicit meanings in a receiver. The receiver, in turn, can reciprocate by functioning as a source for directing messages to affect meaning of the original source, who assumes the role of a receiver. Meaning for each human being is derived from a variety of factors including his environment, attitudes, cultural heritage, social position, associations, level of knowledge, experiences, and a variety of other types of stimuli which are in continual operation during his existence as a human being.

The extent to which a message prompts meaning for a receiver depends upon the receiver's ability to respond to the code, content, and treatment of a message. The receiver must be at least somewhat familiar with the code of the message in order for meaning to come about at all. Codes can be based on visual symbols, gestures, facial expressions, speech, or writing, to name a few examples. They can be relatively simple or consist of extensive systems as in the case of language. Human beings learn basic codes and, consequently, basic patterns of

\textsuperscript{1}Ibid.
meaning in the education and maturation processes of the culture in which they are raised. The learning of codes entails much more than memorizing visual images or auditory sounds. Instead, it is a matter of learning to associate meaning with various types of stimuli. Each person has a repertoire of codes which correspond to meanings which can be expanded as life experiences develop. The more codes with which a person is familiar, the greater his potential will be for responding to content.

Once the code of a message is registered by a receiver his involvement in the process of communication continues as he attempts to relate the content and treatment of the message to his accumulated bank of meanings. The meaning compounded by the receiver relative to a message may or may not correspond to the meaning which motivated the source to initiate the message. If the source and receiver are able to repeat the communication process, the extent to which a message is accurately received can be established. If provisions for determining the fidelity of a message do not exist, distortions in meaning can arise.

In the preceding discussion, theoretical statements pertaining to the process of communication have been established. Particular attention has been directed toward structuring the process of communication according to Berlo's approach in which a source, message, channel, and receiver interrelate to create meaning for purposes of changing behavior. In the following chapter the discussion will be directed toward establishing theoretical statements pertaining to nonverbal communication.
CHAPTER III

THEORETICAL FOUNDATIONS OF THE STUDY PERTAINING
TO NONVERBAL COMMUNICATION

Two purposes have been delineated in stating the problem of the present study. This chapter pertains to the first purpose: To construct a schema based on theories of communication which (a) depicts the use of dress as nonverbal communication, and (b) can be used to organize selected literature pertaining to dress. The content of this chapter deals specifically with a discussion of selected literature pertaining to nonverbal communication.

Defining Nonverbal Communication

The abundance of both scholarly and popular interest in the process of communication during the past several years has prompted the need for new terminology. The term "communication" continues to be adequate when used in reference to the general transfer of meaning among individuals and groups. However, a need has arisen for terminology relative to specialized types of communication in which there is a growing interest. The need for distinguishing between communication arising from the use of language and communication stemming from systems other than language has brought about widespread use of the term "nonverbal communication" which is generally used in reference to all types of communication other than language.
Although the term "nonverbal communication" has been useful to writers and investigators in designating a type of communication, it has not been a satisfactory term in all instances. There is not a clear dividing line between verbal and nonverbal types of communication. The use of verbal communication often employs aspects of nonverbal communication to bring about meaning. The gesture, frown, or stance may be so interrelated with vocal statements that a separation of the two could reduce the intended meaning. In a similar way the nonverbal context in which printed language occurs may be a significant variable in bringing about meaning.

Whereas the use of verbal language appears to rely in part on the use of various forms of nonverbal language, there seems to be some evidence that the meaning conveyed through nonverbal communication is confined within the framework of verbal language. Dance has advanced the theoretical position that nonverbal communication becomes verbal communication when interpreted by another through words.¹

Just as research relative to the process of communication brought about the need for terminology with more explicit meaning than the term "communication," so has the need arisen for terminology relative to specialized types of nonverbal communication. In recent years the terms "body language," "proxemics," and "paralanguage," to name a few, have been developed as specialized terms for use in designating particular types of nonverbal communication. Increased development of terminology

by researchers and writers needs to continue in order to bring clarity to the subject of nonverbal communication as an area of study. In addition, studies directed toward developing systems for classifying various types of nonverbal communication need to be completed.

**Categories of Nonverbal Communication**

As yet, writers and researchers in great numbers have not endorsed a single classificatory scheme for categorizing various types of nonverbal communication. Ruesch and Kees have proposed a basic scheme consisting of three distinct categories: sign language, action language, and object language.\(^1\) Beyond that, categories of nonverbal communication have been developed on the basis of interests among researchers and writers rather than through a direct effort toward developing a system of classification.

In the tripartite scheme by Ruesch and Kees, nonverbal forms of codification are grouped into basic categories. The term "sign language" pertains to the substitution of nonverbal signs for language and includes the use of a single gesture to replace a word as well as the complex gestural system used by the deaf. The term "action language" pertains to all movements that are not specifically used as signals. Action language often arises from the need to perform a function such as walking or drinking, yet simultaneously communicates messages. The term "object language" refers to the intentional or unintentional display of

\(^1\)Ruesch and Kees, p. 189.
material things. Just as forms of action language may communicate messages while being used to perform functions, so are forms of object language both communicative and functional. Furniture, art objects, architectural structures, machinery, the human body, and dress are but a few examples of items that are functional yet communicative.¹

Of the three categories of nonverbal communication delineated by Ruesch and Kees, object language is the most significant to the present study, since it includes dress as a specialized type. The following discussion is directed toward theories of various writers and investigators of nonverbal communication who have advanced ideas relative to object language. A synthesis of their ideas provides a theoretical foundation for the study of dress as a specialized type of object language within the broad area of nonverbal communication.

Harrison's Approach Toward Structuring Nonverbal Communication

Harrison has identified time, space, action, and objects as significant factors in the process of nonverbal communication.² According to his approach toward structuring nonverbal communication, time and space provide major dimensions in which objects occur.³ As objects move

¹Ibid.


³Ibid., p. 263.
in space during time, action takes place. The process is illustrated by Harrison's model in Figure 7. Since the model is a basic one in which the factors are merely labeled, the particular aspects of any situation of nonverbal communication involving objects could be applied by means of defining the space, establishing the intervals of time, and describing the objects and action within. In Figure 7, action takes place as object 1 moves closer to object 2 in the duration between time 1 and time 2.

In addition to presenting his approach to nonverbal communication in schematic form, Harrison has also noted that time, space, action, and object can be represented at various levels of abstraction.\(^1\) In view of a concrete-abstract continuum, the physical presence of an object along with corresponding action constitutes an event in real life and corresponds to the concrete end of the continuum. A situation where the essence of the event is either re-enacted or preserved, as in a motion picture, corresponds to a slight abstraction of the real life event. The use of photographs or drawings where action is only implied corresponds to greater abstraction. Perhaps the greatest abstraction comes about through the use of verbal language to describe the conditions of time and the characteristics of space, action, and object.

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\(^1\)Ibid.
Figure 7

The Relationship of Time, Space, Action, and Object

---

1Ibid., reproduced with permission from the Wadsworth Publishing Company.
The time, space, action, and object factors considered by Harri­son correspond to the components of channel and message as delineated by Berlo. Time and space are channels of communication used by sources and receivers for conveying messages. Berlo has stated that "Channels couple the source and the receiver, enabling them to communicate."¹

Space as a channel of communication provides a field of diverse stimuli, to which sensory receptors of a source or receiver respond. Hall has classified man's sensory categories according to (1) distance receptors such as eyes, ears, and nose which are concerned with the examination of objects beyond the close up range; and (2) immediate receptors which are concerned with sensations received from the skin, membranes, and muscles.² Through space a source can manipulate objects, as well as create action to appeal to the distant receptors as well as the immediate receptors of a receiver for purposes of bringing about meaning.

The fact that objects appear in animate form such as the human body as well as inanimate form such as architectural structures and machinery should be kept in mind when considering the use of object language relative to sensory receptors. Moreover, it should be noted

¹Berlo, p. 67.
that certain combinations of objects include both animate and inanimate objects such as the human body and whatever clothes that adorn it.

Time as a channel of communication interrelates with space by operating as a system of duration for objects and actions. By controlling the time during which an object exists in space as well as the corresponding action, if any, a source can bring about meaning in a receiver. The interrelation of space and time have the potential of operating as channels of communication in a variety of ways. Some messages are allied to the factor of space, whereas the significance of others is more strongly brought about by the factor of time.

All objects have qualities with greater or lesser appeal which determine the extent to which they are selected by man as resources. The physical significance of elements is generally compounded when organized through structure. The sequence in which objects appear, as well as how they reappear or fail to reappear, constitutes one approach toward structuring the elements of objects. Additional structure comes about through the placement of objects within the channels of time and space.

Analyzing objects on the basis of elements and structure pertains to all three message factors of code, content, and treatment. Since objects have the potential of representing various ideas symbolically, they have long been used as code factors in the process of communication. A single object can function as a message element to convey one idea, or a number of objects can be organized into a code system to convey a series of ideas. The needs which prompt the use of objects as code
factors for conveying messages vary. Cultural factors prompt large numbers of people to rely on the use of certain objects for communication relative to their common needs. The widespread use of ceremonial regalia for weddings and funerals, the display of emblems, and similarities in dress are but a few examples of the use of objects prompted by cultural factors.

Social factors also influence the use of objects for communication. Homes, automobiles, furnishings, and articles of dress and adornment lend themselves to being structured in a variety of ways to convey messages relative to social position. Moreover, as a person changes positions within a social system, changing patterns of object language are implemented whereby codes based on some objects are replaced by others.

In addition to the use of objects as code factors for cultural and social reasons, individuals are also motivated to use objects as codes for a variety of personal reasons. Objects can be coded to personality, taste, attitudes, level of education, and other factors relative to an individual. Because needs for using objects stem from many origins, complex code systems relative to personal affiliations often arise.

Objects function as content in diverse ways which include: providing information, representing ideas, indicating preferences, and illustrating stands or positions. Objects are often selected to communicate content because of their appeal to sensory receptors. Content directed toward sight, sound, touch, or smell can be more effectively
communicated at times by objects than through sign language, action language, or any type of verbal language.

One of the most significant ways in which objects function as content relates to their time-enduring qualities. Some objects from periods of the remote past have survived and continue to communicate content which could not be preserved by any other means of communication. Some objects of the present will become objects of the past and be used in a similar way. In addition to functioning as code and content, objects also function in regard to treatment of the message component.

Messages of any type begin with a source who is in a position to influence message treatment. In object language the source has tangible elements at his disposal to arrange, add to, subtract from, and alter to arrive upon patterns of treatment for the communication of messages. Objects lend themselves to message treatment on the basis of their inherent qualities, as well as their potential for being arranged. Individual objects are available in such abundance that they can be selected according to substance, surface characteristics, form, and other qualities in order to project a particular effect.

Objects lend themselves to being structured to convey messages in a variety of ways. Communicative effects can be based on the arrangement of objects according to traditional patterns. In a similar way, messages can be conveyed on the basis of the extent to which the arrangement of objects deviates from generally accepted standards. Ruesch and Kees have stated that "The selection of objects and the
nature of their groupings constitute nonverbal communication of thought, needs, conditions or emotions.\(^1\)

As the selection of an object or the arranged pattern of several objects take place and are recognizably repeated, concepts of style are formulated. Style plays a large part in the treatment of objects used for message purposes. Often times it is not the coded use of objects, nor the content being communicated that makes them significant, but the way in which they are presented, handled, combined, and replaced. Objects are often sought after on the basis of treatment in general and style in particular.

In analyzing Harrison's approach to nonverbal communication in terms of Berlo's model of the process of communication factors of time and space have been identified as factors relative to the channel component, whereas object and action have been identified as factors relative to the message component. Subsequent attention is directed specifically toward the content factor of the message component through a discussion of Hall's analysis of culture.

**Hall's Approach Toward Analyzing Culture**

The major premise of Hall's theory is that culture is communication and communication is culture.\(^2\) Particular emphasis in the theory is placed on messages, rather than on networks and control systems.\(^3\)

\(^1\)Ruesch and Kees, p. 94.


\(^3\)Ibid.
Moreover, the theory involves the belief that culture arises from the combined effects of the ten basic foci of man's activity identified by Hall as: interaction, association, subsistence, bisexuality, territoriality, temporality, learning, play, defense, and exploitation.\(^1\) According to the theory, man is involved with various combinations of the Primary Message Systems at three different levels: the formal, informal, and technical.

In view of the basic premise that culture is communication and communication is culture, Hall studied language as the most technical of communication systems for purposes of using it as a model for the analysis of culture. With the help of Trager, a linguist, Hall as an anthropologist developed a method for analyzing culture. The analysis has been selected as a major theoretical foundation of the present study for the following reasons:

1. The basic building blocks of culture identified by Hall suggest similar units for considering dress as nonverbal communication.

2. The relationship between the basic building blocks of culture and a biological base as delineated by Hall suggests a similar relationship between the significance of dress and biological factors of the human being, as well as other dimensions of his existence.

3. The methodology used by Hall in pursuing the content of culture suggests an approach for analyzing the content of messages created through the use of dress as nonverbal communication in a cultural context.

\(^1\)Ibid.
The schema in Figure 8 was developed by Hall as a means of exemplifying portions of his theory.\textsuperscript{1} Spokes radiate out from a central point and are respectively labeled as Primary Message Systems. The schema has been also segmented to illustrate the formal, informal, and technical levels to depict the human activity which occurs within each Primary Message System. Since familiarity with the various Primary Message Systems is a prerequisite for understanding Hall's method of analyzing culture, the following discussion is directed toward factors involved in each system.

**Interaction**

The activities of living matter are functions of mutual relations or influences of the organism with its environment. Hall has stated "To interact with the environment is to be alive, and to fail to do so is to be dead."\textsuperscript{2} The range with which interaction can take place extends at least from the basic irritability of the simplest life forms to the use of speech, one of the most highly elaborate forms of interaction. Although the most well known forms of interaction take place through linguistic means, each Primary Message System facilitates interaction in its own way. Through myriad forms of nonverbal communication, a human organism is able to bring about interaction on a number of different levels.

\textsuperscript{1}Ibid., p. 92.

\textsuperscript{2}Ibid., p. 46.
Figure 8
Hall's Schema of the Primary Message Systems and the Formal, Informal, and Technical Levels of Analysis

\footnote{Ibid., Reproduced with permission from the original publisher, Doubleday and Company.}
Association

The process through which organisms establish structure and order among themselves is referred to as association. The system of association is used by basic life forms which couple with one another to bring about higher levels of performance, as well as by man who uses it for structuring collective existence. Through systems of association man is able to identify and communicate his position in the activities of life. As patterns of association are developed by man, they serve as useful guides for piloting him through the sequence of events necessary for obtaining life goals.

Subsistence

Like other Primary Message Systems, subsistence takes place at a variety of levels. Subsistence is the focus of activity among simple life forms which struggle to survive as well as by man who sustains his existence according to highly specialized patterns of work. Since subsistence is a universal concern of man, his position relative to his fellowman is strengthened when he communicates aspects of his particular involvement with the system. Through nonverbal forms of communication he is able to alert others about the activities he is performing and advance the particular means of subsistence with which he is engaged.

Bisexuality

The various activities of human beings as men and women center around the Primary Message System of bisexuality. Abstractions arrived
upon through collective attitudes define ideal cultural conditions which determine patterns of behavior for men and women respectively. Through notions of masculinity and femininity members of the sexes learn to control their behavior relative to cultural expectations. Nonverbal forms of communication function as convenient means for persons of both sexes to not only project their behaviors relative to sexual expectations but receive validation concerning the success with which they are being carried out.

Territoriality

In carrying out the processes of life, living organisms not only occupy space but often exist in it according to unusual demands. The activities centering around the possession, occupation, and defense of space are referred to as territoriality. Concepts related to territoriality vary. They range from concrete ideas pertaining to the rights of persons who are entitled to occupy space according to socio-cultural policies to abstract notions concerning the desirable use of space. Through nonverbal behavior, man cannot only communicate his attitudes about space but bring about its regulation.

Temporality

The passing of time is one of the most fundamental phenomena to which all living forms relate. Temporality is the focus of activities pertaining to the concept of time. The duration of time between the birth and death of an organism delineates a temporal framework in which
all other activities take place. Concepts of time are both biologically and culturally based. The natural cycles which govern human existence set the pace for the implementation of man-made concepts relative to the use of time. Through nonverbal forms of communication, man is able to project his abstract conceptions of time and bring about its regulation.

Learning

The system through which man gathers knowledge and makes observations about himself, his fellowman, and his environment is referred to as learning. Through the Primary Message System of learning, man is able to adjust not only to his surroundings but give new dimensions to his environment. Learning pertains to the process of enculturation in which a person adjusts to participating in a culture as well as to the steps involved in mastering a particular task. Although emphasis on learning is directed toward the human being during early stages of existence, it continues to make a contribution as a Primary Message System throughout the duration of life. Nonverbal behavior facilitates learning by providing an extensive means for communicating messages to bring it about.

Play

The Primary Message System which relates to the use of leisure on the basis of pleasure or satisfaction rather than on the basis of utility is referred to as play. The concept of play cuts across a variety of human experiences ranging from organized forms of recreation
involving two or more persons, to the amusement of a single individual. Play may be concrete in the form of something to see or participate in, or it may be in abstract form such as humor. In addition to operating as an entity by itself, play also functions with other Primary Message Systems for carrying out the activities of man. The use of nonverbal communication offers so much potential as a means of sending messages about play that it often becomes play.

Defense

The whole range of activities which pertain to guarding and protecting the many facets of man's existence comes under the concept of defense. The Primary Message System of defense includes concrete means for protecting the physical body such as the use of medicine, clothing, and shelter, as well as more abstract means such as religion. Some measures of defense are oriented toward culture and are intended to function in the best interests of large numbers of people, whereas others are geared toward protecting a single individual in a given situation. Nonverbal forms of communication are helpful in providing clues as well as misconceptions for the defense of one or more persons.

Exploitation

Since environmental factors are never the same, the living organisms within it are prompted to continually change. The process whereby a human being adapts to specialized environmental conditions is known as exploitation, or adaptation. As changing conditions come
about, the human body itself undergoes change. Also, the materials used in relation to the body help to accommodate change. Various forms of nonverbal communication are used to bring about adaptation as well as to herald the process of change.

The Three Levels of Abstraction

In addition to the ten Primary Message Systems, Hall has designated the following levels of abstraction at which human activity within each Primary Message System takes place: the formal, informal, and technical levels.¹ Formal activities are assimilated by members of a culture through an awareness of practices, procedures, and laws that are universally agreed upon. Informal activities are more loosely defined and are generally experienced by imitating the behavior of a model individual. Activity on the technical level of behavior is more specific and precise than that which takes place on the formal and informal levels.

Man's involvement with a Primary Message System at the three levels of human activity according to Hall's schema can be exemplified in the following way: (1) Learning is one of the Primary Message Systems which at the formal level consists of passing on practices, procedures, and laws through which human activity is ordered and regulated. A considerable amount of learning at the formal level is directed toward children and is often carried out under the rubric of "child rearing."

¹Ibid., p. 66.
(2) Learning at the informal level is more loosely defined and generally takes place through observation. Children as well as adults learn patterns of behavior from observing others. (3) Learning at the technical level generally takes place through the combined efforts of a teacher and learner in a designated situation for the express purpose of learning. Hall has stated that "Each (level) is present in any given situation, but one will dominate at any given instant in time."¹ He has also stated that "The shifts from level to level are rapid, and the study of these shifts is the study of the process of change."²

The Interrelationship of the Primary Message Systems

In delineating human activities on three levels in relation to each Primary Message System, Hall also included a provision for relating one Primary Message System to another. Table 2 was developed by Hall as a means of explaining the cultural interrelationships among the various Primary Message Systems.³ The two-dimensional grid was constructed by placing the Primary Message Systems on the left with their adjectival counterparts across the top. Activities resulting from the interrelationships were identified and recorded in the appropriate intersecting blocks. For example, to determine the activity resulting from the interrelationship between subsistence and interaction the

¹Ibid., p. 169
²Ibid.
³Ibid., pp. 174-175.
Table 2
Hall's Analysis of Culture\(^1\)

\(^1\)Ibid., pp. 174-175. Reproduced with permission from the original publisher, Doubleday and Company.
<table>
<thead>
<tr>
<th>Primary Message Systems</th>
<th>Intersectional</th>
<th>Organizational</th>
<th>Economic</th>
<th>Personal</th>
<th>Temporal</th>
<th>Instructional</th>
<th>Recreational</th>
<th>Protective</th>
<th>Explorational</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interaction</td>
<td>Communication</td>
<td>Vocal, qualifiers</td>
<td>Exchange</td>
<td>How the sexes</td>
<td>Time of interaction</td>
<td>Teaching and learning</td>
<td>Participation in the arts and sports</td>
<td>Protecting and being protected</td>
<td>Use of * - vibrations, signals, writing, etc.</td>
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<td></td>
<td>Status and Role</td>
<td></td>
<td></td>
<td>Interact</td>
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<td></td>
<td>Community</td>
<td>Society, local groups</td>
<td>Economic roles</td>
<td>Local group rules</td>
<td>Age group rules</td>
<td>Teachers and learners</td>
<td>Entertainers and athletes</td>
<td>Protectors (clergy, police, etc.)</td>
<td>Use of group property</td>
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<tr>
<td>Subdivision</td>
<td>Ecological community</td>
<td>Occupational groupings</td>
<td>Work, formal education, occupations</td>
<td>Segregation of labor</td>
<td>Sexual division of labor</td>
<td>When the individual sells, cooks, etc.</td>
<td>Learning from working</td>
<td>Pleasure from working</td>
<td>Care of health, protection of property</td>
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<tr>
<td></td>
<td>Sex community</td>
<td>Marriage groupings</td>
<td>Community life</td>
<td>Areas occupied by individuals by virtue of sex</td>
<td>Periods assigned to individuals by virtue of sex</td>
<td>Teaching and learning sex roles</td>
<td>Participation in recreation by sex</td>
<td>Protection of sex and fertility</td>
<td>Use of safe differentiation, recreation and advancement</td>
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<td>Territoriality</td>
<td>Community territory</td>
<td>Group territory</td>
<td>Economic areas</td>
<td>Men's and women's territories</td>
<td>Male formal space, formal space, boundaries</td>
<td>Teaching and learning individual space assignments</td>
<td>Privacy</td>
<td>Use of fences and markers</td>
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<td>Temporality</td>
<td>Community cycles</td>
<td>Group cycles</td>
<td>Economic cycles</td>
<td>Men's and women's cultural activities</td>
<td>Time for cycles, calendar</td>
<td>When the individual learns</td>
<td>Where the individual plays</td>
<td>Reading, vacations, holidays</td>
<td>Use of time-telling devices, etc.</td>
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<tr>
<td>Learning</td>
<td>Community life - what is taught and learned</td>
<td>Learning groups - educational institutions</td>
<td>Personnel for teaching and learning</td>
<td>What the sexes are taught</td>
<td>Places for learning</td>
<td>Scheduling of learning</td>
<td>Encouragement of learning and teaching</td>
<td>Making learning fun</td>
<td>Learning self-defense and healthy living</td>
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<tr>
<td>Play</td>
<td>Community life - what is taught and learned</td>
<td>Play groups in the arts and sports</td>
<td>Professional groups and entertainment</td>
<td>Men's and women's play, fun, and games</td>
<td>Recreational areas</td>
<td>Play seasons</td>
<td>Instructional play</td>
<td>Recreation, fan playing games</td>
<td>Exercise</td>
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<td>Use of recreational materials (playing things)</td>
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<tr>
<td>Defense</td>
<td>Community defense - structural defense systems</td>
<td>Defense groups - armed, police, public health, organized religion</td>
<td>Economic patterns of defense</td>
<td>What the sexes defend (home, honor, etc.)</td>
<td>What places are defended</td>
<td>The Who of defense</td>
<td>Scientific, religious, and military training</td>
<td>Military exercises and military games</td>
<td>Protection of formal systems, informal systems, technical services</td>
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<tr>
<td>Exploitation</td>
<td>Communication networks</td>
<td>Organizational networks - clubs, buildings, etc.</td>
<td>Food, resources, and industrial equipment</td>
<td>What men and women are concerned with and own</td>
<td>Property - what is unowned, counted, and measured</td>
<td>What periods are measured and recorded</td>
<td>School buildings, sporting goods, and industries</td>
<td>Fortifications, armaments, equipment, safety devices</td>
<td>Material systems (construction, etc.)</td>
</tr>
</tbody>
</table>

* *
following question was asked: "What are the economic extensions of interaction and its reciprocal, the interactional extensions of subsistence?" The "ecological community" was identified as the appropriate activity resulting from the interrelationship of the respective Primary Message Systems.

Summary: Theoretical Foundations of the Study

The content of this chapter along with that of Chapter II constitute the theoretical foundations of the present study. A schema, based on the theoretical foundations, is constructed in the following four chapters. The schema is based on the concepts of selected theorists. Berlo's model of the process of communication provides a basis for constructing the channel, source, receiver, and message components of the schema. Hall's concept of communication as culture provides a basis for constructing a socio-cultural framework in which the components of the schema operate as well as a means of elaborating upon the message component of Berlo's model. The concept of object language by Ruesch and Kees provides a means of elaborating upon the channel component of Berlo's model. Harrison's concept of the interrelationship of time, space, action, and object provides a means of elaborating upon Ruesch and Kees' concept as well as upon the channel component of Berlo's model. Johnson's approach to analyzing the process of abstraction provides a basis for depicting the creation of meaning by sources and

\[1\text{Ibid., p. 171.}\]
receivers. An analysis of the relationship of selected theories of communication and nonverbal communication to units of the schema appears in Table 3.
<table>
<thead>
<tr>
<th>Selected Theories of Communication and Nonverbal Communication</th>
<th>Units of the Schema</th>
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<tbody>
<tr>
<td></td>
<td>Socio-Cultural Framework</td>
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<tr>
<td>Berlo</td>
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<td>Hall</td>
<td>X</td>
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<td>Ruesch and Kees</td>
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<td>Harrison</td>
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<td>Johnson</td>
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Table 3
An Analysis of the Relationship of Selected Theories of Communication and Nonverbal Communication to Units of the Schema
CHAPTER IV

THE SOCIO-CULTURAL FRAMEWORK OF A SCHEMA DEPICTING THE USE
OF DRESS AS NONVERBAL COMMUNICATION

Two purposes have been delineated in stating the problem of the present study. This chapter pertains to the first purpose: To construct a schema based on theories of communication which (a) depicts the use of dress as nonverbal communication, and (b) can be used to organize selected literature pertaining to dress. The content of this chapter deals specifically with the construction of the socio-cultural framework of the schema. Content of the chapter evolves according to the following plan. An initial discussion is directed toward the nature of schemas and their usefulness. Subsequent attention is directed toward identifying and discussing various aspects of the socio-cultural framework. In the concluding section of the chapter, the socio-cultural framework is used to organize selected literature pertaining to dress as nonverbal communication.

The Nature of Schemas

Schemas provide a means of abstracting selected processes from the totality of communication for purposes of analysis, comparison, study, and testing. Perhaps the most outstanding feature of any schema is that it provides a frame of reference for the consideration of a problem. As a problem is approached by means of a schema, the essential
factors are identified, analyzed, and abstracted whereby their significance can be explained relative to the underlying process. Since the nature of constructing a schema involves the consideration of parts as well as the whole, there is the possibility of identifying significant components or relationships which might be overlooked in dealing with problems according to other approaches.

The use of the schema in problem solving also focuses attention on the process of abstraction. Since man is unable to fully observe or experience reality, he must necessarily construct an acceptable abstraction of what he considers the real world to be. The construction of a schema contributes toward the ideal of projecting the most desirable abstraction of the real world. The decisions involved in construction focus attention on selecting only the most significant aspects of the real world for schematic representation.

Once a problem has been thought through and expressed in schematic form, it can be communicated. A schema facilitates a concise statement of the problem which can be published or made available for circulation in other ways. As a schema is reacted to, tested, and refined, it may be used as a model for approaching similar problems, or be integrated with other scientific work to which it relates.

There are also disadvantages involved with the use of the schema which should be acknowledged. Since a schema is an abstraction, there is the possibility of misinterpreting or omitting significant factors. From a practical point of view there is no assurance that the time and energy required for constructing a schema will yield a device for
satisfactorily making predictions. An additional comment concerning both strengths and weaknesses of using schemas centers around the possibility of their representing the real world with such clarity and logic that they become viewed as reality.

The form of any schema is dictated by the problem to which it is directed and the function it is designed to serve upon completion. The problem of the present study consists of constructing a schema depicting the use of dress as nonverbal communication. The anticipated functions of the schema upon completion include its use as (1) a structural system for considering nonverbal behavior in which dress is a variable, (2) a means of relating the use of dress as nonverbal communication to cultural origins, (3) a means of unifying theories and research findings pertaining to the use of dress as nonverbal communication, (4) a means of formulating propositions relative to the use of dress as nonverbal communication, and (5) a means of identifying fruitful areas for further research.

**Introduction to the Schema**

Initial work toward the task of constructing a schema depicting the use of dress as nonverbal communication began with observation. It was noticed in some situations that two or more persons could be dressed in roughly similar ways yet communicate messages with diverse content. Ironically, observations were also made of persons dressed differently in a situation, yet were communicating messages with similar meaning. Observation alone indicated that the use of dress as nonverbal
communication could not be explained solely on the basis of external factors. A search for the underlying process governing the use of dress was essential.

Probes were made in the areas of psychology and sociology which revealed valuable insight concerning the communicativeness of dress. However, the theories encountered were neither sufficiently developed nor broad enough in scope for analyzing the structure involved during the use of dress as nonverbal communication. It was not until dress was viewed in terms of culture that strides were made toward establishing a satisfactory framework for considering its use as nonverbal communication. The concept of culture provides an encompassing framework from which dress can be considered at various levels of abstraction. Moreover, the conceptual framework takes on increased significance when expanded to include society as an interrelated counterpart of culture.

Efforts toward placing dress in a socio-cultural framework were advanced by adopting Hall's concept of culture as communication and communication as culture. Once the concept was adopted, culture was viewed as a system of communication and analyzed according to various communication models. Progress toward identifying the use of dress within a socio-cultural framework continued through an analysis of object language as a type of nonverbal communication within a socio-culture. As the use of dress within a socio-cultural framework became identified and defined, the basic form of the schema was established.

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1Ibid., p. 169.
A review of theories relative to the present study indicated that the use of dress as nonverbal communication involves a process with basic components. The process originates in a socio-cultural system with a source who responds to certain stimuli and is motivated to initiate a message. As the message is conceived, such factors as code, content, and treatment determine its composition. Once the message is formulated it is directed through a channel to a receiver. The receiver's reaction to the message determines the extent to which the process continues.

The process may be terminated with the receiver; however, depending upon his reaction to the message, the receiver may be prompted to function as a source by initiating a message directed toward the original source who can also function as a receiver, or toward another source not previously involved with the message. Although the process involved during the use of dress as nonverbal communication appears to follow the basic format of general communication, the components involved function in very specialized ways. Moreover, each component when considered alone as well as in the process with others is influenced by factors of the socio-cultural system from which it arises. In view of the impact made by the socio-cultural system on the various components of the communication process during the use of dress as nonverbal communication, the "socio-cultural framework" is established as the first step in constructing a schema.
Construction of the Socio-Cultural Framework of the Schema

Culture is a complex whole which includes such aspects of the totality of life as knowledge, belief, art, morals, law, customs, and other capabilities and habits which are collectively acquired by man as a member of society.\(^1\) Societies are groups of interrelated individuals.\(^2\) Culture and societies are counterparts. According to Kroeber, "Cultures are products of human societies operating under the influence of cultures handed down to them from earlier societies."\(^3\) The socio-cultural framework of the schema is illustrated in Figure 9. It depicts two interrelated systems in which man's activities take place. The large circle depicts the cultural system which encompasses the totality of life for a certain aggregate of people. The small circle depicts the social system of a group of interrelated individuals operating within a more encompassing cultural system. The socio-cultural framework depicts a dual process in which cultural influences permeate a social system and characteristics of a social system are diffused into a cultural system. Although a clearly defined boundary between the two systems is indicated in the socio-cultural framework for purposes of analysis, no such division can actually be identified. Activities involving the use of dress as nonverbal communication occur within the interrelated systems.


\(^2\)Ibid., p. 7.

\(^3\)Ibid., p. 175.
Figure 9

The Socio-Cultural Framework of a Schema Depicting the Use of Dress as Nonverbal Communication
Efforts toward identifying the structure of culture to which dress relates have been made by examining literature in the area of cultural anthropology.

The underlying structure of culture has been studied by a number of cultural anthropologists. However, the development of a unified theory depicting the total structure has not, as yet, been agreed upon. Despite lack of agreement, value can be derived from studying the varying theories. An analyses of theories by Wissler, Linton, and Hall have been of value in developing the structure of the socio-cultural framework of the schema.

As a result of studying the internal relationship which gives coherence to a socio-culture, Wissler advanced the idea of a "Universal Pattern" which more or less fits all cultures.¹ It consists of a series of nine categories under which all factors of any culture can be considered. The nine categories include: Speech, Material Traits, Art, Knowledge, Religion, Society, Property, Government, and War. Moreover, each of the nine categories under the Universal Pattern can be subdivided into more specialized categories. For example, subdivisions under "Material Traits" include: Food, Shelter, Transport, Utensils, Industries, and Dress. It is the subdivision of "Dress" under the heading of "Material Traits" within the "Universal Pattern" of culture to which the present study relates.

A Basis for the Socio-Cultural Framework of the Schema

Wissler's concept of the "Universal Pattern" of culture is significant to the present study as a means of placing the communicative aspect of dress in perspective with other dimensions of culture. However, a theory advanced by Linton provides a classificatory system for dealing with the content of culture.\(^1\) Whereas Wissler analyzed culture on the basis of patterns of internal relationships, Linton did so on the basis of universal needs which each society of a culture meets in its own way. Needs, according to Linton, can be grouped under three headings: biological, social, and psychic. An elaboration of each is pertinent to the development of the socio-cultural framework of the schema.

Man's biological needs are those which are derived from his physical characteristics. They include the need for food and shelter, for physical protection from animals as well as other humans, and for reproduction to perpetuate the species.\(^2\) Some needs associated with dress are biological in nature. The use of dress for physical protection as well as for sexual attraction to ultimately perpetuate the species corresponds to biological needs. Unless a culture provides adequate techniques for meeting biological needs, neither an individual nor a group can survive. Biological needs are more closely associated


\(^2\)Ibid.
with the natural environment than other types of needs. The specific form in which needs are satisfied is often determined by the natural environment. Moreover, the natural environment has a strong effect, through the materials which it offers, upon the techniques which a society develops for meeting its needs.

Man's social needs arise from his tendency to live in groups. Similar needs in more rudimentary form are no doubt present in the lives of all gregarious animals; however, they are of particular importance to man because of the close interdependence he has with other members of human society as well as the high level at which he carries out his activities. Preserving the solidarity of the group is the first and most vital of man's social needs according to Linton. Other closely connected needs which are social in nature include: the need for establishing compatible relations among individuals, the need for grooming individuals for positions in the social system, the need for coordinating group activities, and the need for providing leadership and direction for groups. The use of dress as a technique in playing roles, differentiating between the sexes, and communicating information pertaining to social position are but a few examples which correspond to man's social needs. Although social needs relate to the natural environment, they are only indirectly influenced by it.

1Ibid., pp. 394-395.
Psychic needs are the third category of needs according to Linton. One of the most important functions of a culture is to maintain happiness and contentment throughout a majority of the people involved. Psychic needs are those which arise in individuals as they strive to maintain a meaningful relationship with various members of the culture of which they are a part. Desires for favorable responses from other individuals, for attaining goals or satisfactions, or for psychological escapes are but a few examples of psychic needs. The use of dress by persons to gain respect from others or to increase the significance of the self are specialized examples of techniques for appealing to psychic needs. Although psychic needs are basic to individuals of a culture, the satisfaction of such needs are just as important to the effective functioning of a socio-culture as biological and social needs. However, psychic needs are less immediate and pressing. Moreover, they are usually vague and often difficult to identify and define. They stem from an individual's involvement with a culture. Ways of responding to needs are infinitely varied.

In the preceding discussion of Linton's classificatory system for dealing with the content of culture, attention has been directed toward the origins of needs among the participants of a culture. In order to place his theory in perspective as a basis for the development of the socio-cultural framework of the schema, the following summary statement is advanced: A given socio-culture provides a framework which

\[\text{Ibid., p. 395.}\]
encompasses abundant elements of diverse types which can be drawn upon through infinite techniques for satisfying biological, social, and psychic needs of the participants involved. With that concept as a basic characteristic of a socio-culture in mind, the development of the schema will continue with a discussion of an approach proposed by Linton for structuring the elements of a socio-culture to ultimately satisfy needs.

The Structure of Elements Within the Socio-Cultural Framework

According to Linton the acts and objects which constitute the overt expression of a culture are referred to as "traits." Gowns, shirts, trousers, and coats are but a few examples of cultural traits of clothing. Traits can be further analyzed into smaller units referred to as "items" by Linton and as "trait resources" in the present study. The term "trait resources" is used in reference to materials, processes, and techniques. A comparative study of articles of clothing from several cultures reveals differences in trait resources from which they are derived. Such trait resources as the materials used, the shapes they appear in, and the type of decoration employed determine the visual configuration of articles of clothing.

Although culture traits which compose the overt expressions of a culture can be isolated for purposes of observation or analysis, they

\footnote{Ibid., p. 397.}
are actually integrated into a functional whole. Every trait is intimately associated with some other trait or traits to form a larger functional unit known as a "trait complex."\(^1\) Traits within a trait complex are all more or less interrelated and interdependent in regard to function and use. For example, various articles of clothing are intimately associated with articles of adornment which are arranged about the body to form the trait complex of dress.

Trait complexes combine to form still larger functional units known as "activities." The activities of a culture are the compounded interrelated expressions of a variety of cultural units. The cultural activity to which the trait complex of dress directly relates is appearance. As a cultural activity, appearance stems from such culture trait complexes as dress, gesture, facial expressions, and status. The trait complex of dress combines with ritual to form ceremonial activities as well as with status to form social activities. The abundance of cultural activities which involve dress come about from: (1) the susceptibility of the trait complex of dress to being combined with other culture trait complexes, and (2) the abundant number of configurations in which the trait complex of dress appears as a result of being derived from the compounded characteristics of traits and trait resources. A classificatory system for analyzing the elements of culture and the elements of dress is illustrated in Figure 10.

\(^{1}\)Ibid.
A Classificatory System for Analyzing the Elements of Culture and the Elements of Dress
According to Linton’s system of classification, some of the complexities of culture can be accounted for by the tendency of various units to become interlocked with others. Units from lower divisions can be shared by two or more units in divisions above them. As units become larger, sharing becomes more extensive. The same item may be shared by two or more traits as is the case with certain contour lines which are used for aesthetic purposes in garments, pieces of furniture, and automobiles. In a similar way, fabric as a material item is used in both the culture trait of clothing and the culture trait of home furnishings.

Traits exist more independently than do trait resources. However, it is common to find the same trait incorporated into two or more trait complexes. For example, the culture trait of clothing can be incorporated in trait complexes of religious practices, organizational hierarchy, and social positions. The same trait complex as a whole can also be incorporated into a variety of differing activities such as the use of dress to designate social position during activities connected with sports, work, or cultural entertainment.

Sharing items (trait resources), traits, and trait complexes among units of varying activities appear to be a feature of the overt expressions of all cultures according to Linton. His system of classification provides a means of analyzing particular aspects of culture as well as its total composition. The classification system has been adapted to the schema. In terms of the socio-cultural framework, it

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1 Ibid., p. 400.
provides a means of (1) isolating dress from other variables of culture for purposes of analyzing its structure as nonverbal communication, and (2) relating it to other variables of culture with which it is involved.

The socio-cultural framework depicting the boundaries in which man organizes elements to satisfy his biological, social, and psychic needs has been constructed. In addition, the structure through which elements are organized to satisfy needs has been examined. Attention is now directed toward the function of cultural elements in general and the function of dress in particular.

The Function of Elements Within the Socio-Cultural Framework

Man appeals to his various needs by carrying out diverse activities which stem from the compound effects of trait resources, traits, and trait complexes. The way in which an activity relates to one or more needs is referred to as function. Although trait resources are factors which relate to function, the functional characteristics of activities are generally embodied in traits and trait complexes. The trait complex, in particular, operates as a whole and is accordingly regarded as such. Quite frequently it foreshadows functional characteristics of the activities of which it is a part. Smaller combinations of elements such as trait resources and traits are generally considered to be parts of a whole with less direct ties with function.

The illustration in Figure 11 depicts a classificatory system through which activities involving appearance function to meet needs.
A Classificatory System for Analyzing the Way in Which Activities Involving Appearance Function to Meet Needs
Although materials, processes, and techniques are factors which relate to function, the functional characteristics of appearance are generally embodied in articles of clothing and adornment at the trait level or in dress at the trait complex level.

The way in which activities involving dress are related to needs and reflect functions accordingly can be explained in the following way. Various needs continually arise within an individual as he participates in a socio-culture. By the time he has developed to the level of an adult, he has acquired familiarity with a number of activities through which some of his needs can be satisfied. His repertoire of activities originate from day to day involvement with life as well as from formal educational experiences in which he learns about specific activities for the purpose of satisfying needs. Some of the needs experienced by an individual during any point in time can be appealed to in part or in total through activities involving dress. A single activity involving dress can be directed toward a single need. A single activity involving dress can also be directed toward several needs as the case would be in appealing to physical protection, group identification, and personal pride by means of dress. Moreover, activities directed toward satisfying needs can place limited significance on dress. In any case all activities involving dress stem in part or in total from the trait complex of dress. Thus, dress is a variable which can be drawn on to a greater or lesser degree in carrying out activities to meet needs. When an activity is dominated by the trait complex of dress, its function is often attributed to dress and directly linked with either a set of needs
The trait complex of dress is a broad unit of culture which stems from diverse traits of which both objects and acts are a part. Traits related to the trait complex of dress include certain objects of physical substance as well as acts which relate to certain objects of physical substance. Trait resources from which traits develop are elements of culture in smaller units. Implications of function can appear in trait resources and traits which constitute the trait complex of dress, but the full expression of function takes place at the trait complex and activity level of culture.

The concept of function is particularly relevant to the schema. It pertains to the development of the socio-cultural framework because certain factors operate within that realm to bring it about. Function also pertains to the various components of the schema which will subsequently be developed. For the source and receiver components it links communication activities with needs and for the message component it operates as an influence upon code, treatment, and content.

Several terms relative to the concept of function are being used throughout the construction of the schema. The significance of each relates to the socio-cultural framework and will be discussed initially in this section and reconsidered in subsequent sections.

The term "form" refers to that part of a trait complex which can be perceived by the senses, objectively described, and transmitted from
one society to another.\footnote{Ibid., p. 403.} The form of dress pertain to physical substance which can be arranged about the body in various ways. For the most part it is responded to by the senses of touch and sight. However, the sense of smell can be involved when cosmetics and perfume are used in connection with it. Like other cultural forms, the form of dress can be described objectively. It consists of articles of clothing and adornment which have been developed from materials, processes, and techniques to constitute a blend of stimuli which can be described objectively. The form of dress can also be transmitted from one culture to another. As a physical substance it lends itself to being transported geographically and preserved during time. Moreover, certain characteristics of the form of dress can be recorded through drawings, paintings, and to some extent word description for purposes of transmitting its characteristics from one socio-culture to another.

The term "meaning" refers to the aspect of a trait complex which consists of associations attached to form within a society. Meanings are subjective and frequently exist within the realm of the subconscious. They can be expressed implicitly as well as explicitly. Meanings are attached to the form of dress by the participants of a society. They vary in the extent to which they are shared as well as the extent to which they undergo change. Some meanings attached to the form of dress are extensively shared throughout a socio-culture and are passed from one generation to another, whereas others are confined to a single
person. Meanings attached to the form of dress are also subject to change and can undergo gradual as well as drastic change.

The terms "form" and "meaning" pertain to the passive qualities of trait complexes, whereas the terms "use" and "function" pertain to dynamic qualities. The terms "use" and "function" are often employed interchangeably; however, a distinction between the two based on Linton's approach is used in the present study.¹ The term "use" refers to the relationship of an element of culture relative to things external to a socio-cultural configuration as expressible in physical terms. The term "function" refers to the relationship of an element of culture to things within a socio-cultural configuration. For example, the use of dress can be for physical protection, its function that of preserving human life. In a similar way the use of dress can be for nonverbal communication, its function that of fostering man's interrelations. The function of a trait complex is the sum total of its contribution toward the perpetuation of a configuration of a socio-culture. It is normally a composite which can be analyzed into a number of functions which are related to the satisfactions of a particular need.

It is rare when a culture trait emerges in a socio-culture with corresponding interrelated dimensions of form, meaning, use and function which are retained as a set configuration. It is more likely that form emerges with certain loosely defined qualities of meaning, use, and function, all of which become defined and redefined in relation to one

¹Ibid., p. 404.
another in a socio-culture. Articles of clothing and adornment as culture traits are seldom passed from one socio-culture to another or from one generation to another according to the same configuration of form, meaning, use, and function. Form generally precedes the other qualities and has a continuous influence on their development. The time enduring qualities of articles of dress and adornment provide a physical substance which can be retained with relative ease. However, the meaning, use, and function associated with such articles are highly susceptible to being altered by the changing conditions of a socio-culture.

Use of the Socio-Cultural Framework to Organize Selected Literature Pertaining to Dress as Nonverbal Communication

The socio-cultural framework provides a structure for organizing literature pertaining to the use of dress as nonverbal communication according to certain socio-cultural factors. The classificatory system for analyzing the elements of dress which was developed in connection with the socio-cultural framework provides an organizing technique.

A group of studies can be categorized under "Materials, Processes, and Techniques" as a level of the classificatory system. The results of studies at this level provide knowledge concerning the communication of socio-cultural factors through the basic elements and structure of dress.

Roll (1965) examined feather-work at seven museums throughout the country to gain knowledge concerning the development, purposes, and
techniques involved in producing the material in Peruvian culture.¹

Findings of the study indicate that the production of the material followed cultural developments of the country. Hupenbecker (1969) examined specimens of a particular type of pre-Columbian Peruvian costume in seven museums.² The following findings of the study pertain to the organization of elements and structure of dress for the culture investigated: (1) Certain principles apparently guided production of the poncho-shirt. (2) Certain variations indicated use of the poncho-shirt for specific purposes. (3) Certain characteristics of the poncho-shirt were retained during three divisions of time.

Saunders (1968) studied dress of the Cherokee Indians through library, museum, and art gallery facilities.³ Findings of the study indicate that contact with white men reduced the use of certain materials and techniques which had formerly been involved in producing Cherokee dress. Robinson (1968) conducted an analysis of contemporary Ecuadorian Highland Indian dress to examine the basic elements and structure of dress in that culture.⁴ Descriptions of costumes for five


Indian groups as well as an analysis of corresponding influences on style from other socio-cultures were included in the results.

A study by Pree (1970) was conducted to examine the materials, processes, and techniques involved in Nez Perce feminine aboriginal dress.\(^1\) Through library and museum facilities as well as the interview technique with women on the reservation in Idaho, certain factors pertaining to the manufacture of garments and the role of dress in the Nez Perce culture were documented.

The significance of material in the use of dress as nonverbal communication was brought out in a study by Ewing (1966) in which sports clothing worn by middle and upper class women from 1870 to 1910 was investigated.\(^2\) Findings of the study indicate that fabric was more reliable than style in determining class distinction during that particular period of time.

The use of materials as nonverbal communication was investigated in a study by Brackey (1968).\(^3\) The study involved analyzing Arabic calligraphy as textile design in Italian paintings from 1300 to 1500. Findings of the study indicate that the use of Kufic writing in Italy


\(^3\)Mary Ann Jenkins Brackey, "A Study of Arabic Calligraphy as Textile Design as Portrayed in Italian Painting 1300-1500" (Master's thesis, The Ohio State University, 1968).
during that period evolved from a type of communication based on language to a type of communication based on decorative design.

A group of studies can be categorized under "Articles of Clothing or Adornment" as a level of the classificatory system. The results of studies at this level provide knowledge concerning the communication of socio-cultural factors through varying types of clothing and adornment.

The results of a study by Matthews (1969) indicate that changes in men's business suits from 1901 to 1950 reflected changing social conditions of the times. A study by Mabry (1971) was designed to investigate the relationship between fluctuations in hemlines and stock market averages from 1921 to 1971. Findings of the study indicated a positive relationship between certain economic factors, as measured by stock market fluctuations, and hemline fluctuations.

Mills (1969) investigated bridal dress as a communicator of socio-cultural factors for a hundred year period in America. Results of the study indicate that prevailing economic conditions as well as certain socio-cultural traditions are consistently communicated through bridal dress. The findings of a study by Chung (1971) indicate a

\[1\] Linda Mae Matthews, "Change in Men's Business Suit as Reflected in Fashion Advertisements, 1901 through 1950" (Master's thesis, University of Maryland, 1969).

\[2\] Mary Ann Mabry, "The Relationship Between Fluctuations in Hemlines and Stock Market Averages From 1921 to 1971" (Master's thesis, University of Tennessee, 1971).

\[3\] Betty J. Mills, "Reflection of Social, Historical, and Cultural Influences on the Modes of Wedding Dress and Customs for 100 Years in America, 1865-1965" (Master's thesis, Texas Technological University, 1969).
western influence in the current bridal dress of Korean women.\(^1\)

A study by Schwartz (1963) was designed to investigate the socio-cultural factors reflected in Negro men's clothing.\(^2\) The following findings were revealed at the time of the study: (1) Hats and shoes were exhibited to a greater proportion by Negro males than by white males. (2) Men's clothing advertised to Negroes was higher priced than that shown to whites. In discussing the results, Schwartz stated "Since many Negroes are generally conceived as socially inferior, both by themselves and by whites, it was suggested that the individual Negro compensates for this position through clothing symbols."\(^3\)

A group of studies can be categorized under "Dress" as a level of the classificatory system. The results of studies at this level provide knowledge concerning the communication of socio-cultural factors through varying combinations of clothing and adornment.

A few studies have been directed toward investigating the communication of socio-cultural factors through dress in historic perspective. The findings of a study by Nasr (1966) indicate that (1) ancient Egyptian dress was influenced by cultural factors, and (2) the characteristics of ancient Egyptian dress can be identified in modern

\(^1\)Jung-Ja Chung, "A Descriptive Study of the Bridal Costume in Korea and the Customs Surrounding Its Use From the Yi Dynasty to 1970" (Master's thesis, University of Tennessee, 1971).


\(^3\)Ibid., pp. 173-174.
The findings of a study by Weigold (1969) support Naar's findings of the cultural influences on ancient Egyptian dress and also indicate that religious and geographical factors were particularly influential. Kanbour carried out a study of dress worn in Iraq. Results of the study indicate that the displacement of traditional costumes was influenced by factors related to technology and mass production. Stroup (1967) investigated the dress of American children from 1930 through 1941 by means of examining descriptive material. The relationships which were identified supported the hypothesis that major cultural factors affecting the family would affect children's dress-style characteristics, as well as other factors.

The themes of a few studies pertain to the use of dress as a means of communicating social change. MacKenzie (1967) conducted a study to investigate changes in Eskimo women's clothing. Findings of the study reveal that "social participation" and "contact outside the

1Insaf Hassen Naar, "Modern Adaptations from Ancient Egyptian Fashions" (Master's thesis, University of Maryland, 1966).


6Jean MacKenzie, "Changes in Eskimo Women's Clothing as Related to Attitude Change and Selected Socio-Economic Factors" (Master's thesis, Utah State University, 1967).
village" were two factors which influenced clothing choices. In a study of fashion consciousness of Thai women, Anspach (1968) found that the adoption of western dress is not only becoming more prevalent, but that the degree and method of adoption varies from class to class.¹ In a study of dress among educated Indian women, Singh (1966) found that modern education and communication constitute a joint force in breaking down the Indian women's traditional costume associated with region, religion, and caste.²

A study by Warner (1967) was carried out to investigate changes in dress as an indicator of social change in the Amana society.³ Results of the study indicate the following: (1) Clothing serves as an indicator of social change. (2) The rate of clothing change can indicate the rate of social change. (3) Clothing change can indicate shifts in emphasis between individual and group values in the general value orientation of society. (4) Increased exposure to influence from outside the Amana society precedes clothing behavior which conflicts with the societies norms and results in changes in the norms regarding women's dress. (5) Clothing changes precede some other social changes


within the society.

Kroeber (1957), in a historical study of women's fashions, found that clothing styles correlated with social and political movements over long periods of time.¹ Findings of the study indicate that fashions showed turbulent shifting during political tension from 1788 to 1835, whereas they were relatively tranquil in the Victorian Period from 1835 to 1905.

The cross-cultural characteristics of dress have been investigated in a few studies. Birol (1967) conducted a study to compare the clothing worn by Turkish women students and American women students in two respective campus situations.² Findings of the study indicate that sociological and economic differences were factors in clothing choices between students of the two college settings. Mackay (1967) also used a college sample to study clothing behavior in relation to selected cultural differences.³ A group of Puerto Rican women and a group of American women were used as subjects. Findings of the study revealed an influence of strong cultural factors on dress for both groups and the use of more casual clothing by American women.


²Nuray U. Birol, "Comparison of Campus Clothing Worn by Women Students in the American Robert College, Istanbul and the University of Rhode Island" (Master's thesis, University of Rhode Island, 1967).

A few studies have been directed specifically toward investigating the influence of socio-religious groups on dress. Kleinline (1967) investigated the relationship of several factors pertaining to membership of the Mennonite church to conservativeness of dress.¹ Findings of the study revealed considerable difference in conservativeness of dress between members of the Old Mennonite branch and the General Conference Mennonite branch. Rupel (1971) investigated the origin and significance of the prescribed mode of dress worn by members of the Church of the Brethren.² Findings of the study indicated that Brethren beliefs reflected in their dress were the following: a believer's baptism, nonviolence, separation from worldliness, the priesthood of each believer, equality of rights, and simple living.

Brook (1966) investigated the viewpoints of selected religious leaders concerning dress and adornment of lay personnel.³ Findings of the study revealed that (1) religion played a role in attempting to influence dress and adornment during early eras in America, and (2) several aspects of contemporary dress were considered to be displeasing.

¹Janice Kemf Kleinline, "The Relationship of Mennonite Church Branch, Age, and Church Attendance and Participation to Attitudes Toward Conservativeness of Dress" (Master's thesis, The Ohio State University, 1967).


by religious leaders at the time of the study.

A small group of studies can be categorized under "Appearance" as a level of the classificatory system. The results of studies at this level provide knowledge concerning the communication of socio-cultural factors through dress as it is used in combination with other forms of communication.

Harris and Baudin (1973) investigated the effects of language, dress, and ethnic group on altruism in a communication situation where change for a dime was requested.¹ Findings of the study indicate that the likelihood of a person's being altruistic is affected by (1) the ethnic background and language of the requester, and (2) the extent to which the requester is well dressed.

Ruesch and Kees (1956) investigated the use of dress along with other forms of nonverbal communication in a study involving still photography.² The development of a classification system for analyzing varying types of nonverbal communication and photographic documentation of varying types of nonverbal communication were major results of the study.

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Summary of the Socio-Cultural Framework of the Schema

The socio-cultural framework of the schema has been established by means of visual illustrations and the preceding discussion. It consists of a cultural system which sets the boundaries of activities for a given aggregate of people and a social system which operates within those boundaries to define the immediate activities for a specific group of persons. The cultural elements pertaining to dress have been identified, classified, and included in the structure of the socio-cultural framework. Dress has been identified as a significant trait complex which lends itself to being coupled with other trait complexes to constitute appearance. Moreover, materials, processes, and techniques have been identified as trait resources from which articles of clothing and adornment are created to constitute the trait complex of dress.

The socio-cultural framework has been used as a structure for organizing selected literature pertaining to dress as nonverbal communication. The classificatory system for analyzing the elements of dress which was developed in connection with the socio-cultural framework provided an organizing technique.
CHAPTER V

THE CHANNEL COMPONENT OF A SCHEMA DEPICTING THE USE OF DRESS AS NONVERBAL COMMUNICATION

Two purposes have been delineated in stating the problem of the present study. This chapter pertains to the first purpose: To construct a schema based on theories of communication which (a) depicts the use of dress as nonverbal communication, and (b) can be used to organize selected literature pertaining to dress. The content of this chapter deals specifically with the construction of the channel component of the schema. Content of the chapter evolves according to the following plan. An initial discussion is directed toward the nature of communication channels. Subsequent attention is directed toward identifying and discussing various aspects of the channel component. In the concluding section of the chapter the channel component is used to organize selected literature pertaining to dress as nonverbal communication.

The Nature of Communication Channels

Channels of communication can be described in several ways depending upon the characteristics of the communication system being examined. In one way the term "channel" is used in reference to a message-vehicle. Television sets, radios, newspapers, books, and bulletins are examples of vehicles which are used for disseminating
messages. The term "channel" is also used in reference to vehicle-carriers. Light and sound waves as well as water are described as channels in some systems of communication on the basis of their function as carriers for vehicles which contain messages. Still another use of the term is in reference to modes of coding and decoding messages. Speech and hearing mechanisms are frequently referred to as channels of communication. Berlo has defined the communication channel as "the senses through which a decoder-receiver can perceive a message which has been encoded and transmitted by a source-encoder."^1

Although dress as a communication medium has some appeal to the sense of touch, it is primarily used to elicit responses through sight during its use as nonverbal communication. As a particular type of object language, dress arouses certain visual sensations in a human being who translates them into meaning as a receiver.

**Construction of the Channel Component of the Schema**

Form, space, and time have been identified as significant variables of the channel component during communication through dress. The term "form" has been cited earlier in the study as the part of a trait complex which can be perceived by the senses, objectively described, and transmitted from one society to another. In regard to the channel component of the schema, the term "form" corresponds to that general definition. In addition, it pertains to the physical substance of dress

^1 Berlo, p. 66.
which operates as a support, vehicle, or holder for conveying meaning.

The term "space" pertains to the three dimensional context in which the use of form takes place. The term "time" pertains to the duration in which form either occupies space or is shifted to another position in space. In the development and discussion of the schema, the term "channel" is used in reference to the interrelated operation of form as a message-vehicle along with space and time as message vehicle-carriers.

The channel component as it appears within the socio-cultural framework of the schema is illustrated in Figure 12. Form, space, and time appear as interrelated variables which operate within a socio-cultural system. The illustration in total represents the conditions of the channel component during a single instant in the use of dress for communication. More specifically, it represents the positions of form in space and time. A circle is used to designate form for illustrative purposes. However, the visual characteristics of form in actuality are determined by various impinging factors of the socio-culture. Although numerous forms operate within the socio-cultural framework, the illustration in Figure 12 depicts a single form and its position in time and space.

The Variables of Space and Time

Space operates as a variable of the channel component by providing a setting for the occupation of form. In Figure 12 the space which corresponds to the single form being depicted is designated by a
Figure 12
The Channel Component Within the Socio-Cultural Framework of a Schema Depicting the Use of Dress as Nonverbal Communication
vertical area illustrated with solid lines. In actuality, space permeates the entire socio-cultural system of which it is a part. Socio-cultural systems not only occupy space in their entirety but are often described according to the characteristics of space in which they exist.

Time operates as a variable of the channel component by determining the duration in which form either occupies space or shifts to another position in space. In Figure 12 the units of time which relate to the single form being depicted in space is illustrated by a horizontal continuum with solid lines. The term "present time" is used in reference to the unit of duration in which immediate activities are taking place. The term "past time" is used in reference to a broad unit of time for describing activities which have already taken place. The term "future time" is used in reference to the unit of time which will subsequently replace the unit of present time and becomes labeled as such along the continuum. "Present time" will become "past time" just as "future time" will become "present time." Form and space in shifting positions of time are illustrated in Figure 13. The interrelation of form, space, and time can be projected through the following statements developed from a treatise on time and space by Lucas:

A. (1) A form cannot be in two positions of space at one time.

(2) A form can be in one position of space at two times.

B. (1) Two forms cannot be in the same position of space at the same time.
The Form of Dress

L. Past Time (Formerly Present Time)

J. Present Time (Formerly Future Time)

Future Time

Figure 13

Form and Space in Shifting Positions of Time
(2) Two forms can be in the same position of space at different times.

Space and time are significant dimensions of the channel component for communicating immediate messages through dress. In addition, they operate together for communicating messages through dress over long periods. Some kinds of dress have existed in space for long periods of time whereby significant messages concerning the part have been received. Ruesch and Kees have stated that "Object language, because of its time enduring qualities, plays an enormous role in archaeology, anthropology, and history." As a special type of object language, dress has the potential of communicating messages concerning the physical characteristics of persons during a given period of time, as well as knowledge concerning technical abilities and materials.

The Variable of Form

The forms of communication appear in a variety of differing ways. In linguistics the forms are speech, sounds, or phonemes as well as grammatical units or morphemes. Notes and intervals are the forms of music, solids and voids are the forms of sculpture, and tones and areas are the forms of painting. In the use of dress as nonverbal communication, the human body along with the coverings and ornaments constitute form.

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2 Ruesch and Kees, p. 190.
3 Kubler, p. 41.
The infinite configurations in which the forms of dress appear are the result of a variety of conditions, materials, and techniques. The human body is involved in most instances during the use of dress as nonverbal communication. The human body alone, without considering it in relation to dress, appears in a multitude of different forms. Some variations in the physical characteristics of the body are due to forces of the socio-cultural system of which it is a part. Physical characteristics develop as a result of environmental conditions, geographical barriers, climate, and the level of technology which prevails in a certain socio-cultural system. In addition, prevailing attitudes concerning nutrition, grooming, and concepts of beauty can also influence the physical characteristics of the body. Whereas general body shape and size appear to be influenced by socio-cultural characteristics, sex differentiation, and surface features such as hair color and form, eye color and form, and basic skin color appear to be controlled by heredity.¹

Although some formal characteristics of the body are determined by socio-cultural influences and heredity, others are brought about by individuals who are prompted to alter its form. The very nature of the body lends itself to alteration. As a somewhat pliable substance, it can be modified in size and shape. The various units such as arms, legs, head, neck, and trunk each lend themselves to being altered in

specialized ways to create differing configurations in form.

The body itself when considered independently from dress provides a means of communication. Facial expressions, gestures, and stance are but a few categories of nonverbal communication, which operate in connection with physical characteristics of the body to send messages. When the form of the body is altered through dress by means of various materials and techniques, its potential as a communicative medium increases.

The change in body form which occurs through dress can be examined in differing ways. One way involves considering the extent to which the materials of dress reveal or cover the form beneath. Garments which hang loosely over the body do not project as many of its characteristics as those which correspond to varying changes in the contour. Thus, messages concerning the actual form of the body can be controlled through the placement of the materials of dress alone.

The use of materials can also bring about apparent change in body form through the manipulation of surface characteristics. Color, texture, and pattern influence the perception of form. The contour of dress and its surface characteristics are major factors which influence how the form is perceived. DeLong has used the terms "uni-form" and "multi-form" to designate a costume-body form viewed respectively in its totality versus one viewed in terms of its parts. Her analysis of costume-body form also includes consideration of surfaces on the basis

of how sharply the configuration can be perceived. Tangible and defina-
ble surfaces are termed "determinate," whereas intangible and undefina-
ble surfaces are termed "indeterminate."\(^1\) The changing characteristics
of body surfaces through various materials can also be altered through
the application of cosmetics and beauty aids.

In addition to examining changes in body form on the basis of how
the body is covered, consideration should be given to materials,
devices, and objects which extend boundaries of the structural base.
Hair treatment, jewelry, shoes, bags, head coverings, and eye acces-
sories are but a few of the many items which can be used to alter the
appearance of the body to bring about new configurations in the form of
dress.

Form is a significant variable of the channel component in the
process of communicating messages through dress. Although the form of
dress consists of physical substance which can be visually responded to,
it does not inherently contain meaning. Rather, it operates as a
vehicle to which meaning can be attached. Since the form of dress can
be arranged to produce a wide range of configurations, it has the poten-
tial of carrying a multitude of meanings. Moreover, the form of dress
always appears in space and occupies some period of time. Space and
time as vehicle-carriers of the message-vehicle of form provide condi-
tions which influence the meanings associated with it.

\(^1\)Ibid., p. 787.
Use of the Channel Component to Organize Selected Literature Pertaining to Dress As Nonverbal Communication

The channel component provides a structure for organizing literature pertaining to the use of dress as nonverbal communication. The vehicle-carriers of space and time as well as the message-vehicle of form provide categories for organization.

Selected Literature Pertaining to Space and Time As Vehicle-Carriers

Most studies concerning space and time as vehicle-carriers of messages communicated through dress have been based on a descriptive approach. Documentations of the visual configurations of the form of dress in certain locations and periods of time have been the results of those studies. In total, they depict the use of dress as nonverbal communication over long periods of time. Since the results of those studies are sufficiently available elsewhere, they are not included in the present study. However, a review of studies more directly related to space and time as vehicle-carriers of messages communicated through dress is included.

Kroeber (1919) analyzed fashion changes for the purpose of investigating the concept of order in civilization.¹ Data were gathered from

magazine photographs according to definite criteria for analyzing varying design details such as width of skirt and length of point of shoe. Formulation of the concept that style over long periods of time is the product of culture rather than the product of efforts by any individual or group was the major result of the study. Studies by Nystrom (1928), Young (1937), and Richardson and Kroeber (1952) give support to the theory that definite cyclical patterns exist for fashion.

Sailor (1965) analyzed selected characteristics of women's dress shoes for a five-year period from 1960 to 1965 to gain knowledge concerning patterns of evolutionary fashion change. Results of the study indicate that the characteristics involved in the crystallization of a fashion pattern can be examined and analyzed.

Several investigators have studied the form of dress in relation to space and time through the process of fashion diffusion. An early theory, referred to as the "trickle down" theory, pertains to the initiation of styles by persons at the top of the social hierarchy followed by gradual adoption by persons at progressively lower levels. Veblen

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4Patricia Jean Sailor, "Fashion Patterns: Delineation and Crystallization" (Ph.D. dissertation, The Ohio State University, 1965).
Simmel (1904), Flugel (1930), and Sapir (1931) were among the first proponents of the theory. More recent endorsements have been given to the theory by Barber (1957), Robinson (1963), and Laver (1969). The "trickle down" theory involves the use of dress as nonverbal communication according to motivational factors for class distinction. The length of time between the initiation of one style and its replacement by another is a particularly important factor in the theory. A few investigators in recent years have questioned the theory for the following reasons: (1) The structure of society no longer appears in the form of a pyramid in which persons with wealth and position are concentrated at the top and the remaining members of society are distributed among widening levels below. (2) All levels of society today are exposed simultaneously to fashion through mass production, mass distribution,


and mass media. Doubts about the "trickle down" theory have resulted in the "trickle across" theory.

The idea that fashion is diffused horizontally within groups rather than vertically from one level to another is the basis of the "trickle across" theory. The themes of a few studies have been directed toward that theory. King (1964) studied patterns of diffusion through an investigation of millinery fashions.¹ The results of the study indicate that persons who bought early in the fashion season were not necessarily from the upper class. Thus, support was given to the "trickle across" theory.

Additional support was given to the "trickle across" theory in a study by Grindereng (1965).² One purpose of the study was to investigate, within a social class framework, the diffusion of fashion in women's suits. The results of the study include the following findings: (1) Customers in four different misses' suit departments of a large department store were simultaneously purchasing suits with the same silhouette over a certain period of time. (2) The data for customers of the four departments varied significantly on the basis of occupation, income, and level of education. If those factors are valid indicators


²Margaret Pauline Grindereng, "Fashion Diffusion: A Study by Price Range of Style Dispersion and Style Leadership: (Ph.D. dissertation, The Ohio State University, 1965).
of social status, there is reason to believe that the diffusion of fashion was not based on class distinction.

A third theory pertaining to dress in relation to time and space has been advanced by Field (1970). Basic to the theory, referred to as the "status float phenomenon," is the idea that the influence of innovation can move from lower to higher status levels. In presenting his argument, Field cites the following situations to illustrate the movement: "Elements from the Negro subculture are being assimilated into the dominant white culture; males in the conservative world are copying some of the trademarks of contemporary youth; and blue-collar fashions and tastes are imitated by the white-collar group."

Other studies contain implications for the time factor in varying ways. Johnson (1967) investigated fashion diffusion with teen-age girls and their mothers. Results of the study indicate that teen-age girls in the group accepted fashion at an earlier time than their mothers. The results of a study by Goings (1971) indicate that small changes in fashion preferences over time can be measured. ZoBell (1972) conducted a study to identify the relative influences of mass media and


2Ibid.


prestigious reference groups in establishing clothing norms that others follow.\(^1\) Findings pertaining to the group studied indicate that it took approximately one month before a senior high school dress norm reached the magnitude of a college norm, and approximately one-and-one-half months before a junior high school norm reached the magnitude of a senior high school norm.

**Selected Literature Pertaining to the Form of Dress as a Message-Carrier**

Most studies concerning the form of dress have been directed toward (1) describing visual characteristics during designated periods of time, or (2) developing methods and procedures for construction. Only a few studies pertain to the form of dress as a message-carrier during nonverbal communication.

The purpose of a study by DeLong (1967) was to develop a model for considering visual percepts in costume which could be used in an objective visual analysis of costume form in female clothing.\(^2\) The model which resulted from the study provides a technique for analyzing costume form on the basis of part-whole relationships as well as the perceptual effects of surface definition.

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A few studies pertaining to varying characteristics of the body relate to the form of dress. Compton (1964) investigated body-image boundaries in relation to clothing fabric and design preferences of a group of hospitalized psychotic women.¹ The results of the study suggest that clothing fabric may have positive effects on women patients of mental hospitals when weak body-image boundaries are involved. Fleming (1968) investigated body-image boundaries in relation to clothing fabric preferences of young women with physical disabilities.² The relationship of barrier to a preference for shaded fabrics contains implications for the use of dress as nonverbal communications.

Robinson (1967) investigated postural norms and variances in relation to body image and found the majority of the subjects studied were not aware of posture as a problem although their perception of body build was quite accurate.³ In a study by Brannon (1971), a set of posture and body build scales were developed and tested.⁴ Stockall (1971) investigated the use of video tape as a technique for developing


awareness of visual poise. Results of the study indicate that test scores on awareness and knowledge of the elements of visual poise can be increased through use of the technique.

Parmer (1973) conducted a study of body measurements of college age Afro-American and Caucasian females. The results of the study indicate a similarity between the two groups studied in regard to weight, height, ready-to-wear dress size, and type of pattern most frequently purchased. However, Afro-Americans were found to be smaller across the back at the bust, waist, and hip measurements taken 9 inches below the waist. The forearms of the Afro-Americans were also found to be longer.

Summary of the Channel Component of the Schema

The channel component of the schema has been established by means of visual illustrations and the preceding discussion. Form, space, and time have been identified as significant variables of the channel component during the use of dress as nonverbal communication. Form operates as a message-carrier, whereas space and time serve as vehicle-carriers. The three variables are factors of a socio-culture which sources and receivers of messages draw upon for communicating messages through dress.

1 Sandra K. Stockall, "Video Tape to Improve Visual Poise" (Master's thesis, Colorado State University, 1971).

The channel component has been used as a structure for organizing selected literature pertaining to dress as nonverbal communication. The vehicle-carriers of space and time as well as the message-carrier of form have provided categories for organization.
CHAPTER VI

THE SOURCE AND RECEIVER COMPONENTS OF A SCHEMA DEPICTING

THE USE OF DRESS AS NONVERBAL COMMUNICATION

Two purposes have been delineated in stating the problem of the present study. This chapter pertains to the first purpose: To construct a schema based on theories of communication which (a) depicts the use of dress as nonverbal communication, and (b) can be used to organize selected literature pertaining to dress. The content of this chapter deals specifically with the construction of the source and receiver components of the schema. Content of the chapter evolves according to the following plan. An initial discussion is directed toward the nature of communication sources and receivers. Subsequent attention is directed toward the following: (1) The source and receiver components of the schema. (2) The concept of meaning. (3) Sources and receivers of intentional and nonintentional messages. (4) Factors of the source component which influence communication through dress. (5) Factors of the receiver component which influence communication through dress. (6) Use of the source and receiver components to organize selected literature pertaining to dress as nonverbal communication.

The Nature of Communication Sources and Receivers

All communication involves a source and a receiver. Although messages can be initiated by a source which are not responded to by a
receiver, the communication process takes place only when both sources and receivers are involved. In human communication, sources and receivers can be single individuals as well as groups of persons. In the present study the term "source" is used in reference to a person who initiates messages in response to the stimuli of needs. The term "receiver" is used in reference to a person who responds to messages initiated by a source. The plural form of both the terms "source" and "receiver" are used in reference to two or more persons who are engaged in the communication process according to their respective roles. In order to participate effectively in the communication process, a person must be able to operate both as a source and a receiver. In some situations the communication process is contained within a single person, wherein he carries on both roles in regard to a message. In other situations he shifts from role to role, depending upon the nature of the message and the number of communications involved.

Human beings as communication sources and receivers operate within a socio-cultural system. The system consists of social factors pertaining to groups of interrelated individuals, as well as cultural factors pertaining to their products which have been compounded from the past. Space and time are two specific factors which influence persons as communication sources and receivers in the socio-culture of which they are a part. Space provides a setting for carrying out communication events, whereas time determines the duration of events and connects present events with those of the past.
The socio-cultural system is an open system in which growing, flowing, changing conditions take place. The participants in it continually take and give out something from it while maintaining a structure. As a result of communication, a person as a source and receiver constructs in his mind an abstract image of his total relationship to the socio-culture of which he is a part. In discussing the concept of image, Boulding has cited several facets of the image which suggest the way in which it is related to the socio-culture.\(^1\) The spatial image is the picture of the individual's location in the space around him. The temporal image is his picture of the stream of time and his place in it. The relational image is his picture of the universe around him as a system of regularities. The personal image is the picture of an individual in the midst of the universe of persons, roles, and organizations around him. The value image consists of ordering on the scale of better or worse of the various parts of the whole image. The affectional or emotional image consists of various aspects of the image which are imbued with feeling or affect. In addition, Boulding has cited several conditions which relate to the image such as: (1) the conscious, unconscious, or subconscious state in which it exists; (2) the degree of certainty or uncertainty, clarity or vagueness which is associated with it; and (3) the extent to which the image is private or publicly shared.\(^2\)


\(^2\)Ibid., pp. 47-48.
The image is built up as a result of the compounded effects of all past experiences of the person who holds it. From the moment of birth, if not before, messages are directed to the human organism through its senses. No doubt they are initially characterized by undifferentiated lights and noises. As the child grows, he learns to distinguish between people and objects. As continued growth and development takes place, he becomes aware of himself in the midst of other persons and objects, which marks the conscious formation of his image. As he develops into adulthood, he finds himself in an increasingly complex web of human relationships, which mold his image in various ways. Each response to a message is likely to change his image in some way which, in turn, prompts changes in his patterns of behavior.

According to Boulding, one of three effects can take place in regard to an image when a person responds to a message.\(^1\) (1) The image may remain relatively unaffected. (2) The message may prompt the receiver to alter his image in some regular or well-defined way. (3) The receiver may be motivated to bring about a revolutionary change in his image and, consequently, his behavior. The concept of image has been identified as a significant factor in the roles of source and receiver during the use of dress as nonverbal communication and has been considered in developing the source and receiver components of the schema to which the following discussion is directed.

\(^1\text{Ibid.}\)
Construction of the Source and Receiver Components of the Schema

Sources and receivers of messages communicated through dress operate within a socio-cultural system. Their positions within the socio-cultural framework of the schema are illustrated in Figure 14. In addition to being labeled as "source" and "receiver," respectively, each of the components carries the label of the other in parentheses, to indicate the dual whole which can be carried out by one or more persons communicating through dress.

The sequence of events in the use of dress as nonverbal communication is initiated by a source who responds to some sort of stimuli within a socio-cultural system. Upon responding to stimuli the source manipulates dress in time and space to encode a single message or a series of messages. All messages initiated by a source are not necessarily responded to by a receiver to complete the communication process. Messages which are responded to by a receiver are decoded to obtain meaning.

The Concept of Meaning in Relation to the Schema

The term "meaning" is used in the present study in reference to the significance of messages communicated through dress. Meanings may be considered relative to the source, the receiver, or both. Prior to a discussion of the concept of meaning and how it pertains to the schema depicting the use of dress as a form of nonverbal communication, several introductory statements should be advanced.
The Source, Receiver, and Channel Components Within the Socio-Cultural Framework of a Schema Depicting the Use of Dress as Nonverbal Communication

Figure 14
(1) Meaning is the significance attached to a message by a source and/or receiver and is generated by the process of communication. (2) Meaning is not contained in an action or object but is a function of the human mind in responding to some types of phenomena. (3) Persons involved in the process of communication function both as sources and receivers, whereby banks of meaning are accumulated. (4) Meaning is dynamic rather than static and is susceptible to being altered with each new situation of communication. (5) Meaning can have concrete or abstract associations. (6) Meanings can be partially but not fully shared with others.

In discussing the operation of the schema, it is necessary to point out that the components of the process of communication do not always function to bring about meaning. Sources may initiate messages on the basis of code, treatment, or content which cannot be successfully sent through a channel. In addition, messages reaching a receiver may be in a form whereby they cannot be decoded, or they may not elicit meaning once they are decoded. Meaning is created when a receiver responds to a message in terms of his background and past experiences and identifies it as being significant. Meaning is created from messages involving dress when a receiver responds to dress and identifies it as being significantly related to some type of knowledge or previous experience.

Meaning is not an inherent factor in dress. Neither the elements nor the structure of dress contain meaning. Rather, meanings are in people, and dress is used as a medium for bringing it about. A
participant in a socio-culture does not learn the meaning associated with dress from dress. Instead, he learns it from people. As human beings enter into situations of interaction where dress is a variable, certain behavioral tendencies take place and become significant to the participants involved. As behavioral tendencies are exemplified by many persons and are consistently carried out from one generation to another, meaning becomes attached to them which develops into identifying characteristics of the socio-culture.

When behavioral tendencies bear sufficient significance to the participants of a socio-culture, emphasis on learning them may be included in the process of enculturation. Some behavioral tendencies are so significant that their characteristics are verbally expressed through writing, for purposes of preservation and dissemination. Thus, the meanings associated with some behavioral tendencies toward dress can be learned through language. However, observation is also a means of learning behavioral tendencies related to dress. A great deal of meaning related to dress is not sufficiently universal, whereby learning it is part of the enculturation process. Therefore, considerable learning related to dress must stem from observing human behavior, participating in human interaction, or a combination thereof.

Meaning is illustrated in Figure 14 of the schema by an elliptical shape, which is defined by both the source and receiver components. Meaning occurs when a source sends a message through dress which is responded to as being significant by a receiver. While responding to a message as a receiver, a person may simultaneously initiate a message as
a source. Meaning between a source and receiver is shared as messages passed through dress are mutually identified as being significant.

Banks of meaning accumulate within persons, as they shift from positions of source and receiver in the process of communication. As sources respond to stimuli stemming from a blend of factors relating to communication skills, attitudes, values, level of knowledge, and position within a socio-culture, messages are initiated through communication skills for the creation of potential meaning. If a person as a receiver can derive meaning from a message and function as a source in sending a message accordingly, the original source functioning as a receiver is able to accumulate meaning as well as the original receiver. Through the process of communication, a source and receiver in their respective dual roles can validate messages and compound the extent of meaning accordingly.

Basic to the concept that meaning is dynamic rather than static is the concept of abstraction. In considering the creation of meaning in the schema, Johnson's approach toward analyzing the process of abstraction has been drawn upon as a theoretical foundation. In addition, Hall's approach toward analyzing culture on the basis of formal, informal, and technical levels has been helpful in considering the levels of abstraction at which meaning related to dress takes place.

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1 Johnson, pp. 91-168.
2 Hall, The Silent Language, p. 66.
Because man cannot directly experience reality, he constructs mental abstractions of what he believes reality to be. Through sensory perception he is able to experience certain dimensions of the real world to which he attaches varying degrees of significance. He constructs an abstract image of reality from the most meaningful aspects of his experience.

Image formation stems from the process of communication. As a person functions in his dual capacity as source and receiver, banks of meaning accumulate which serve as data for the construction of images. Once images are formed, man's tendency is to initiate messages from which responses are gathered for validating the images. As messages containing new or supporting data are received by him, his images can be altered, replaced, or confirmed. Thus, he continually adjusts his abstract conception of the real world, by responding to changing patterns of his environment.

The illustration in Figure 15 indicates the placement of meaning within the schema, according to a continuum ranging from concrete to abstract levels of interpretation. If meaning from messages of dress is registered at all by the receiver, it will be assimilated in his thought processes according to concrete or abstract levels of interpretation. Meaning pertaining to the physical, visual, and utilitarian qualities of dress takes place at the concrete end of the continuum. Concrete meaning is terminal, in that the significance associated with it is not projected to accomplish some further purpose. Meaning derived from the physical, visual, and utilitarian qualities of dress which have been
The Form of Dress

Figure 15
The Abstract-Concrete Continuum of Meaning Within a Schema Depicting the Use of Dress as Nonverbal Communication
used to project some psychological, sociological, or cultural dimension of a source takes place at some point toward the abstract end of the continuum.

The meaning derived from any particular message involving dress can take place at any point along the continuum. Meaning can be initially registered as concrete, whereby a response is made to some physical, visual, or utilitarian aspect of dress. Meaning may remain at that level, or additional meaning may be generated as the concrete meaning is reflected on and raised to higher levels of abstraction. For example, while reflecting on the meaning of dress, a receiver may discover that dress has been used to accomplish a communicative effect. Thereupon, meaning is elevated to a level of abstraction.

In responding to dress, a receiver may encounter messages which are similar to others from which he has already generated meaning. In such cases his pattern of response will follow one of two courses, depending upon the nature of the situation and his cognitive processes. (1) He may generate meaning by first directing his thoughts to the concrete level of interpretation and subsequently elevate them to a level of abstraction, should he become aware that dress is being used to accomplish a communicative effect. (2) He may immediately register a response at an abstract level of the continuum, whereby he bypasses the registration of thoughts at the concrete level of interpretation on the basis that he associates code, treatment, or content factors with previous messages. The latter process is depicted in the schema by the term "short-circuiting" and is illustrated in Figure 16. By engaging in
Figure 16

The Process of "Short-Circuiting" in the Creation of Meaning During the Use of Dress as Nonverbal Communication
short-circuiting, a receiver expedites his response to messages and thereby accelerates his participation in the communication process. However, misconceptions may arise when messages are interpreted on the basis of responses to previous messages. They often arise when messages brought about through the use of dress as nonverbal communication are matched to the characteristics of some stereotype.

The communication process is completed when a source translates meaning into a message to which a receiver responds and shares meaning. However, meanings are partially, but not fully, shared with others. While responding to messages, each individual brings to the situation factors relating to his past experience, peculiarities of perception, and psychological interpretation of activities and events, all of which operate as a filter through which he responds to the world. Since the composition of each person varies from all others, there is also variation in the extent to which he can share meaning with others. Sources and receivers who possess commonalities of some type are more likely to share meaning through communication than those who do not. Once meaning is shared during initial communication, the significance of it becomes a factor which may compound in subsequent situations of communication, wherein the same source(s) and receiver(s) are involved.

The concept of shared meaning is considered in the schema when the spheres of existence between a source and receiver overlap, respectively, whereby potential conditions for communication exist. In the illustration in Figure 16, the elliptical shape created by the overlapping circles, used to depict the source and receiver, respectively,
defines the area in which potential meaning can be shared. Meaning is actually shared when a source initiates a message which is responded to by a receiver. Once a unit of meaning is shared between a source and receiver, the communication process may continue to function to validate meaning as well as to advance new forms of meaning.

**Sources and Receivers of Intentional and Nonintentional Messages**

A factor which has been considered in analyzing the creation of meaning is that messages can be intentional or nonintentional. Ruesch and Kees\(^1\) as well as Harrison\(^2\) in their respective writings have pointed out the tendency of objects to communicate regardless of intention. MacKay\(^3\) has also dealt with the concept at a more general level in his formal analysis of communication processes illustrated in Figure 17.

MacKay's analysis of nonverbal signals has been adapted for use in the schema as a means of distinguishing between the use of dress to send intended messages, from those which might arise nonintentionally such as through the use of dress for utilitarian purposes. The particular section of the schema which deals with intentional and nonintentional use of dress to communicate messages is illustrated in Figure 18. It

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\(^1\)Ruesch and Kees, p. 189.

\(^2\)Harrison, p. 260.

Figure 17

MacKay's Analysis of Nonverbal Signals

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Ibid. Reproduced with permission from the publisher, Cambridge University Press.
Figure 18

The Communication of Intentional and Nonintentional Messages Through Dress

can be noted that the structure of the illustration follows the analysis of MacKay, whereas the use of "intentional-nonintentional" terminology is patterned after similar usage of the terms by Ruesch and Kees.

An analysis of the intentional and nonintentional origins of messages is particularly important in constructing a schema depicting the use of dress as nonverbal communication. Since dress is used for both utilitarian and symbolic purposes, and since those purposes are often intricately related and simultaneously carried out, the possibility that misconceptions in meaning may arise is substantial. Although dress has the potential of communicating messages regardless of intent, a source is in a position to exercise some control.

Intentional messages communicated through dress arise within a source from communication skills, attitudes, values, level of knowledge, and position within a socio-cultural system which form a blend of stimuli and prompt him to encode a message. The extent to which a source can successfully project an intended message depends upon his proficiency in exercising communication skills over code, treatment, and content factors to formulate messages through dress. The area in the schema in which intended messages are projected through the visual form of dress is illustrated in Figure 18 by the letter "A."

Once intended messages are projected, they may be responded to in one or two basic ways by a receiver. He may recognize that dress is being used as an intentional means of communication and seek meaning accordingly. The area in the schema in which a message is responded to as being intentional is illustrated in Figure 18 as letter "B." The
meaning generated from a message between a source and receiver in the process along "A" to "B" is substantially similar. However, the receiver may fail to respond to dress as being used to communicate intentional meaning and respond to it as a visual and utilitarian substance without any specific meaning. The area in the schema in which a message is responded to as being nonintentional is illustrated in Figure 18 as letter "D." The meaning generated from a message between a source and receiver in the process from "A" to "D" is substantially dissimilar.

Nonintentional messages, like intentional messages, arise from a blend of stimuli within a source. However, the stimuli involved are directed more toward the use of dress for utilitarian purposes than for purposes of communication. Like intentional messages, nonintentional messages may be responded to by a receiver as being nonintentional or intentional. The area in the schema in which nonintentional messages are projected through the visual form of dress is illustrated in Figure 18 by the letter "C." Like intentional messages, nonintentional messages can be responded to by a receiver as being nonintentional, or intentional. The meaning generated from a message between a source and receiver in the process along "C" to "D" is substantially similar, whereas the meaning generated along "C" to "B" is substantially dissimilar.

For a receiver, the determining factor in interpreting a nonintentional message as being either nonintentional or intentional depends upon his perceptual skills. A receiver may be sufficiently sensitive to the use of dress, whereby he can distinguish when it is being used to
specifically communicate messages and when it is not. However, he may also have the capacity for attaching meaning to the use of dress which has not, in fact, been intended by a source.

The creation of meaning as a result of the use of dress occurs when the process of communication has taken place, regardless of whether the source initiated messages intentionally or nonintentionally, and regardless of whether the receiver interpreted either type as being intentional or nonintentional.

Factors of the Source Component Which Influence Communication Through Dress

In projecting his conception of the process of communication, Berlo cited four factors within the source which affect the fidelity of messages: communication skills, attitudes, level of knowledge, and position within a socio-cultural system. Although Berlo's source factors are basic ones, they have served as convenient rubrics for developing similar factors related to the use of dress as nonverbal communication. A fifth factor, that of values, has been added in view of the number of research findings which indicate a relationship of values to the communicative use of dress.

The illustration in Figure 19 depicts the arrangement of factors within the source component. Each factor appears in the illustration as a static band which radiates out from the center of the source unit.

Berlo, p. 41.
Figure 19
Factors of the Source Component Which Influence Communication Through Dress
Although the factors do not operate independently, there is value in considering their characteristics apart from one another for purposes of analyzing the relation of each to the use of dress as nonverbal communication.

Communication Skills

Since communication skills are so much a part of the use of dress, their significance can be easily overlooked. As a child is born into a culture and reared to be a participating member, he learns a variety of communication skills which help him to function effectively. Language is perhaps the most formally organized skill he is expected to learn. However, prior to his involvement with language he learns to exemplify a variety of nonverbal skills such as facial expressions, gestures, and the manipulation of objects. The fact that the child himself is an object of communication is accentuated through the use of dress. Parents, through their selection of style and colors of dress, launch their children into a lifetime involvement with dress as a form of nonverbal communication. Since dress, like many other objects of culture, is used for utilitarian purposes, it automatically communicates messages regarding the function it serves. However, dress also has the potential of being manipulated to convey messages in highly specialized ways, according to the communication skills of the wearer.

As a child passes through adolescence and reaches maturity, he is exposed to a multitude of ways in which dress is used in his particular culture. He learns that some variables of dress undergo frequent
change, whereas others remain constant. Through observation he learns that such physical factors as sex and age are communicated through dress, as well as such abstract factors as appropriateness of time and suitability of location. As perceptual skills are developed, he acquires communicative skills for initiating and responding to messages based on dress. However, the extent to which his ability is actualized depends upon other factors of dress to which he also relates.

Attitudes

Attitudes, to a large extent, influence a person's use of dress as nonverbal communication. All human beings are involved in a multitude of activities from which feelings, thoughts, or predispositions to act toward some aspect of the environment are generated. As attitudes are formulated, there is a tendency to express them through various forms of communication. Verbal language is frequently used to communicate attitudes, when concise statements of expression are needed or desired. However, since the use of verbal forms of communication constitutes discrete units of expression, the continuous forms of nonverbal expression are often used.

The source as an initiator of nonverbal messages has at his disposal a variety of means for projecting attitudes. Through his perceptual skills he is inclined to select the most appropriate communication skill for projecting a particular attitude. Depending upon their

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1Secord and Backman, p. 97.
nature, two or more attitudes can be expressed simultaneously in a variety of ways. The way in which a source uses dress to communicate attitudes can be roughly categorized on the basis of his attitudes toward: (1) himself, (2) the situations in which he is involved, and (3) the receiver to whom he directs messages.

Through communication skills and thought processes, the normal person constructs an abstraction in his mind of what he believes his existence to be as a human being. His body as a concrete physical substance which can be visually responded to, functions as a basis for developing abstractions concerning his existence. Dress plays a significant role in the process by functioning as a means through which a person can alter the body, as well as govern his reaction toward it. In developing an abstraction about himself the cognitive, affective, and behavioral aspects of a person are projected through his attitudes which, in turn, have the potential of being reflected in dress.

The cognitive aspect pertains to attitudes concerning concrete knowledge such as height, weight, coloring, and other physical and visual properties of the body, as well as attitudes concerning abstract knowledge such as the concept of beauty. The affective aspect pertains to the attitudes a source has toward pride and self worth, which are frequently revealed through dress. The behavioral aspect pertains to a source's tendency to act toward himself in various ways, and subsequently influence the extent to which he will allow himself to engage in the use of dress.
Although dress reflects the blend of attitudes a source has toward himself, it also functions as a means of expressing the attitudes he has toward the activities in which he is involved. His attitudes toward situations have both concrete and abstract dimensions. For example, situations pertaining to work, church, the home, and leisure activities serve as concrete reference sources for attitudes, whereas ideas relative to the economy, religion, the family, and entertainment serve as abstract sources. As a source enters into activities, attitudes are formed and communicated in a variety of ways. Dress, through its potential to reveal diverse messages as a single medium, is often used to communicate the attitudes of a source, as well as influence the attitudes of others.

While a source initiates messages by means of dress, on the basis of his attitudes toward self, as well as toward the situations in which he is involved, his messages also reflect the attitudes he has toward his receiver. The visual qualities of dress lend themselves to being selected, arranged, and displayed according to patterns of expectation within a socio-culture in general and according to an individual in particular. The extent to which the use of dress by a source corresponds or defies the expectations of a receiver can reflect his attitudes toward the receiver.

Values

While considering the attitudes of a source, as well as the circumstances from which they arise in the use of dress as nonverbal
communication, attention also needs to be given to the matter of values. The term "values" refers to a much broader concept than attitudes or interests. Whereas attitudes or interests are specific to a given situation, values are fundamental beliefs and feelings which either include attitudes and interests, or direct them.¹

Values are derived from experiences. An individual acquires a set of values by existing in a culture and by being a member of a social system. He may also participate in one or more sub-cultures. As he participates in various units and systems, his own beliefs and feelings blend with those of the groups with which he identifies, whereby his values become defined and re-defined.

Since values function as underlying forces which govern the activities of a human being, they influence his involvement in the process of communication. Dress provides an extensive range of possibilities for communicating values nonverbally. The economic, social, psychological, aesthetic, and cultural dimensions of dress, as well as combinations thereof, provide unlimited resources for a source to draw upon for projecting his beliefs and feelings.

Level of Knowledge

Although communication skills, attitudes, and values are factors which affect the use of dress as nonverbal communication by a source, his communicativeness is also influenced by his level of knowledge.

¹Ryan, p. 98.
Just as a source cannot communicate verbally about content of which he has no knowledge, so is he limited in doing so nonverbally. In addition, the very nature of nonverbal communication often vividly conveys a lack of knowledge.

There exists within cultures, sub-cultures, societies, and other organized structures certain patterns of behavior, practices, policies, and conditions which are necessary for the unit to exist. Knowledge of such is passed along from one generation to another, as well as to new members, for purposes of sustaining the characteristics of the unit. Some kind of reference to dress is included in the bank of knowledge associated with most units of culture. Knowledge concerning dress is often used to identify members of a particular unit. As sources initiate messages through dress, they often communicate either knowledge or lack of knowledge of the units to which they belong.

Position With a Socio-Cultural System

In addition to communication skills, attitudes, values, and level of knowledge, a source is influenced by socio-cultural factors while initiating nonverbal messages through dress. Just as an individual develops an abstraction in his mind of what he believes the real world to be, so do the participants of a socio-cultural system construct abstractions collectively of what they believe their shared existence to be. Through dress, a source not only communicates his affiliation with a socio-cultural system but defines his relative social position within it.
As sources and receivers, both as individuals and members of socio-cultural systems, make efforts toward communicating, their initial concerns are to determine what socio-cultural factors they share for bringing about communication. The establishment of a common use of language unquestionably advances the process. However, significant messages are exchanged through nonverbal communication. Dress is not only used as a means of initiating the communication process but often activates other forms of communication.

A source entering into the process of communication sends a variety of messages through dress, which symbolize his position within a social system. As a source accepts various goals in life, it is his nature as a human being to exemplify behaviors accordingly. Dress as a visual means is often used to express his goals. When patterns of goal-directed behaviors take place, they are referred to as roles.

An infant upon entering the world is the object of his parent's role behavior. Through their actions and the environment in which he is reared, the child is directed toward the roles he is expected to play. Dress serves as an important medium for learning to play roles. Children learn to develop an awareness of their own roles through dress as well as identify the roles of others. Dress becomes particularly significant as a symbol of changing roles, as a child develops into adolescence.

A mature person plays a variety of roles. As he moves about in a social system, his degree of success is not only dependent upon his ability to play roles but the extent to which he can communicate his
ability. The visual qualities of dress lend themselves to being arranged in extensive ways, to symbolize a number of roles in a single image.

As a source sends messages through dress to symbolize his blend of roles, they are reacted to by receivers on the basis of what they are expected to be. Expectations of role behaviors, referred to as norms, arise in a society from an abstract image collectively arrived upon by the participants. Dress norms pertain to the range of what constitutes the acceptable and unacceptable use of dress. A source who initiates a message through dress, which is not consistent with prevailing norms, communicates to the receiver that an exception is being taken, whereby the message cannot be processed according to the usual standards of the social system.

The extent to which roles are static or dynamic depends upon the social system. In an open social system where freedom of movement exists, there is considerable potential for changing roles. By manipulating the variables of dress in a single image, or adjusting the composition of dress from one time or location to another, a source can herald changing roles that are taking place.

In addition to the usual visual factors of dress upon which a source can draw to communicate both existing and changing roles, he is also facilitated by the process of fashion. Although varying definitions prevail for the term "fashion," there is considerable agreement among theorists and writers on dress that it refers basically to the prevailing style in a given time and place. The use of fashion by a source, as a specialized type of dress, offers a means for communicating
subtle nuances of behavior for purposes of embellishing his position within a social system.

Just as a source uses dress to initiate messages for reinforcing his position within a social system, so does he use it to maintain ties with the culture of which he is a part. Similarities of large groups of people toward beliefs, values, and behaviors as well as toward art, leisure, thinking, and living are referred to as culture. Dress has the potential of being created and arranged in myriad ways to communicate affiliations with culture.

Dress standards prevail within a culture according to its orientation. As messages are sent by a source, they are responded to by receivers in terms of prevailing standards. Sources who initiate messages through dress which drastically depart from the accepted standards of a given time, may be viewed upon with amusement or social rejection. However, a source who uses dress according to mild departures from cultural standards may be credited for being innovative and creative, whereby he is given particular social acceptance.

Factors of the Receiver Component Which Influence Communication Through Dress

The step which completes the process of communication after a source has initiated a message and passed it through a channel is carried out by a receiver. Since a person who initiates messages as a source also functions at some time as a receiver, much of what has already been discussed in terms of the source also applies to the
receiver. Just as a source uses communication skills for initiating messages through dress, so does a receiver draw upon them for responding. However, the communication skills associated with the source and receiver during their respective roles vary. In initiating messages, a source uses communication skills to manipulate message factors of code, treatment, and content to produce desired effects. Since the receiver's role involves responding to messages of dress by means of sight, his communication skills are centered around perception.

Visual perception of dress begins in the life cycle, as a child explores his immediate environment. As colors of dress are observed and distinguished from one another, they direct the child's attention to other physical and visual characteristics of dress. Patterns of association between dress and behavior are formed during childhood and continue to develop throughout the adolescent years as well as adult life. The success with which a receiver is able to respond to messages of dress depends upon his perceptual skills, as well as his ability to derive meaning from associations between human behavior and the visual stimuli of dress.

Since the communication skills of a source differ from those of a receiver, the level of competency for each role varies from person to person and within a single person. In a situation in which two persons are engaged in communication through dress, a source may have the capacity to initiate messages that are beyond the perceptual skills of the receiver. Similarly, a receiver may have the capacity to perceive messages beyond the source's level of skill to initiate. Discrepancies
in communication skill may also exist in a single person, as he func-
tions both as source and receiver of his own messages. A person may
initiate messages through dress toward which he is unable to respond,
even though others may be able to do so.

Just as a person in the role of source is influenced by atti-
tudes, so is the same person or another person in the role of receiver
influenced by a set of attitudes. Since a person functions both as
source and receiver, the attitudes engaged in both roles come about in
the same way. The attitudes a receiver has toward himself, the source,
and the message content influence his response to messages related to
the use of dress.

Cognitive, affective, and behavioral factors which influence
formation of the self-concept in any person, regardless of his roles in
communication, figure into the response to a message by a receiver.
Cognitive factors of a receiver in regard to dress include knowledge of
the physical characteristics of dress as well as concepts of ideal
appearance. Affective factors include the feelings a receiver has about
the variables of dress in his appearance. Behavioral factors include
inclinations of the receiver toward reacting in various ways to dress.
Receivers vary in the extent to which they let attitudes pertaining to
their own self-concept influence their responses to messages centering
around other people.

The attitudes a receiver has toward a source are particularly
significant in messages involving dress. In situations of initial
meetings between a source and receiver, dress may be one of the few
techniques for impression formation. In other situations, meanings associated with dress may be so strong that they help to influence the attitudes a receiver has toward a source.

The attitudes a receiver has toward newly encountered message content may be based on past experiences. A receiver continually compounds a set of attitudes derived from experiences which represent his outlook on life. As he functions in the role of a receiver, he reacts to the content of newly encountered messages on the basis of how it can be assimilated into his overall set of attitudes. Like the source, the receiver will also be influenced by values which stem from his life experiences in a socio-culture, as well as by his level of knowledge.

Knowledge pertaining to dress comes about in various ways. Basic knowledge stems from the process of enculturation, in which a person learns dress norms and the extent to which they can be deviated from in a socio-culture. Knowledge about dress is also gained from participating in the communication process when dress is a variable. Assumptions arise in the mind of a receiver, as he responds to messages through dress which may be confirmed as knowledge. The more knowledge a receiver has concerning the activities to which dress may relate and have meaning, the more successful his role will be in the process of communication.

A receiver, like a source, exists within a socio-cultural system in which his basic activities are defined. Within that system he relates to cultural ideals, holds a social position, maintains group membership, plays roles, exhibits patterns of behavior, and reflects
other characteristics of his position. Each facet of his existence enters into his response to messages and contributes to the meaning derived from dress.

Use of the Source and Receiver Components to Organize

Selected Literature Pertaining to Dress as Nonverbal Communication

Although little research has been directly pursued under the theme of dress as nonverbal communication, a number of studies have been conducted which relate to the source and receiver components. The literature being reviewed has been selected on the basis of its relationship to the roles of source and receiver in the use of dress as nonverbal communication. The discussion evolves according to the format established earlier in this chapter in which factors pertaining to the source and receiver components were respectively considered. They are communication skills, attitudes, values, level of knowledge, and position within a socio-cultural system.

Literature Pertaining to Dress and Communication Skills

Person perception is perhaps the most significant communication skill involved during the use of dress as nonverbal communication. Although the exact way in which one person perceives characteristics of another through dress is not known, there is considerable evidence from research that dress can be a factor in the process of person perception.
Warr and Knapper have identified two components which enter into person perception: "stimulus person information" and "perceiver variables." The term "stimulus person information" pertains to characteristics of a source which are being responded to by a receiver, whereas the term "perceiver variables" pertains to characteristics of the receiver which may affect his interpretation of messages about a source. Selected literature pertaining to perceiver variables, along with those aspects of stimulus person information which pertain to personality, will be discussed in connection with communication skills in this section. The social and cultural aspects of stimulus person information will be considered in a subsequent section, in which literature pertaining to dress and position within a socio-cultural system is discussed.

The perceiver involved in person perception appears to bring to the situation certain factors which influence the impressions made. Ryan has stated that "The particular sorts of characteristics perceived will depend upon the interests and values of the observed, the situation, and usually the task of the observer." Jones (1968) concluded from a study that clothing varies in communicativeness according to the perceiver's frame of reference. In studying a group of males, Pankowski (1969) found that subjects with high levels of perceptual awareness

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exhibited a greater tolerance of the process of experimentation in
clothing and art products than those with lower levels.\textsuperscript{1}

Sassaman (1967) found that individuals with art training
possessed greater ability for perceiving subtle line differences in
clothing than those with experience in clothing.\textsuperscript{2} In a study of per­
sonal attributes of color and design preferences, Compton (1962)
reported that women high in sociability ratings consistently chose deep
shades and saturated colors, rather than tints which were chosen by
quiet, submissive and passive women.\textsuperscript{3} Skinner (1971) investigated
fashion perception among three selected groups of college women.\textsuperscript{4} The
results of the study indicated that perceptions varied according to the
academic area being pursued.

Awareness is a basic communication skill which is carried out
when responding to the use of dress as nonverbal communication. As
persons experience awareness of dress, they perform perceptual processes
which have the potential of activating other communication skills

\textsuperscript{1}Edith Ann Pankowski, "Perception of Clothing and Selected Areas
of Tolerance for a Group of College Men" (Ph.D. dissertation, The
Pennsylvania State University, 1969).

\textsuperscript{2}Susan M. Sassaman, "Perception of Subtle Line Differences in
Clothing as Related to Exposure to a Specified Educational Program,
Level of Aesthetic Value, and Clothing and Art Experience" (Master's

\textsuperscript{3}Norma Compton, "Personal Attributes of Color and Design Prefer­

\textsuperscript{4}Gail M. Skinner, "Fashion Perception Among Selected College
Women" (Master's thesis, University of Nebraska, 1971).
pertaining to dress. Several studies of clothing awareness relate to communication skills.

Lynn (1970) designed a study to determine (1) the extent to which pre-school children were aware of clothing, and (2) of children who were highly aware of clothing had parents who were also highly aware of clothing. The results indicated that the children participating in the study were very aware of clothing, but those with high awareness scores were not necessarily the children of parents having high clothing awareness scores.

Smith (1968) studied awareness of appropriateness of dress among four- and five-year-old children from advantaged and disadvantaged homes. Findings from the study indicated that, on the basis of verbal responses, girls showed more awareness to dressing differently for special occasions than boys; children from advantaged homes were more aware of appropriate clothing for special occasions; and four- and five-year-old children were more aware of differences between clothing for school and play than differences between clothing for school and party occasions. Hodgkins (1969) reported that a group of preadolescents were aware of current styles.

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1 Sandra Joyce Lynn, "Clothing Awareness of Pre-School Children as Related to the Clothing Awareness of Their Parents" (Master's thesis, Auburn University, 1970).


3 Betty Jane Hodgkins, "Preadolescent Awareness of Clothing and Appearance as Related to Age and Sex" (Ph.D. dissertation, Florida State University, 1969).
The findings of a study by Bloxham (1969) indicated that a group of male and female subjects were highly aware of the dress norms of their own and opposite sex.¹ In studying the fashion awareness of students in selected rural and urban areas, Bullock (1970) found that socio-economic levels, grade classification, and selected norms of mass media were related to fashion awareness.² Stilley (1970) investigated the clothing interest of teenage boys.³ Findings of the study indicated a significant relationship between clothing interest and high academic grades and participation in extracurricular activities.

In the report of a study of clothing symbolism, Rosencranz (1962) made the following statement:

When the total clothing awareness scores were tested against selected background variables of the informants, it was found that women with high awareness scores were of the upper social class, belonged to a greater number of organizations, had a higher educational level, had a higher income, subscribed to a greater number of magazines, had higher verbal intelligence, and had husbands in the white-collar occupational groups.⁴


² Marilyn J. Bullock, "Fashion Awareness of Students in Selected Rural and Urban Areas" (Master's thesis, Texas Technological University, 1970).

³ Sue York Stilley, "Clothing Interest of Teenage Boys in Relation to Academic Status and Social Adjustment" (Master's thesis, Texas Woman's University, 1970).

A few studies have been designed to investigate the influence of various aspects of culture on clothing awareness. Patterson (1968) found a highly significant relationship between fashion awareness and aspects of the popular culture for a group of college women.¹ Orkus (1971) made the same conclusion for a group of college men.²

In studying the use of motivational techniques for evaluating clothing behavior patterns of women, West (1970) found a significant relationship between age and clothing awareness.³ The findings also indicated that current modes were decreasingly important as persons became older. The results of a study by Zentner (1971) contain implications for the concept of clothing awareness.⁴ The results indicated that subjects perceived the use of clothing to achieve desired ends to a greater extent than they themselves did when social sanctions appeared to be operating.

Several studies have been directed toward investigating the influence of dress on the personality of a perceiver. Dickey (1967), in a study of the projection of self through judgments of clothed-

¹Janice L. Patterson, "Fashion Awareness as Related to Aspects of the Popular Culture" (Master's thesis, The Pennsylvania State University, 1971).


³Sherron West, "The Use of Motivational Research Techniques for Evaluating Clothing Behavior Patterns of Women in Four Age Groups" (Master's thesis, Texas Woman's University, 1970).

figures, concluded that the communicative value of clothing is lessened and made less clear because of certain personality factors of the perceiver.\(^1\) In studying the persuasibility and visual perception of a dress design in relation to selected personality characteristics, Boehme (1970) found that individuals who had reached a higher level of self-actualization were more difficult to persuade and were more likely to be analytical in their perception than those who were at lower levels of self-actualization.\(^2\) Mahannah (1968) found that males do not judge differently from females in forming impressions of personality.\(^3\) Aiken (1963) administered a questionnaire to 300 undergraduate women to determine whether the selection of clothing according to certain motivations was related to certain personality traits and found significant correlations.\(^4\)

From the findings of research reviewed thus far, it appears that the personality of a perceiver influences communication skill in some way during the use of dress as nonverbal communication. However, the


\(^3^{Lynn A. Mahannah, "Influence of Clothing Color on the Perception of Personality" (Master's thesis, University of Nevada, 1968).}

personality of a stimulus person may also be part of a situation involving dress. Several studies have been focused on the relationship of dress to the personality of a stimulus person. Hoult (1954), in an initial study, used photographs as stimulus material in which the faces were kept constant while clothing was changed.\(^1\) The results indicated that judgments of personal characteristics varied according to the way the stimulus person was dressed. However, in a subsequent study in which judges rated live stimulus persons with whom they were acquainted, the findings were that clothing had no effect on ratings of personality characteristics. In studying the influence of clothing on the perception of persons, Douty (1963) found that the personality of stimulus persons was significantly affected by changes in clothing.\(^2\) The findings of a study by Thomas (1971) indicated that the style of clothing worn by a model influenced the perception of her personality.\(^3\) Congdon (1969) investigated the use of color and its relation to selected personality factors and found that a practical and conservative group differed from an imaginative and experimental group in art experience and interest, degree of experimentation in the selection of color for


\(^3\)Jennie Badgley Thomas, "The Influence of Clothing Style on the Perception of Personality in a First Impression Situation" (Master's thesis, University of Tennessee, 1971).
clothing, and interest in the unrestricted versus economic use of color in clothing.¹

Conner (1973) conducted a study to investigate the influence of clothing on the formation of first impressions.² Subjects were shown photographs of persons in different costumes and asked to make judgments concerning the athletic, social, and intellectual qualities of the persons. The findings indicated that (1) costume contributed more to the perception of sociability than visual characteristics of the person, (2) characteristics of the person had greater impact than costume on the perception of athleticism, and (3) the effects of costume and characteristics of the person on the perception of intellectualness could not be determined.

Although a study by Miller (1970) was directed toward appearance, it suggests implications for the use of dress as nonverbal communications.³ Findings of the study supported the prediction that the attractiveness of an individual would influence another person's perception of his personality traits. Subjects in the study were asked to describe the personality characteristics of stimulus persons represented


by photographs which had been previously judged as being attractive or unattractive. The findings indicated that the photographs of stimulus persons previously judged as attractive were associated with favorable personality traits, whereas the opposite was found to be true for stimulus persons whose photographs had previously been judged as unattractive. Similar findings were obtained from a study of the importance of physical attractiveness on dating by Waller et al (1966). Findings indicated that positive evaluations were related to attractive blind dates, whereas negative evaluations were related to unattractive blind dates. The data of a study by Brislin and Lewis (1968) in which the study was replicated supported the results.

Despite the abundance of research directed toward the relationship of dress to the personality of a stimulus person, there is not conclusive evidence that dress can be used to adequately judge the personality of a stimulus person. In a study of the relationship between personality and style of dress, Knapper (1969) concluded that, at least for a student population, dress could not be used as a means of accurately determining the personality of a stimulus person. The results from various studies indicate that correlations between clothing

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behavior and personality can be made when responses are elicited from a wearer, and that relationships between the dress of a stimulus personality and his personality can be pointed out. However, so far there is not evidence to indicate that personality can be accurately predicted on the basis of dress.

One of the best summaries regarding personality and dress comes from Ryan. She states "If there were positive relationships between specific colors or lines and personality traits, they surely would have been learned and we would be able to judge correctly. Therefore, we cannot expect to find many clear-cut positive relationships between specific attributes of clothing and personality characteristics. This does not mean, however, that there are none, and we may find other sorts of relationships between various personality characteristics and clothing interest, attitudes, or behavior."\(^1\)

The findings of several studies concerning the relationship of conformity to dress contain implications for communication skills. Rogers (1967) investigated the relationship of conformity in dress to Riesman's theory of social character and found that clothing practices were not affected significantly by inner-directed and other-directed traits of character.\(^2\) White (1970) confirmed the same results for a

\(^1\) Ryan, p. 88.

group of deviant and non-deviant college women. Additional findings of the study indicated that deviant subjects were significantly more independent, more secure, and more oriented toward seeking rewards and dressing differently from others than non-deviants. In studying a group of adolescents, Gurel (1970) found that subjects whose dress most clearly approximated a uniform were the most conforming in personality. In a study of conformity in dress, Taylor (1967) found that for a group of female students, those who were interaction-oriented emphasized the maintenance of harmonious group relationships over individualism and self-sufficiency, which are believed to be characteristics of the aesthetic person in social affairs. McGhee (1968) found the perception of individual mood appeared to be influenced by the costume moods for a group of college women.

A few investigators have pursued the relationship of particular aspects of dress to personality. The findings of a study by Mahannah (1968) indicated that impressions of yinness and yangness were greatly

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1 Barbara A. White, "A Comparison of Selected Perceptual and Personality Variables Among College Women, Deviant and Non-Deviant in Clothing Appearance" (Master's thesis, Utah State University, 1970).

2 Lois Morse Gurel, "Some Personality Correlates of Adolescents Differentiated by the Type of Clothing They Wear" (Master's thesis, University of Maryland, 1970).


influenced by the interaction of wig and clothing color.\(^1\) McKeachie (1952) studied the effects of lipstick on first impressions of personality.\(^2\) Girls with lipstick were rated over those without as being: more frivolous than serious, more placid than worrying, more conscientious than not conscientious; and less talkative, and less interested in the opposite sex. Thornton (1944) conducted a study of the effects of wearing glasses on judgments of personality traits.\(^3\) The findings indicated that subjects wearing glasses were perceived as being more intelligent, more industrious, and more dependable when wearing glasses than when not.

Literature Pertaining to Dress and Attitudes

A considerable amount of literature pertains to the relationship between dress and attitudes. The literature reviewed in the following discussion is organized on the basis of its relationship to the somatic self and the psychological self. The term "somatic self" pertains to the self as a physical person. The findings of several studies concerning attitudes toward dress contain implications for the use of physical substance for nonverbal communication.


Compton (1964) found that a group of hospitalized psychotic women with weak body-image boundaries preferred clothing fabrics of saturated colors and strong figure ground contrasts which helped to define body limits.\(^1\) Lott (1966), in studying adolescent girls, found that Negroes in the group possessed a higher self-conception of their physical attributes than did their white classmates.\(^2\) Hacklander (1968) investigated the relationship of body concern and clothing of adolescents and reported an overall satisfaction with the aesthetic aspect of clothing for the group studied.\(^3\) Kernaleguen (1968) concluded from a study of college women that co-eds who adopt the latest clothing fashions by exhibiting themselves in their fashions are those who experience their bodies as particularly vulnerable and open to invasion.\(^4\) In a study by Torreta (1968), a relationship between body cathexis and psychological security was confirmed.\(^5\) Dawald (1973) conducted a study to

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\(^3\) Effie Hewitt Hacklander, "The Relationship of Body Concern and the Clothing of Adolescents" (Master's thesis, Michigan State University, 1968).

\(^4\) Anne P. Kernaleguen, "Creativity Level, Perceptual Style, and Peer Perception of Attitudes Towards Clothing" (Ph.D. dissertation, Utah State University, 1968).

determine if daughters and mothers accepted the same degree of body exposure. The findings indicated that they were generally in agreement.

The term "psychological self" pertains to the self as a person having the ability to generate meaning regarding his existence as a human being. Selected literature pertaining to the psychological self is organized and reviewed according to the sub-headings of self-image, self-esteem, and the ideal self.

The term "self-image" pertains to the manner in which a person perceives himself. A few studies pertaining to the relationship between dress and self-image have been completed. A study by Humphrey (1967) was directed toward investigating the relationship of stability of self-concept to the clothing of adolescents. Findings from the study indicated that individuals with a high level of self-concept used clothing as a means of self expression, whereas those with an unstable self-concept used clothing in the same way for coping with the social situation.

Feelings of security and insecurity are dimensions of the self-image which have been investigated by a few researchers. Schrank (1970) found that fashion innovativeness was related to security, as

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1Beverly Jane Dawald, "Acceptability of Varying Degrees of Body Exposure to Adolescent Daughters and Their Mothers" (Master's thesis, Purdue University, 1973).

well as other variables for a population of college students. In a study of the projection of self through judgments of clothed figures, Dickey (1967) found that subjects who differed in level of self-esteem and security-insecurity reflected differences in their use of words to describe pictures of clothed figures.

The results of a study by Brawley (1971) indicated that clothing deprivation was significantly related to self-concept for a select group of black and white fourth grade girls. Brewton (1971) investigated the relationship between felt clothing deprivation and level of self-concept and peer acceptance among a group of black students from low and middle income schools. The results of the study indicated that greater feelings of clothing deprivation were expressed by subjects from the lower socio-economic levels.

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1 Holly L. Schrank, "Fashion Innovativeness and Fashion Opinion Leadership as Related to Social Insecurity, Attitudes Toward Conformity, Clothing Interest and Socio-Economic Level" (Ph.D. dissertation, The Ohio State University, 1970).


The often expressed belief that the self-image is strengthened through clothing conformity was not confirmed in a study by Herk (1960). Findings of the study revealed no significant relationship between attitudes toward clothing conformity or probable actions toward clothing conformity in a selected high-sanction social situation and social security-insecurity. Kness (1971) found that conservative dressers attached more emphasis to clothing as a status symbol, were more conservative in their attitudes toward clothing, had more concern for clothing, and had more conservative social-political beliefs than did hippy dressers.

Friend (1969) investigated the relationship between value placed on clothing and the self-concept of physically handicapped students. Findings of the study pertaining to the use of dress as nonverbal communication include the following: (1) Males tended to show less concern for their bodies than did females. (2) Married students showed less concern for their bodies than did single or previously married students. (3) Students who expected high evaluation of their appearance by others


2Darlene Mara Kness, "The Clothing Attitudes and Social-Political Beliefs of University Men Identified as Conservative and Hippy Dressers" (Master's thesis, The Pennsylvania State University, 1971).

tended to have high ratings on self-concept, to place high value on
clothing, to be males, and to have non-visible handicaps.

A study of clothing attitudes of Chinese and American college
women was conducted by Chen (1970). Findings of the study indicated
that the two groups were significantly different in their clothing
attitudes toward the following: conformity, use of men's clothing,
conservativeness, status symbolism, and immodesty.

The term "self-esteem" pertains to the regard a person has toward
himself. The themes of several studies have been directed toward inves­
tigating the relationship between dress and self-esteem. The results of
a study by Klaasen (1967) indicated: (1) that self-esteem was positively
related to the aesthetic concern for clothing for both boys and girls,
(2) that self-esteem was positively related to interest and management
for girls, and (3) that self-esteem was related to the use of clothing
to seek special attention for both sexes. In studying adolescent
girls, Benson (1971) found that the participants' clothing conformity
attitudes were at least partially dependent upon self-esteem. Findings
from a study by Hussey (1971) indicated that teenage boys with low

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1 Jui-Ho Chen, "Clothing Attitudes of Chinese and American
College Women" (Ph.D. dissertation, The Pennsylvania State University,
1970).

2 Mary Green Klaasen, "Self-Esteem and Its Relation to Clothing"

3 Camilla Abbott Benson, "Clothing Conformity Attitudes as They
Relate to Level of Self Esteem Among Adolescent Girls" (Master's thesis,
University of Tennessee, 1971).
self-esteem had high scores on conformity attitudes and psychological mood.\(^1\)

Douce (1969) found that self-esteem was directly related to psychological security for a group of tenth grade adolescent girls and inversely related to social acceptance and peer perception of best dressed girl.\(^2\) A study by Creekmore (1963) relating clothing behavior to a need theory of motivation contained findings pertaining to self-esteem.\(^3\) Needs for belongingness, as well as needs for self-esteem, were related to the behavior items which referred to clothing as a status symbol. The findings also revealed that the need for self-esteem was related to the use of clothing as a tool.

Kloeblen (1969) found a significant relationship between high self-esteem scores and conformity for a group of college women.\(^4\) Richardson (1966) studied a group of sixth-grade girls to determine the relationship between an individual's self-concept and others' perception

\(^1\) Sandra Sue Hussey, "Clothing Behavior of Teenage Boys in Relation to Selected Social and Psychological Variables" (Master's thesis, University of Tennessee, 1971).

\(^2\) Pearl D. Douce, "Selected Aspects of Personality Related to Social Acceptance and Clothing Oriented Variables" (Ph.D. dissertation, Utah State University, 1969).

\(^3\) Anna Mary Creekmore, "Clothing Behaviors and Their Relations to General Values and to Striving for Basic Needs" (Ph.D. dissertation, The Pennsylvania State University, 1963).

of her in a training situation for developing graceful body movements.\textsuperscript{1} Although the findings indicated a significantly noticeable effect on the self-concept ratings of the subjects after the experience, the judges did not perceive a change in the subjects' self-concept.

In an effort to study the notion that unhappiness might be expressed through personal appearances, Bradford (1968) found that attitudes toward clothing seemed to have little bearing on positive self-concept for a group of homemakers.\textsuperscript{2} In a study of the change in self-concept for a group of college women after a negative evaluation of clothing appearance, Moothart (1966) found that subjects neither lowered their own clothing appearance evaluation scores nor indicated less favorable self-ideal discrepancy scores.\textsuperscript{3} Allen (1970) found that descriptions of individuals' appearance and clothing were sufficient to elicit negative impressions for a group of ninth and twelfth grade girls.\textsuperscript{4}

\textsuperscript{1}E. J. Richardson, "The Relationship Between an Individual's Self-Concept and Others' Perception of Her" (Master's thesis, Auburn University, 1966).

\textsuperscript{2}Charlotte Curry Bradford, "The Homemaker's Happiness with Her Role in Relation to Her Own Self-Concept of Her Personal Appearance" (Master's thesis, Florida State University, 1968).


Rossiter (1973) investigated clothing attitudes in relation to social adjustment for a group of adolescent white girls.\(^1\) The findings of the study revealed that the more socially accepted a girl was deemed to be by her classmates, the fewer feelings of inadequacy she held concerning her clothing. Belleau (1972) investigated fashion awareness and self-concept of a group of college fraternity pledges.\(^2\) The results of the study indicate a highly significant relationship between fashion awareness and the following components of the self-concept: social-confidence, self-feelings, and other-directedness.

Jones (1972) investigated the relationship of body-image, anxiety, and achievement among a group of female high school students.\(^3\) The findings revealed (1) that as subjects showed greater satisfaction with their bodies, they tended to be less anxiety prone, and (2) that greater satisfaction was experienced by subjects as their figures or faces became more like the ideal set by society. Smiley (1971) conducted a study to determine if there was a difference between the clothing perceptions and self-concept of early adolescent girls with physical normalities as compared to early adolescent girls with

\(^1\) Sandra R. Rossiter, "Clothing Attitudes in Relation to the Social Adjustment of Ninth and Tenth Grade White Girls" (Master's thesis, University of Tennessee, 1973).


\(^3\) Vondalyn Jones, "The Relationship of Body-Image, Anxiety, and Achievement of Female High School Students" (Master's thesis, Auburn University, 1972).
orthopedic physical disabilities.¹ Findings of the study revealed that there was no significant difference.

Lutwinia (1972) investigated the relationship of selected clothing behaviors of self-esteem among black and white female adolescents.² The results of the study indicated the following: (1) White females used clothing as a means of seeking peer approval. (2) Freedom to dress as one desires was found to be an influential factor, especially for the black females. (3) When the subjects had freedom to dress as they desired, self-esteem was high and the subjects tended to dress for special attention rather than for peer approval. The findings of a study by Olstrom (1972) revealed that for a group of full-time homemakers, satisfaction with clothing, satisfaction with appearance, and concern over weight were not significantly related to self-esteem.³

The term "ideal self" pertains to an abstract image a person has in his mind of what he would like to become. The themes of a few studies pertain to the relationship of dress to the ideal self. Gibbins (1969) in a study of fifteen- and sixteen-year-old girls found a definite relationship between dresses which they favored and ratings of the


ideal self. Deemer (1967), in studying a group of college women, found that the disparity between the self and the ideal image is not an all-inclusive disparity, and that individuals believe their disparities to be less as well as more than their desired ideal. One of the objectives of a study by Buck (1972) was to investigate aspects of "real" and "ideal" culture in the clothing behavior of college students. Findings of the study revealed that males gave more responses which were expressions of the ideal concept of dress than females.

Literature Pertaining to Dress and Values

Values pertaining to dress, like other values, are derived from an individual's total experience. Although basic values pertaining to dress stem from a socio-culture, differences exist among individuals in regard to their relative importance. According to Ryan, "It is obvious that individuals vary as to the importance they place upon clothing, what they want it to do for them, and their reasons for choosing the clothes they do." Values appear to be a motivating factor in the use


3Cornelia L. Buck, "Aspects of 'Real' and 'Ideal' Culture as Seen in the Clothing Behavior of College Students" (Master's thesis, Iowa State University, 1972).

4Ryan, p. 98.
of dress as nonverbal communication. However, knowledge concerning the exact way in which the influence comes about remains unknown.

The results of several studies suggest that variations in clothing behavior are brought about, in part, by variations in values. Most of the research on clothing values has been directly or indirectly related to the Allport-Vernon Test of Values. The purpose of the test, which has more recently become known as the Lindzey-Allport-Vernon Test of Values, is to rank the following values based on Spranger's six type of man according to the importance they have for the individual: theoretical, economic, aesthetic, social, political, and religious.

One of the earliest studies of the relationship of personal values to clothing values was conducted by Newman, Nickerson, and Bryer (1933).\(^1\) Results of the study based on students' responses indicated that specific interest in personal appearance was consistent with their prevailing values. A study by Lapitsky (1961) not only provided methodology for studying clothing values but yielded significant findings.\(^2\) The results of the study indicated that aesthetic and economic clothing values had more dominant positions in the configuration of values for adult women than others which were investigated and that positive relations existed between clothing values and parallel general

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\(^2\) Mary Lapitsky, "Clothing Values and Their Relation to General Values and to Social Security and Insecurity" (Ph.D. dissertation, The Pennsylvania State University, 1961).
values. The results of a study by Heitmeyer (1972) supported the hypothesis that values influence the acceptance or rejection of innovations in clothing.¹

In studying the relationship between specified clothing values and certain variables of a group of young married women, Nygaard (1967) found that irrespective of income, social status, or educational level, a higher degree of interest existed in the aesthetic and economic clothing values than all other values investigated.² The interest in aesthetic and economic clothing values revealed in the studies by Lapitsky and Nygaard suggest that those factors would be expressed, at least by women, during the use of dress as nonverbal communication.

Holman (1973) investigated the relationship of values and self-concept to adolescent clothing choices.³ The results indicated (1) that expressed values are not necessarily real values when selecting clothing, and (2) that peer pressure or approval is sometimes used as a guideline instead of the adolescent's clothing values.

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²Shirley Walters Nygaard, "Relationships Between Specified Clothing Values, Income Level, Social Status and Educational Level of Young Married Women" (Master's thesis, Texas Women's University, 1967).

Graham (1972) investigated selected clothing values for a group of black and white adolescents from working class families. The following results of the study relate to the use of dress as nonverbal communication: (1) The respondents, regardless of sex or ethnic group, considered the aesthetic aspect of dress to be more important than comfort, economy, prestige, or social significance when buying or wearing clothing. (2) Black respondents had a higher desire for economic and prestige clothing values than whites. (3) Whites had a higher desire for social clothing values than blacks. (4) Girls had a higher desire for economic values than boys. (5) Boys had a higher desire for social clothing values than girls.

The findings of a study by Nordquist (1969) indicated that Afro-American respondents were more interested in clothing than Mexican-Americans or Anglo-Americans. The clothing importance, interest, and inventory of a sample of blacks and whites were investigated by Murphy (1972). Findings of the study revealed that the aesthetic aspect of dress was higher for blacks than whites and the social aspect was higher for whites than blacks.


Mendoza (1965) conducted a cross-cultural study of clothing values and their relation to general values, using groups of students from the United States and The Philippines as subjects. Significant differences were found between general values and clothing values for the two groups. The results of a study by Hao (1971) indicated that a group of Chinese female students placed different emphasis on clothing behaviors and general values in comparison to a group of American female students. The specific results indicated (1) a relationship between the social value and aesthetic clothing behavior for the Chinese group, and (2) a relationship between the political value and aesthetic clothing behavior for the American group.

Moore (1972) investigated the relationship of clothing values to behavior for a group of adolescent girls from different ethnic and economic backgrounds. The results indicated that the respondents, regardless of background, shared a common view concerning the relationship of clothing values and behavior. The results of a study by Goulden (1973) indicated that adolescents with an Indian American cultural background generally possessed the same clothing values as Caucasian

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adolescents living in the same community.\(^1\)

Several studies have been designed to investigate various aspects of clothing values for male populations. The purpose of a study by O'Connor (1967) was to determine if significant relationships existed between specific general values and selected clothing behaviors.\(^2\) Results of the study indicated that appearance was the most important of the clothing behaviors, whereas comfort and conformity were ranked second and third, respectively. In studying a group of men at the executive level, Wellan (1966) found that for business and social engagements, fashion was rated as most important and economy of clothing least important.\(^3\) However, for use of clothing at home and during leisure, comfort was rated as most important and fashion least important.

Samples of college men have been used by several investigators in studying various aspects of clothing values. In studying four groups of freshmen and senior men pursuing programs in business and agriculture, Frost (1968) not only found values and clothing attitudes to be related but found that the degree of relationship depended on the major and year.

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\(^1\)Arlene M. Goulden, "Clothing Values of Ninth Grade Indian-American and Caucasian Girls in Southwest Oklahoma" (Master's thesis, Oklahoma State University, 1973).


\(^3\)Doris K. McNeely Wellan, "The Importance Ascribed to Clothing by a Select Group of Men, and the Influence of Certain Factors on Their Selection of Clothing" (Master's thesis, Louisiana State University, 1966).
in college.¹ The findings of a study by Mahla (1971) indicated a trend toward more liberal clothing attitudes was shown by a group of university men who indicated lower moral values.² Brown (1973) investigated the clothing attitudes of male college students and faculty men.³ The results of the study indicated that students placed greater value on clothing than faculty.

Values pertaining to dress are expressed by individuals as they participate in a social system, while simultaneously existing in a cultural system passed down to them by previous societies. Although values pertaining to dress are defined by culture and re-defined by society to constitute configurations to which individuals respond, certain regulators in the form of key individuals as well as public opinion operate to keep their interpretations in harmony with the socio-cultural system.

The role of a particular type of key individual as a regulator of dress values was studied by Brook (1966).⁴ The study consisted of an analysis of viewpoints of selected religious leaders concerning dress

¹Elizabeth A. Frost, "Values, Body Cathexis, and Clothing Attitudes of Male University Students" (Master's thesis, Utah State University, 1968).

²Carmen C. Mahla, "The Relationship of Selected Clothing Attitudes and Specific Moral Values for a Group of Undergraduate College Men" (Master's thesis, Stout State University, 1971).

³Cynthia Greener Brown, "Acceptance of Current Male Fashions as Related to General Values and Clothing Attitudes by Faculty Men and Male College Students" (Master's thesis, Texas Technological University, 1973).

and adornment by lay personnel. Findings indicated that, while being concerned with selected aspects of contemporary dress, religious leaders expressed two points of view: (1) They adhered to the principle that individuals have an obligation to make choices for themselves in all matters including dress. (2) They affirmed that freedom in clothing selection should be tempered by modesty and good taste, whereupon ideal choices would be based on the principles and ethics taught by the faith.

Literature Pertaining to Dress and Level of Knowledge

The reports of a few investigators indicate that there is a relationship between level of knowledge and the use of dress as nonverbal communication. In studying clothing interests in relation to certain socio-economic factors for men in four selected occupations, Snow (1969) found that clothing interest increased as education increased up to the level of college attendance and declined as more education was acquired.\(^1\) The findings of a study by Phillips (1966) indicated a significant and direct relationship between knowledge of a group of sorority women and use of brand-named clothing.\(^2\)

Nygaard (1968) investigated academic achievement quotients in relation to appropriateness and self-concept of clothing of a group of

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fourth grade students. The findings indicated that for the middle academic achievement group, the child's concept of his clothing related significantly to his academic achievement quotient. In a study of clothing symbolism, Rosencranz (1962) found that women with high awareness scores had higher scores for verbal intelligence than those with low awareness scores.

The results of a study by Ruffolo (1970) contain implications pertaining to level of knowledge as a factor in the use of dress as nonverbal communication. The purposes of the study were as follows: (1) To determine whether clothing fabric and design preferences of college women were altered after instruction in apparel selection and design. (2) To determine whether selected physical characteristics influenced or affected clothing fabric and design preferences. The findings of the study revealed that preferences were altered as a result of course content, and preferences were influenced by selected physical characteristics.

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1 Shirley Walters Nygaard, "Academic Achievement Quotient as Related to Appropriateness and Self-Concept of Clothing of Fourth Grade Students" (Ph.D. dissertation, Texas Woman's University, 1968).


Compton (1967) investigated personal appearance in relation to scholastic achievement among girls at the high school level. The results indicated that girls who scored highest on dress and appearance also had higher grade point averages than girls with low dress and appearance scores.

Literature Pertaining to Dress and Position Within A Socio-Cultural System

Warr and Knapper (1968) made a distinction between overt and covert characteristics of the stimulus in their discussion of stimulus person characteristics. Overt characteristics generally pertain to the appearance of a stimulus person and how he acts. Dress, as an aspect of appearance, is an overt characteristic. Covert characteristics are those which may be inferred such as social class, mood, and personality. Since judgments of covert characteristics are difficult to obtain, they are often pursued through more accessible overt characteristics. Moreover, dialogue concerning covert characteristics is often awkward, whereby various forms of nonverbal communication are used. A number of studies have been directed toward investigating the relationship of dress, as an overt characteristic, to various covert characteristics of stimulus persons.

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2Warr and Knapper, pp. 9-11.
Persons relate to the social system of which they are a part in a variety of ways. One way is through exhibiting patterns of conformity. As a person conforms to practices of a group, he establishes a social identity which becomes part of his social image and often part of the social image others have of him. A person can identify himself with one group and disassociate himself with another through patterns of conformity. Dress figures into conforming and non-conforming behavior as a visual substance through which messages can be sent and received.

Some of the earliest studies on dress included conformity as a factor. The results of a study by Hurlock (1929) contained implications that conformity is a motivating factor in the use of clothing. The conclusions drawn from a study by Barr (1934) were more revealing. Findings of the study indicated that the majority of people choose clothing which would enable them to conform to a group.

The findings of several recent studies confirm the notion that conformity is a motivating factor in the use of dress. Koelling (1966) studied the perceptions of clothing conformity in reference groups and reported a tendency toward some degree of conformity by members of the

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Swanson (1971) studied male and female conformity. The findings of the study indicated that both sexes believed women to be more conforming in dress than men, although when actual behavior in dress was compared, men had significantly higher conformity scores than women. There were also significant relationships between subjects' perceptions of their own conformity and perception of the conformity of their own sex, although both men and women actually conformed more extensively than they thought they did.

Several studies pertaining to conformity and dress have been directed toward various stages of the life cycle. Alexander (1961) questioned subjects at various age levels to determine motives underlying the desire to feel well dressed and listed conformity as one of the reasons in a final report. The report of a study by Cannon, Staples and Carlson (1952) indicated that there was no significant relationship between appearance and social acceptance at the elementary school age. However, the reports of several studies indicate that increased attention is placed on conformity in dress as age levels


2 L. Anne Swanson, "Male and Female Conformity: A Study in Perception and Behavior" (Master's thesis, University of Nevada, 1971).


advance. In a study of clothing leadership among boys, Glickman (1952) found that 64 percent of his preadolescent subjects took their ideas for dressing smartly from other members of their group.\textsuperscript{1} Frye (1971) investigated the opinions of adolescent boys toward clothing conformity in two districts with differing populations.\textsuperscript{2} The results of the study indicated that opinions toward clothing conformity of participants from the more densely populated district were significantly lower than those from the less densely populated district.

Several investigators have indicated particular interest in clothing of the adolescent. Ryan (1966) stated that "Since they think in concrete rather than abstract terms, they embrace clothing as a means of demonstrating their conformity."\textsuperscript{3} In studying clothing attitudes and peer acceptance, Ehrman (1971) found that subjects among grade levels eight through twelve indicated a direct relationship between desire to conform and peer acceptance, and that a significant downward shift in clothing conformity attitude scores was noted at higher grade levels.\textsuperscript{4} In studying the modal pattern of dress as related to friendship patterns of adolescent boys and girls, Clum (1971) found that in reciprocal

\textsuperscript{1}Albert Seymour Glickman, "Clothing Leadership Among Boys" (Ph.D. dissertation, The Ohio State University, 1952).

\textsuperscript{2}Susan Norwood Youngblood Frye, "Opinions of Adolescent Boys Toward Clothing Conformity Relative to Selected Factors" (Master's thesis, Texas Woman's University, 1971).

\textsuperscript{3}Ryan, p. 282.

\textsuperscript{4}Sandra J. Ehrman, "Clothing Attitudes and Peer Acceptance" (Master's thesis, Colorado State University, 1971).
friendship structures, female mutual pairs had a higher mean conformity score than males based on overall dress modes.\(^1\) Brogger (1969) found that boys who were observed in dress which they preferred, tended to conform to the observed norms for appearance; however, girls showed no such tendency.\(^2\)

Several investigators have used the campus setting to study conformity and dress. Hays (1967) conducted a study of sorority and non-sorority women concerning clothing as a means of identification and found that subject believed members of sororities exhibit slight differences in their dress from non-members.\(^3\) The findings also indicated that the subjects believed sororities were the only type of campus organization which had some influence on campus dress and personal appearance.

Heidle (1970) found that most non-conforming women students tended to be upper-class majors studying liberal arts and tended to have higher grade point averages than conforming students.\(^4\) In a study of

\(^1\)Terry Lee Clum, "Conformity to the Modal Pattern of Dress as Related to Friendship Patterns of Adolescent Boys and Girls" (Master's thesis, Michigan State University, 1969).


\(^3\)Vera Vollmer Hays, "A Comparison of the Beliefs of College Sorority and Non-Sorority Women Concerning Clothing as a Means of Identification" (Master's thesis, Louisiana State University, 1967).

\(^4\)Elva Marie Heidle, "The Extent of Conformity to the Modal Pattern of Dress as Related to Selected Student Variables for University of Tennessee Women" (Master's thesis, University of Tennessee, 1971).
the relationship of dress to selected personalities of a group of under-graduate women, Aiken (1963) found that subjects who indicated a tendency to conform in dress were conscientious, moral, sociable, tradi-tional, and submissive.\footnote{Lewis R. Aiken, "The Relationship of Dress to Selected Measures of Personality in Undergraduate Women," \textit{Journal of Social Psychology} 59 (1963):119-128.} In a study of male students, Smith (1970) found no significant relationship between the extent of conformity and year in college, size of hometown, and grade point average.\footnote{Judith Jean Smith, "The Extent of Conformity to the Modal Pattern of Dress as Related to Selected Student Variables for University of Tennessee Men" (Master's thesis, University of Tennessee, 1971).}

Whereas conformity pertains to a person's willingness to comply to the normative behavior of a group, acceptance pertains to the tendency among members of a group to sanction the behavior of an indi-vidual. In terms of the use of dress as nonverbal communication, the acceptance of the clothing behavior of one or more persons indicates that some type of message has been initiated through dress and a favora-ble response has been given. The concept of acceptance and its relation to dress has been considered by several investigators. The conclusions from a study by Hoult (1951) of the perception of social status of a group of men were that clothing is a factor in perceiving the status of unknown persons but is not a factor when acquaintances are involved.\footnote{T. F. Hoult, "Clothing as a Factor in the Social Status Rating of Men" (Ph.D. dissertation, University of Southern California, 1951).} Douty (1963), after studying the influence of clothing on perceptions of
persons, concluded that the personal traits of some persons were perceived through clothing.\(^1\)

Several researchers have concentrated on the significance of clothing for adolescents in relation to their social positions. In studying a group of adolescent girls, Strickland (1969) found clothing to be related to several behavioral factors pertaining to social involvement including popularity, social activities, self-confidence, and classroom participation.\(^2\) The findings of a study by Roberts (1970) indicated that the ratio of wardrobe size to degree of social participation was not significantly related.\(^3\)

In a study of the relationships of clothing to social class among adolescent boys and girls, Hundley (1967) found that clothing was crucial in attaining and keeping a high school social position but of little value in maintaining the social class position of the family.\(^4\) Although the findings of several studies suggest that clothing is important for the adolescent in maintaining social position, Goodman (1969) found


\(^3\)Willia Jeanette Roberts, "Social Participation and Social Adjustment Implications for Adolescent Wardrobe Content" (Master's thesis, Oklahoma State University, 1970).

social approval to be ranked after aesthetic, management, and interest clothing behaviors for both high and low socio-economic groups.¹

Allen (1971) conducted a study to investigate the personal and social characteristics which differentiate adolescent fad and fashion leaders from adolescent fad and fashion non-leaders.² The following results were obtained from the study: (1) Fashion leaders participated significantly more often in social activities than did non-leaders. (2) Leaders, to a highly significant degree, engaged more frequently than non-leaders in social activities in which clothing concern was considered to be important.

Lasswell and Parshall (1961) conducted a study in which the relationship of perceptions of social status to clothing were investigated.³ A group of college students were asked to rank photographs of clothed persons according to perceptions of social class. The photographs were arranged whereby separate ratings were obtained for the head, the clothed body, and the complete photograph for each man. Findings of the study indicated that clothing was a significant stimulus in the perception of social status.


The themes of a few studies pertain to the relationship of dress to ethnic groups. Lindley (1968) investigated the relationship of dress and grooming to the success of Mexican-American students in a high school situation. The results of the study indicated (1) that the importance of clothing correlated positively with class grades but only slightly with standard tests; and (2) that social participation was correlated more significantly with clothing than any other variable.

Russel (1972) investigated fashion acceptance and clothing buying practices of a group of professional black men. The findings indicated a high degree of fashion acceptance for all respondents.

The idea that the use of dress as nonverbal communication changes with cultural orientation is suggested from a study by Hardjanti (1969). The study involved an investigation of Asian men's assessment of the personal attributes of American males on the basis of clothing. Findings of the study revealed that Asian respondents who had higher income, longer residence and more contact with the American culture assessed the clothed figure of the American male as being more important, more handsome, of higher self-esteem, and more socially secure than did the

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1Patricia F. Lindley, "The Relationship of Dress and Grooming to the Success of the Mexican-American Student in a Selected High School" (Master's thesis, Texas Technological University, 1968).


participants who had lower income, shorter residence in America, and less contact with Americans.

Fashion has long been considered to be an indicator of social position. However, the results of a few studies indicate that more work must be done before firm conclusions can be drawn. In a study of fashion acceptance, Hicks (1970) found most socially oriented women to be early adopters, whereas most non-socially oriented women were conservative.¹ If findings of her study were to hold true for other populations, the communication of early adoption through the use of clothing might be used to identify social orientation. Yet, in another study, Myers (1971) found neither fashion adoption nor fashion opinion leadership was significantly related to social participation.² Similar results were obtained in a study by Schrank (1970) in which no relationship was found between fashion innovativeness and socio-economic level.³ In a study of fashion interest and clothing selection motives, Bonaker (1970) found

¹Diane Youngers Hicks, "Fashion Acceptance: Relationship to Social Orientation and Social Class" (Master's thesis, Kansas State University, 1970).


social class status to be only moderately related to fashion as a predictor. ¹

**Summary of the Source and Receiver Components of the Schema**

The source and receiver components of the schema have been established by means of visual illustrations and the preceding discussion. Both components have been placed within the socio-cultural framework of the schema. The roles of the source and receiver have been described as persons responding to stimuli from a blend of factors including: communication skills, attitudes, values, level of knowledge, and position within a socio-cultural system. Whereas the source has been described in terms of action-oriented skills, the receiver has been described in terms of perceptual skills.

Both the source and receiver components have been situated in time and space adjacent to form. The creation of meaning has been depicted in terms of a range from concrete to abstract. Two processes related to the creation of meaning have been described: (1) The process whereby messages involving dress are responded to more on the basis of messages which have been previously responded to than on the basis of the immediate stimuli. (2) The process whereby intentional messages are responded to as being either intentional or nonintentional and nonintentional messages are responded to as being either intentional or nonintentional.

CHAPTER VII

THE MESSAGE COMPONENT OF A SCHEMA DEPICTING THE USE OF
DRESS AS NONVERBAL COMMUNICATION

Two purposes have been delineated in stating the problem of the present study. This chapter pertains to the first purpose: To construct a schema based on theories of communication which (a) depicts the use of dress as nonverbal communication, and (b) can be used to organize selected literature pertaining to dress. The content of this chapter deals specifically with the construction of the message component of the schema. Content of the chapter evolves according to the following plan. An initial discussion is directed toward the nature of messages. Subsequent attention is directed toward identifying and discussing various aspects of the message component. In the concluding section of the chapter, the message component is used to organize selected literature pertaining to dress as nonverbal communication.

The Nature of Messages

In human communication a message is the encoded product a source directs toward a receiver in response to some sort of stimulus. When the source speaks the speech is the message, when he writes the writing is the message, and when he gestures the movement is the message. Although communication is frequently based on messages of speech or writing, some types of information, ideas, or intents are more
effectively communicated through other means. Discrete units of expression lend themselves to being communicated through messages of speech and writing, whereas continuous elements of expression lend themselves to being communicated through varying nonverbal forms. Object language is the category of nonverbal communication to which dress relates. Ruesch and Kees have stated that "Object language comprises all intentional and nonintentional display of material things, such as implements, machines, art objects, architectural structures, and -- last but not least -- the human body and whatever clothes or covers it."\textsuperscript{1}

Construction of the Message Component of the Schema

The initial step in developing the message component of the schema was taken by identifying dress as a form of object language. When dress was sorted out from all the other means of conveying messages, it was recognized as a specialized form of object language. Moreover, in studying varying types of object language, it was found that certain characteristics of the message composition of each could not only be identified but compared to similar characteristics in messages based on dress. The composition of messages stems from the organization of elements and structure according to the factors of code, treatment, and content.

The illustration in Figure 20 depicts the position of the message component of the schema. It is situated in space and time by being

\textsuperscript{1}Ruesch and Kees, p. 189.
Figure 20

Position of the Message Component of a Schema Depicting the Use of Dress as Nonverbal Communication
attached to the message-carrier of form. As an attachment to form, the message component is subject to both intentional and nonintentional use. The attachment of messages to form occurs when a source responds to some sort of stimuli and is motivated to communicate. Meaning is derived from the message when a receiver responds to it as being significant. By being attached to form and existing in space and time, the message component is automatically related to a socio-culture where relationships exist between it and other message components. The code, treatment, and content factors of the message component are illustrated in Figure 20. They have been treated as isolated factors for analytical purposes. However, in actuality they exist as dynamic interrelated factors.

The Elements and Structure in Message Composition

All objects with which man is involved can be considered on the basis of elements and structure. Elements are resources which man draws upon to satisfy his needs. Although individual elements can be used as separate resources, they are frequently organized into more complex patterns of resources. The arrangement of elements to maximize their resourcefulness is referred to as structure.

The composition of dress, like other types of messages, lends itself to being analyzed according to elements and structure. Moreover, the elements and structure of dress are dynamic, whereby the structure of one level can become an element at the next higher level, just as in the composition of other types of messages. The origin of message
formation takes place within a socio-culture, and the process involved has been outlined in an earlier discussion of the socio-cultural framework.

The elements of dress consist of concrete as well as abstract factors. Concrete elements include physical properties relating to material, shape, or surface qualities, whereas abstract elements include qualities relating to warmth, softness, pleasantness, and other less tangible qualities. As the elements of dress are organized and arranged to achieve some desired effect, the development of structure takes place. For example, the concrete surface elements of color and texture might be combined with the abstract elements of warmth and softness to structure a particular effect.

The way in which dress is classified as an element or a structure depends upon the level at which a message is being considered. At one level a single article of dress can be classed as structure on the basis of the combined effects of color, texture, and thermal qualities. However, the same article of dress can also be classed as an element, when viewed as part of a fashion effect at a higher level. The concept of elements and structure provides a convenient technique for analyzing the message composition of dress. However, it can be used more effectively when considered in view of the code, treatment, and content factors.
Since the intrapersonal processes of a human being are different from the processes of the external world, communication between the two must take place through some sort of code. Berlo has defined code as "Any group of symbols that can be structured in a way that is meaningful to some person." According to Ruesch and Bateson, the process of using symbols as a way of substituting the one type of event for another is referred to as "codification." Although the principles upon which information is codified in the minds of human beings are still unknown, some generalities based on external characteristics can be advanced.

First, a system is involved in codification. There must be a systematic relationship between internal ideas and external objects and events which correspond to them, in order for the information to be useful. The technical term for the result when a discrepancy between the two occurs is referred to as "noise" in communication theory.

Second, codification must involve the preservation of relationships. It is impossible for a human being to have objects and events from the external world within him. It is possible to have ideas internally which relate to one another according to a pattern which exists for the objects and events to which they correspond.

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1 Berlo, p. 57.
2 Ruesch and Bateson, p. 169.
3 Ruesch and Bateson, pp. 169-170.
4 Ibid., p. 169.
Dress lends itself to the process of codification for several reasons. (1) It consists of elements and structure of diverse types, which can be organized into a multitude of configurations for symbolic representation. (2) Codes based on dress can be shared extensively throughout a socio-culture or be limited to a few individuals. (3) Codes based on dress can operate independently or in conjunction with other types of message codes. (4) Codes based on dress vary in length from being used during a passing second, to use over long periods.

The most basic patterns for codifying dress occur at the cultural level. Collective attitudes permeate culture to represent symbolically certain thoughts, ideas, behavior, or practices and are passed along from one generation to another with various degrees of alteration. Codes develop as cultural attitudes are repeatedly expressed through dress. As varying social systems develop within a culture, the codes are redefined according to the needs of the people involved.

Codes based on dress are not only defined by cultural factors and redefined by social factors but are further redefined by the characteristics of smaller units of organization. Codes involving dress can be oriented toward occupation, economic level, strata of society, or special interest, such as that of religious orders. In each case, codes concerning the symbolic use of dress emerge according to the needs of the participants.

The term "fashion" is often given to the most highly specialized type of code based on dress. Through elements and structure, dress can be organized into intricate visual configurations for the codification
of complex meaning. Although visual configurations based on dress at
the fashion level of codification can be universally responded to as
visual forms, they can only be responded to as codified forms by persons
who understand the underlying code system. During the use of fashion,
dress is not only coded to produce messages through unusual visual
effects, but the codification systems for bringing them about are con­
tinually being replaced by others. The mere use of dress for communi­
cation constitutes codification. The extent to which codification takes
place depends upon factors of the source, receiver, and socio-cultural
context, as well as factors pertaining to treatment and content.

The Treatment Factor

Berlo has defined the treatment of a message as "the decisions
which the communication source makes in selecting and arranging both
codes and content."¹ Hall's tripartite scheme for analyzing cultural
patterns on the basis of order, selection, and congruence provides a set
of convenient rubrics for the discussion of message treatment.² A com­
munication source has patterns of dress usage stemming from socio­
cultural influences at his disposal. Some patterns of usage are more
useful in projecting his needs for communication than others.

Message treatment takes place as he orders varying units of dress
according to his particular needs for communication. Message treatment

¹ Berlo, p. 60.
also takes place through the selection process. In projecting his needs for communication through dress, a source cannot utilize all patterns of dress usage that exist within a socio-culture. By including some and eliminating others, a source gives treatment to his messages through selection.

In addition to order and selection, a source is facilitated by congruence as a third technique for message treatment. Whereas the concepts of order and selection pertain to the composition of message patterns, the concept of congruence pertains to the extent to which prevailing patterns are adopted. In initiating messages through dress, a source may wish to comply with socio-cultural influences, by using dress according to prevailing patterns. However, he may want to create unusual communicative effects by means of using incongruent patterns of dress. Just as the use of congruent patterns of dress are used to communicate the endorsement of socio-cultural norms, so may incongruent patterns of dress be used to indicate departures.

The Content Factor

The code and treatment factors pertain to message presentation, whereas the content factor pertains to the reason or reasons for which the message is being communicated. The combinations of content which lend themselves to message composition for communication through dress are not only endless but beyond summary and description. However, the elements and structure which operate in the composition of content can be identified, analyzed, and discussed.
An analysis of message composition reveals that the content factor is more strongly related to the source than either the code or treatment factors. Since the source cannot convey thoughts and ideas directly, he must project them through some kind of code and treatment.

The content of messages communicated through dress is deeply embedded in the total composition of human involvement in a socio-cultural system. The exact way in which a source uses dress as a communicative medium arises from the interplay of several systems which constitute his existence as a human being. As a source becomes engaged in the use of varying systems for carrying out his activities in life, opportunities for expressing his involvement through dress arise. According to Berlo, content is "the material in the message that was selected by the source to express his purpose." Content, like code and treatment, consists of both elements and structure.

The content factor of the message component of the schema is based on the analysis of cultural content by Hall. His analysis of the content of culture resulted in the identification of ten systems through which all of man's activities can be described. Because of their communicative potential, Hall labeled them collectively as "Primary Message Systems."

Hall's method of analyzing cultural content on the basis of the Primary Message Systems has provided a useful framework for analyzing

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1 Berlo, p. 59.

2 Hall, The Silent Language, p. 45.
the content of messages communicated through dress. Initial work toward
adapting his method as an approach toward considering the content factor
of the message component of the schema was undertaken by establishing
the relationship of dress to each of the Primary Message Systems. That
relationship is brought out in Appendix B, in which the origins of
message content based on dress are discussed.

The format of the content factor of the message component of the
schema is similar to Hall's map of culture. Just as Hall was able to
account for higher levels of cultural content through the interrelation­
ship of the various Primary Message Systems, so was it possible to use
the same approach for tracing higher levels of content in the use of
dress as nonverbal communication. Hall's analysis of culture, illus­
trated in Table 2, served as a guide for the development of a similar
construct related to dress.

Table 4 depicts the origins of content in the use of dress as
nonverbal communication, based on the interrelationship of the various
Primary Message Systems outlined by Hall. The two-dimensional grid of
the chart was developed by means of listing the various Primary Message
Systems on the left, with their adjectival counterparts across the top.
Each block in the grid was used to represent the interrelationship
between two Primary Message Systems, as well as the way in which the
interrelationship could be communicated through dress. A two-step
process was necessary for completing the information for each block.
Step one involved formulating a conception of the activities arising
from the interrelationships of the two Primary Message Systems being
Table 4

The Origins of Content in the Use of Dress as Nonverbal Communication Based on the Interrelationship of Hall's Primary Message Systems

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1 The content corresponding to each cell appears in Appendix B and can be identified by means of the code number which appears in each cell.
<table>
<thead>
<tr>
<th>PRIMARY MESSAGE SYSTEMS</th>
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<tr>
<td>Interaction</td>
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<td>1</td>
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<tr>
<td>Organizational</td>
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<td>2</td>
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<td>Economic</td>
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<td>Sexual</td>
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<td>Protective</td>
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<td>9</td>
</tr>
<tr>
<td>Exploitational</td>
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considered. Step two involved an analysis of the way in which dress is used to communicate the activities resulting from each interrelationship. For example, in analyzing the interrelationship between association and recreation, the adjectival counterpart of play, the following statement was formulated: "Systems of association provide a means of organizing man's recreational activities or play." In view of the statement, dress was considered as a means of communication among individuals during recreational activities or for identifying groups participating in recreation or play.

A numerical code was inserted in each block to represent the content provided in Appendix C. The code was arrived upon by first assigning a number from 0 to 9 to each Primary Message System. Then, the numbers were inserted in the blocks of headings in both rows and columns to which they corresponded. The code number for each block at the intersection of a row and column was derived by (1) placing the number corresponding to the Primary Message System of that row to the left, and (2) placing the number corresponding to whatever adjectival counterpart heads that column to the right. Thus, the number "17" appears in the block at the intersection of "Association" and "Recreation" and corresponds to the same number in Appendix C, which has the following statement as the accompanying entry: "Associations can be a part of recreational activities, or play. Dress can be used by individuals or persons within groups as a means of associating with some form of recreation or play." The grid of intersecting primary message systems depicting the origins of content for messages involving dress
illustrated in Table 4 is an expansion of the content factor illustrated in Figure 20.

Use of the Message Component to Organize Selected Literature Pertaining to Dress as Nonverbal Communication

The message component provides a structure for organizing selected literature pertaining to the communicative aspects of dress. The following discussion is directed toward theories and research findings which relate to the code, treatment, and content factors of message composition.

Selected Literature Pertaining to the Code Factor

Human communication is based on the use of a variety of codes. Language is no doubt the type of code which has been investigated the most. Although much less is known about dress as a type of code, an increased number of scholars have directed their attention to studying its symbolic use in recent years.

The theories of Mead, Blumer, Stone, Goffman, and other followers of the school of symbolic interaction have been particularly


One of the most significant studies was completed by Rosencranz (1960).\(^1\) The study was designed to explore clothing symbolism through a modified projective technique. Subjects for the study were 82 women of a small mid-western city. Each responded to a set of 7 drawings depicting incongruities between clothing and other attributes pertaining to the symbolic use of dress. Results of the study indicated that awareness of clothing symbolism was influenced by social class and its related indices of occupation, income, education, organizational membership, and magazine readership, as well as by verbal intelligence. Factors of age and rural-urban background were not found to influence awareness of the symbolic use of clothing.

A replication of some aspects of the study was completed by Bathke (1968).\(^2\) The main purpose of the investigation was to determine the meanings attached to clothing by Mexican-American women living in Texas, and how the meanings differed from those held by Anglo-American women living in the same area. Results of the study indicated that the Mexican-American group was significantly less cognizant of clothing than the Anglo-American group. The meaning associated with clothing by the Mexican-American group was derived on the basis of age-related factors,


whereas meaning for the Anglo-American group was based on factors pertaining to social status.

Reed (1973) investigated clothing as a symbolic indicator of the self within a symbolic interaction framework. The results indicated that clothing was used, at least to some extent, as a symbolic indicator of identity, attitudes, values, moods, and personality. The results of a study by LaToush (1969) have implications for clothing symbolism among preschool children. The purpose of the study was to determine the influence of clothing upon preschool children's first impressions of whether an adult was happy or unhappy. The results revealed that four-year-old children, girls, and children in the upper socio-economic group referred to clothing as a symbolic factor of happiness or unhappiness more often than other children.

A few investigators have used the campus setting to study varying aspects of clothing as a type of code. Hays (1967) conducted a study of college sorority and nonsorority women in regard to clothing symbolism. The results indicated that student subjects thought members of sororities exhibited slight differences in their campus dress in relation to nonsorority members. A study by Jones (1968) of the esteem accorded to

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1 Julia Ann Pinaire Reed, "Clothing as a Symbolic Indicator of the Self" (Ph.D. dissertation, Purdue University, 1973).


clothed figures as related to fashion and perception relates to clothing symbolism. The results of the study based on responses from a group of women attending an eastern state university were: (1) Clothing varies in communicativeness according to the perceiver's frame of reference. (2) Figures depicting in-fashion clothing tended to be accorded higher esteem than those attired in out-of-fashion clothing. (3) Fashion interest appeared to be a significant factor in determining the emphasis placed on fashionableness of the other's clothing. (4) Basic values and security-insecurity were not found to be significant factors.

Kelley (1969) investigated clothing as a symbolic medium on a college campus. The findings indicated that use of clothing by the subjects was strongly correlated with positions taken on several social and political issues. Buckley (1972) also used the campus setting to investigate the use of dress as nonverbal communication. The study was designed to investigate the extent to which clothing is perceived as a significant symbol in communicating individuals' attitudes, and how identification with certain attitudinal orientations can influence the dress of individuals. The results indicated that clothing is part of the symbolic means through which information is communicated and, as a

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symbol, it influences behavioral intentions.

A few investigators have reported results relative to clothing symbolism in historic perspective. Rupel (1971) found dress to contain unique symbolic meaning for members of the Church of the Brethren during the nineteenth century, as well as part of the twentieth century.1 The results of a study by Ewing (1966) indicated that fabric, rather than style, was a significant factor in distinguishing between middle and upper class women participating in certain sports during the period of 1870 to 1910.2 Hall (1968) investigated the relationship of clothing to class distinction during the reign of Elizabeth I of England.3 Results of the study indicated that dress was not only used for class distinction but was regulated according to color and amount of fabric through sumptuary legislation.

Selected Literature Pertaining to the Treatment Factor

The treatment factor of messages stemming from the use of dress can be analyzed on the basis of the following: order, selection, and


congruence. Theories and research findings pertaining to the treatment factor are organized according to each category.

Order

Several studies have been directed toward investigating factors related to the organization of elements and principles of design to create order in dress. A study of aspects of design preferences in clothing by Hawthorne (1967) revealed the following results pertaining to the group studied: (1) A relationship between general aesthetic preference and clothing design preference was not evident. (2) Neither the self-approval factor, nor the social approval factor was strongly related to general aesthetic preference and design preference in clothing. (3) Knowledge was equivocally associated with design preference in clothing.¹

The results of a study by Pankowski (1969) support the theory that persons with high levels of perceptual awareness exhibit a greater tolerance of the process of experimentation in art products and in clothing than those without.²

King (1967) designed a study to measure verbal perception of art factors in clothing to determine whether groups with diverse orientations in their formal education would vary in type of perception and


extent of verbalization. The results revealed the following: (1) The ability of clothing students to make factual statements on classifications and elements increased with art training. (2) The extent of verbalization was greatest for a group of students majoring in neither art nor clothing, and least for art students. (3) The group of art students made proportionately more analytical judgments than the other groups. (4) The group of clothing students made more factual statements than the other groups. (5) The group majoring in neither art nor clothing made more factual statements than the group art students, and more analytical judgments than the group studying clothing.

Sassaman (1967) designed a study to investigate the perception of subtle line differences in clothing. The results indicated that there was a relationship between art training and the ability of the subjects to perceive line in clothing. However, a relationship was not identified between clothing experience and ability to perceive line in clothing. A subsequent study of perception of line and design in clothing was completed by Baer (1970). The objective of the study was to devise an instrument for measuring specifically the line and design in


3Anna Margareta Baer, "Perception of Line and Design in Clothing" (Ph.D. dissertation, Utah State University, 1967).
clothing. The results indicated that the instrument had potential value in the assessment of clothing perception.

Selection

Several studies have been directed toward investigating dress in relation to the selection process. Bailey (1967) designed a study for ranking differences in people's aesthetic judgments of costume through a picture test. Results of the study indicated that the following factors were influential in making choices: historical authenticity, fashionability, functionality, and personal preferences.

Newell (1968) designed a study to determine whether significant relationships existed for a group of college women between (1) hair coloring and personal preferences in the selection of dress color, (2) body frame and the selection of dress color, and (3) body frame and the selection of the structural line of dresses. Results of the study indicated that hair coloring and body build were influential factors in the selection of dress colors, but preferences for structural lines were not established for the height-body frame categories.

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The motives influencing clothing selection among a group of community college women were investigated in a study by Miriani (1973).\(^1\) Results of the study indicated the following: (1) Magazines were the most frequently used source of fashion information. (2) Factors pertaining to cost and availability of money were the most important determinants of clothing purchases. (3) Factors pertaining to style and fit were important secondary determinants of clothing purchases.

Spence (1969) completed an investigation to identify factors which influence wardrobe planning and purchasing of a selected group of career women.\(^2\) The results revealed that the desire for suitable and becoming clothing was the primary factor in wardrobe planning and purchasing. Freedle (1968) designed a study to investigate the clothing selection and buying processes of a group of undergraduate college women to determine whether the processes were significantly related to clothing, interest, and social participation.\(^3\) The results indicated that there was a significant relationship between the variables of clothing interest and social participation. A slight significance was found

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3 Johnnie Alice Denton Freedle, "Clothing Interest and Social Participation as Related to Clothing Selection and Buying Processes of the College Woman" (Master's thesis, University of Tennessee, 1968).
between the variables of clothing interest and social participation and clothing selection and buying processes.

One of the purposes of a study by Collins (1973) was to investigate the influential factors that contribute to the clothing selections of kindergarten, second, and fourth-grade children. The following results contain implications for the selection factor: (1) Blue, violet, and red were respectively selected as favorite colors by the entire sample of children. However, violet was selected as the favorite color of the kindergarten group. (2) Plain fabrics were preferred over other types of surface treatment by the children; however, striped fabrics were preferred as a second choice. (3) Responses of the children as well as their mothers were contrary to the belief that children desire to dress as other children. The desire to wear clothing like a friend's decreased considerably with each older group. (4) Over half the children liked "hand-me-down" clothing, but fewer than one-fourth of the mothers were aware of it.

Whaley (1968) investigated the factors influencing the selection and satisfaction of boys clothing. The following results pertaining to selection were indicated in the study: (1) Color and fashion were influential factors, (2) Slacks and jeans were purchased on the basis of

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1Marilyn Vauhn Collins, "Clothing Preferences of Children in a Rural Community at Kindergarten, Second-, and Fourth-Grade Levels" (Master's thesis, Texas Woman's University, 1973).

2Dorothy Whaley, "Factors Influencing Clothing Selection and Satisfactions of Boys Aged Ten and Eleven" (Master's thesis, Texas Woman's University, 1968).
fit more often than other clothing. (3) Selection of clothing was made by boys approximately 50 percent of the time.

Curtis (1966) investigated attitudes and practices in relation to clothing as expressed by groups of seventh and eighth grade girls.¹ A summary of results pertaining to selection include: (1) The majority of participants made their own clothing decisions. (2) Mothers were more influential for the group of seventh grade girls than for the eighth grade girls. (3) The seventh grade girls were less concerned with pleasing their peers than the eighth grade girls. (4) The selection of clothing by eighth grade girls was directed more toward attracting the attention of boys than the selection of seventh grade girls.

McAnelly (1966) investigated factors affecting clothing selection of freshman girls.² The results indicated the following: (1) A tendency of freshman to prefer conservative styles, although students from metropolitan areas and lower social classes exhibited greater interest in clothing. (2) A tendency of freshmen to be more influenced by magazine and television than college board promotional programs in clothing selection. Irwin (1966) investigated the influence of label, price, color, and construction in the selection of outer wearing apparel


²Barbara Lee McAnelly, "Factors Affecting Clothing Selection of Freshman Girls" (Master's thesis, Texas Woman's University, 1966).
by a group of college freshmen. The results indicated that few differences existed in the clothing selection practices between home economics and nonhome economics students.

Humphris (1968) investigated fabric color and style preferences, and tattooing among delinquent and nondelinquent girls. The results indicated that (1) the delinquent girls chose fewer shades of color and strong contrast than nondelinquent girls, (2) nondelinquent girls chose modest and masculine styles significantly more often than delinquent girls, (3) delinquent girls had significantly more tattoos than non-delinquent girls.

**Congruence**

A few studies have been completed pertaining to the use of dress according to prevailing standards of a group or socio-culture. The results of a study by Rosencranz (1960), in which a modified projective technique was used, contain implications relative to patterns of clothing congruity. Seven drawings depicting incongruities between clothing and other attributes of the characters in the drawings were shown to 82

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women in an interview situation. An incongruity of the selection of
dress by an overweight woman evoked comments by 96 percent of the
respondents. An incongruity of a young girl dressed in masculine attire
was noted by 90 percent of the respondents. A drawing of a man dressed
in a skirt was identified as an incongruity by 80 percent of the
respondents and a drawing of a young woman dressed in matronly attire
along with an older woman in youthful attire was identified as an incon-
gruity by 70 percent of the respondents.

Bathke (1968) also used a modified projective technique in study-
ing socio-cultural differences between Mexican-American women and Anglo-
american women.¹ The following results of the study relate to clothing
congruence: (1) The Anglo-American respondents identified twice as many
clothing incongruities as Mexican-American respondents. (2) The par-
ticipants of the study who were most likely to identify clothing incongruities were similar to those who tended to have high clothing
awareness scores. (3) The Mexican-American group identified more age
related incongruities than the Anglo-American group, and the Anglo-
american group identified more incongruities related to social status
than the Mexican-American group.

Selected Literature Pertaining to the Content Factor

A number of studies have been directed toward investigating
thoughts, ideas, and information communicated through dress. The ten

Primary Message Systems serve as an organizing technique for reviewing studies which pertain particularly to the content factor of the use of dress as nonverbal communication.

**Interaction**

Impression formation is a basic activity related to the Primary Message System of interaction. A few studies have been designed to investigate the relationship of clothing to impression formation. Conner (1973) conducted a study to examine the interactive effects of person and costume on the formation of first impressions. The results indicated that costume contributed more to the perception of social factors than other characteristics which were directly related to the person.

The results of a study by Thomas (1973) indicated that the style of clothing worn by a model influenced the way in which her personality was perceived. Mahannah (1968) investigated the influence of variation in dress color on the perception of personality in a first impression situation. The results indicated that impressions of masculinity and femininity are influenced by interrelated wig and clothing colors and that males do not judge differently than females in forming impressions

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of personality. The results of a study by Allen (1970) indicated that
the description of an individual's appearance and clothing was suffici­
ent basis for eliciting negative responses.¹

Several studies pertain to the relationship of clothing to inter­
action during the process of socialization. Stiles (1967) conducted a
study to investigate clothing and social interaction of four-year-old
children.² The subjects were placed in regular and experimental cloth­
ing and observed during the periods of play. Data were collected from
behavioral changes that took place. The results indicated that each
subject experienced less social interaction when dressed in experimental
clothing than when dressed in regular clothing.

The results of a study by VanDeWal (1968) on the clothing behavior
of eighth grade girls indicated that those who had the highest clothing
scores also had the highest scores on peer acceptance.³ Strickland
(1969) investigated the relationship of clothing and appearance to
several variables.⁴ The results of the study indicated that popularity

and participation in social and classroom activities were variables which were related to clothing and appearance. Crowley (1971) conducted a study of clothing conformity and other social factors in relation to the reciprocal friendship structures of a group of adolescent girls. The results of the study supported the hypothesis that adolescent girls form clique groups on the basis of similarities.

Hougen (1971) conducted a study of the relationship of clothing conformity and selected social factors to the friendship patterns of adolescent boys. The results indicated that clothing conformity was a factor in social acceptance. Littrell (1968) investigated the clothing and appearance of high school girls in regard to reference groups and isolates. The results indicated that appearance was a factor which separated isolates from reference groups with which they desired to be identified.

Association

All meanings pertaining to dress are generated on the basis of some type of association. Consequently, references to dress in relation to various types of association appear abundantly in the literature.


However, the results of a few studies have particular significance to
dress in relation to the concept of association.

In a study of clothing symbolism, Rosencranz (1962) used a cloth-
ing thematic apperception test to gain responses from eighty-two sub-
jects in regard to a set of seven drawings. Each drawing depicted an
ambiguous situation in which clothing was a factor. The results indi-
cated that the subjects interpreted the content of the seven drawings on
the basis of thirty-six different themes. Consequently, varying
associations with clothing were being expressed.

Bathke (1968) used a modified clothing thematic apperception test
to identify the effects of socio-cultural differences on responses to
clothing. A group of Anglo-American women and a group of Mexican-
American women were used as subjects. Each subject responded to a set
of six drawings depicting ambiguous situations in which clothing was a
factor. The results indicated that the Mexican-American subjects tended
to associate dress incongruities with age-related factors, whereas the
Anglo-American group tended to associate dress incongruities with
factors of social status.

The association of dress with sex-related factors has been
studied by a few investigators. Vener and Weese (1965) studied a group
of children ranging from thirty to sixty months in age to determine

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1Mary Lou Rosencranz, "Clothing Symbolism," *Journal of Home

2Carol Sander Bathke, "Ethnic Responses to a Modified Clothing
their perceptions of adult sex-linked cultural objects.\textsuperscript{1} The results indicated that clothing items which were associated with the female were easier for the subjects to identify than those associated with the male. The results of a study by Pitcher (1963) indicated that parental attitudes toward the association of masculine and feminine characteristics in girls' clothing were loosely defined.\textsuperscript{2} However, attitudes toward boys' clothing were not only more clearly defined but were defined in terms of masculine characteristics.

Subsistence

Participation in activities related to subsistence often involves the communication of content through dress. A few studies have been directed toward investigating the use of dress during activities related to subsistence.

Form and Stone (1955) conducted one of the earliest studies in which the social significance of clothing in occupational life was investigated.\textsuperscript{3} One hundred and eight men from a small mid-western city served as subjects for the study. The results summarized in the report indicated the following: (1) About half of the subjects ascribed


\textsuperscript{3}William H. Form and Gregory P. Stone, \textit{The Social Significance of Clothing in Occupational Life} (East Lansing: Michigan State College, Agricultural Experiment Station, 1955).
relatively high importance to clothing. (2) White collar workers tended to use clothing for its symbolic significance, whereas blue collar workers tended to use it for utilitarian purposes. (3) More white collar workers than blue collar workers reported that they "dressed up" to impress the hiring agent when they applied for their first employment. (4) Over nine-tenths of the sample believed that failure to dress as expected would adversely affect a person who failed to dress according to the demands of a new job. (5) Nine-tenths of the respondents expressed satisfaction with their work clothing; however, some feelings of clothing deprivation were expressed by white collar workers. (6) General satisfaction in work attire was expressed by all subjects.

Reyman (1971) conducted a study to investigate customers' and waitresses' opinions regarding expression of self-image through uniforms.¹ Subjects for the study were 37 male customers and 23 waitresses. The results indicated the following: (1) Over 80 percent of the waitresses felt that their attitudes were affected by their appearance. (2) One hundred percent of the men indicated they were influenced by waitresses' attitudes in tipping. (3) Over 50 percent of the men paid attention to the style of uniform. (4) Attitudes concerning the limitations of expressing the self-image through uniforms were strongly expressed by 65 percent of the waitresses.

Tollefsen (1973) conducted a study to determine how veterinarians perceive their occupational dress and its relationship to their professional role. The results indicated that distinct patterns of dress were identified with the profession by veterinary practitioners. However, the dress that veterinary students envisioned for the profession was found to be quite different from that of practitioners. The results also indicated that the dress of veterinarians was more formal where populations were larger.

The results of a study by Walter (1973) pertain to the relationship of dress to the concept of subsistence. The study was designed to investigate the clothing practices of adolescents following fashion from working class families who aspired to white collar occupations. A sample of black and white females and white males from working class families was used in the study. The results indicated the following: (1) More white females than white males indicated that "dress up" clothes would be appropriate for blue collar interviews. (2) More white females than black females indicated that clothing was important in job promotion. (3) More white females than black females or white males indicated that appropriate clothing was important for a job. (4) More white females than white males indicated that clothing was important in employee's

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acceptance by peers. (5) More white females than black females or white males indicated that it was important to "dress for the job."

A study by Good (1970) was designed to investigate the relationship between teenage boys' perceptions of the role clothing plays in the occupational world and the occupations to which they aspired. The results indicated that most boys had upward mobility occupational aspirations and that their mobility desires were reflected in the white collar dominance.

**Bisexuality**

Dress is used to differentiate between the sexes, as well as to communicate concepts of masculinity and femininity. A few studies have been directed toward investigating dress in relation to the Primary Message System of bisexuality.

Risley (1969) investigated clothing behavior, personality, and clothing interests for a group of college men. The results indicated no relationship among the variables. However, quite different results were obtained in a study by Sugimura (1971). The study was designed

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to investigate the relationship between clothing behavior and feminine-masculine personality traits for a selected group of Japanese and American men and women. The results indicated the following: (1) Men and women differed significantly in all aspects of clothing studied. (2) In comparison to men, women indicated greater interest in clothing and greater tolerance, acceptance, and innovation of uni-sex clothing items. They also rated items as being feminine more often than men. (3) No significant differences were found on the basis of nationality. (4) Femininity-masculinity of personality showed a relationship only with individual's femininity-masculinity ratings of items. (5) Respondents who differed in their opinions of sex-role concepts were found to differ in tolerance, acceptance, and innovation of uni-sex clothing as well as interest in clothing.

One of the purposes of a study by Buck (1972) was to determine if a group of college students exhibited differences of clothing choices by sex.¹ The results indicated significant differences in the clothing choices by men and women. The results also indicated that male subjects did not appear to realize they were dressing in a fashion similar to the females, or that the action was a possible expression of a new relationship between men and women.

Dodson (1970) conducted a study to investigate feminine role perception in relation to clothing fabric preferences and other

¹Cornelia L. Buck, "Aspects of 'Real' and 'Ideal' Culture as Seen in the Clothing Behavior of College Students" (Master's thesis, Iowa State University, 1972).
variables. The results indicated that fabrics, colors, and design of apparel chosen by the group of college women appeared to be independent of their feminine role anticipation.

**Temporality**

All types of dress relate to the Primary Message System of temporality by existing in some period of time. Studies pertaining to time as a vehicle-carrier of messages communicated through dress have been reviewed in an earlier section of the present study. However, references pertaining to studies of temporality as a content factor in messages communicated through dress do not appear in the literature. The subject of dress as a means of communicating concepts of time is a fruitful area for future investigation.

**Territoriality**

All types of dress relate to space by occupying it in some way. A review of studies pertaining to space as a vehicle-carrier of messages communicated through dress appears in an earlier section of the present study. The studies reviewed have been primarily of the descriptive type in which the visual characteristics of dress in a certain location, area, or setting have been described for a specific period of time. Only a few studies pertaining to the use of dress to communicate content related to territoriality have been completed.

1 Mary Warriner Dodson, "Feminine Role Perception in Relation to Clothing Fabric Preferences" (Master's thesis, Virginia Polytechnic Institute, 1970).
The communication of content pertaining to territoriality often takes place in varying types of institutions. Dress policies at many institutions have been traditionally based on the concept that clothing can be used as a technique in controlling human behavior. A few studies in recent years have been directed toward investigating the use of prescribed dress to regulate the territorial rights and privileges of persons within institutions.

Ragland (1971) conducted a study to investigate the clothing worn by inmates in adult female correctional institutions in the United States.¹ The results of the study indicated that uniforms were used in nearly 70 percent of the twenty-six institutions investigated. Mohr (1973) investigated the clothing practices at state correctional institutions to determine how satisfied prison administrators, inmates, and former inmates were with prison dress.² The results indicated that administrators were more satisfied with prison clothing than inmates and former inmates. All respondents favored greater variation in style and color in addition to favoring the use of street clothing for special occasions.

The subject of dress as a means of communicating concepts of territoriality is a fruitful area for future investigation. Significant


contributions to the literature on dress could stem from studies directed toward the following subjects: (1) Laws which protect the territorial rights of the public against exposure to the use of dress which might be offensive or objectionable in some way. (2) The use of dress regulations by the managements of restaurants, country clubs, and other commercial establishments to protect the appearance of their respective territorial domains. (3) The use of various articles of clothing and adornment by individuals to attract or discourage attention toward their respective territorial domains.

Learning

Dress relates to the concept of learning as the subject of learning and as a medium for learning. Dress as the subject of learning has been the focus of a number of studies. Varying methods for learning about dress have been investigated for purposes of planning effective curricula. Dress as a medium for learning is particularly significant to the concept of nonverbal communication. However, few studies have been directed toward investigating it in that context.

The purpose of an investigation by Goodale (1971) was to determine if clothing could be used successfully for boys and girls in gaining knowledge of other ethnic groups. A questionnaire was used following a slide presentation to gather data concerning preferences in

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1Susan T. Goodale, "An Extension Program for Older Youth Concerning the Cross-Cultural Influences of Clothing" (Master's thesis, Iowa State University, 1971).
dress and attitudes toward other ethnic groups. The results indicated that clothing was a successful means of stimulating youth to discuss other ethnic groups. Additional efforts toward investigating the use of dress as a medium for learning could result in significant contributions to literature on dress.

**Play**

Dress is a medium for carrying out the serious roles of life. However, it is also a medium for play. Although a number of studies have been directed toward investigating the subject of play, few have contained references to dress as a factor. Perhaps the most extensive analysis of the significance of dress to play has been made by Stone (1962).\(^1\) He considers dress to be a significant factor in the development of the self. Richardson (1971) investigated the features which need to be included in dramatic play clothing for preschool boys with a physical handicap.\(^2\) Literature pertaining to the relationship of dress to the concept of play is generally lacking. Consequently, studies directed toward that relationship would fulfill a need.

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\(^2\) Nancy Jane Richardson, "Dramatic Play and Dramatic Play Clothing for Preschool Physically Handicapped Boys Wearing Leg Braces" (Master's thesis, University of Maryland, 1971).
Defense

Dress is used to defend the human body as a result of its qualities as a physical substance and psychological medium. A number of studies have been reported in the literature which pertain to the development of materials with protective qualities for dress. However, few studies have been reported which pertain to the use of dress for purposes of protection and defense.

Meier (1956) analyzed the thermal needs of human beings as well as the insulating effects of clothing.\(^1\) The concept of "clo," as a unit of insulation value for clothing was brought out in the report. More recent studies pertaining to the insulating effects of clothing have been conducted by McCracken (1967)\(^2\) and Nelson (1969),\(^3\) respectively.

Jacquith (1963) reported on the development of a specialized type of dress used by persons suffering from orthostatic hypotension.\(^4\) The condition resulting from the disease involves blood pressure which is so low that when the person suffering from it attempts to rise from a


\(^2\)Deanna M. McCracken, "Thermal Insulative Values of Certain Layered Assemblages of Men's Wear" (Master's thesis, Kansas State University, 1967).

\(^3\)Carole Ann Nelson, "Thermal Insulation Values of Certain Men's Trousers as Determined by the Use of a Copper Manikin" (Master's thesis, Kansas State University, 1969).

lying-down position, the blood drains from his brain and causes instant fainting. The report contains a description of specially designed clothing which forces the blood into the upper part of the body and head whereby the person can function normally.

**Exploitation (Adaptation)**

Dress facilitates man in exploiting resources as well as adapting to his environment. Several studies for investigating the relationship of dress to various aspects of the Primary Message System of exploitation have been completed.

One of the most basic studies pertaining to the influence of clothing on the adaptability of the human body was conducted by Halverson (1942). The purpose of the study was to determine the effects of nudity and clothing on muscular tonus in infancy. The subjects were two hundred and thirty-four male and female infants. The general procedure involved testing the strength of the gripping reflex (1) before undressing the infant, (2) after undressing him, and (3) after reclothing him. The results of the study indicated that muscle tonus was reduced during the use of clothing.

A few studies have been directed toward investigating the use of dress as a means of adapting to various types of physical handicaps. The purpose of a study by Rice (1971) was to develop detailed instructions

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for modifying commercial patterns to include self-help and comfort
features for physically handicapped women.\(^1\) Sullivan (1972) conducted a
study to adapt commercial patterns for use by girls with spina bifida.\(^2\)
McGuire (1970) conducted a study to identify and develop design features
to aid young handicapped girls in dressing themselves.\(^3\) Zaccagnini
(1970) conducted a study to adapt fasteners of shirts for children with
cerebral palsy.\(^4\) Johnson (1972) conducted a study to investigate fac­
tors in self-dressing activities as related to upper extremity disabili­
ties in preschool boys and girls.\(^5\)

A study by Wolfson (1969) was designed to identify the needs of
arthritic women.\(^6\) Madsen (1967) investigated the adaptation of commer­
cial daytime dresses to suit the needs of women with rheumatoid


arthritis. Richardson (1972) conducted a study to identify the qualities needed in dramatic play clothing for physically handicapped boys wearing leg braces. The purpose of a study by Schuster (1972) was to identify the functional and aesthetic clothing style preferences in outerwear for physically handicapped women, aged 65 year or older.

A few studies have been directed toward investigating the use of dress by mental patients. Jacobson (1967) conducted a study to develop guidelines for implementing a clothing program in connection with overall treatment in a state mental institutions. The following recommendations were made as a result of the study: (1) Clothing should be available for selection by patients and should be considered an acceptable choice by the majority of nonpatients. (2) A one-to-one relationship should be established between patient and personnel. (3) Personnel with clothing backgrounds should contribute to the treatment program. (4) Total appearance of the patient should be stressed.

1 Jean Kirsten Madsen, "Adaptations of Daytime Dresses for Women with Rheumatoid Arthritis" (Master's thesis, Purdue University, 1967).


4 Martha Lucille Jacobson, "Guidelines for a Patient-Oriented Clothing Center in a State Mental Institution" (Master's thesis, Southern Illinois University, 1967).
The purpose of a study reported by Miller, Carpenter, and Buckley (1960) was to recreate healthy feminine characteristics in a selected group of women mental patients.\(^1\) The forty subjects representing both chronic and acute categories of illness experienced a series of three weekly classes in which the theory as well as application of clothing and grooming were covered. The results of the study based on observation and data obtained from evaluation forms indicated that positive effects had taken place in the behavior of the subjects.

Crump (1971) conducted a study to determine the effectiveness of programmed fashion therapy on a selected group of institutionalized withdrawn chronic schizophrenic women.\(^2\) The results of the study indicated that significant changes in the behavior of the subjects took place after the treatment. Goebel (1971) investigated the potential therapeutic value of an appearance therapy program for a group of female psychiatric hospitalized residents.\(^3\) The results of the study indicated that the subjects' appearance improved after the treatment.


\(^3\)Rhetta Goebel, "An Investigation of the Potential Therapeutic Value of an Appearance Therapy Program for a Group of Female Psychiatric Hospitalized Residents" (Master's thesis, University of Tennessee, 1971).
A few studies pertaining to dress and the concept of adaptation have been directed toward varying stages of the life cycle. The purpose of a study by Loflin (1970) was to develop, administer, and evaluate a personal appearance training program designed to raise the self-concept of the adolescent girl.¹ The results based on data collected by means of two instruments indicated that the program was successful in dealing with or preventing certain problems within groups of adolescent girls. The results of studies by Pieper (1968)² and Richards (1971)³ indicated respectively that elderly women have specialized clothing needs and that they experience difficulty in procuring satisfactory garments.

A study by Bissell (1969) was designed to investigate the attitudes and reactions to clothing by a group of blind and sighted teenage girls.⁴ The results indicated a significant difference between the blind and sighted girls on interest and psychological aspects. However, no difference was determined between blind and sighted subjects on


³Joanne Murray Richards, "A Study of the Clothing Needs and Preferences of a Selected Group of Women Sixty Years of Age and Older and Their Problems in Shopping for Suitable Clothing" (Master's thesis, University of Maryland, 1971).

Summary of the Message Component of the Schema

The message component of the schema has been established by means of visual illustrations and the preceding discussion. Steps carried out in constructing the message component include (1) identification of dress as a specialized form of object language, and (2) analysis of the elements and structure of messages involving dress according to code, treatment, and content factors.

The terms "elements of dress" was defined as a particular type of resource within a socio-culture, whereas the term "structure" was defined as the arrangement of elements to maximize their resourcefulness. The code, treatment, and content factors of the message component of the schema were constructed on the basis of theories advanced by Ruesch and Bateson, Berlo, and Hall. The code factor was discussed as the use of dress to represent symbolically various aspects of reality. The treatment factor was discussed as the organization of dress symbols according to order, selection, and congruence. The content factor was discussed as the aspect of reality being communicated in message form.

Hall's analysis of the content of culture provided a basis for the construction of the content factor of the message component of the schema. The ten Primary Message Systems were identified as basic systems to which human activities relate, and from which needs arise for communicating through dress. A system for identifying the origins of
content of messages communicated through dress was constructed. A discussion of the origins of content during the use of dress as nonverbal communication at various levels of communication appears in Appendix B. A discussion of the origins of content during the use of dress as nonverbal communication based on the interrelationship of Hall's Primary Message Systems appears in Appendix C.

The analysis and discussion of the code, treatment, and content factors complete the construction of the message component of the schema. With the completion of the message component, the various units of the schema have been identified, analyzed, and discussed. Attention will now be directed in the following chapter toward a set of propositions based on the interrelated operations of the various components of the schema.
CHAPTER VIII

A SET OF PROPOSITIONS RELATIVE TO THE USE OF DRESS
AS NONVERBAL COMMUNICATION

Two purposes have been delineated in stating the problem of the present study. This chapter pertains to the second purpose: To formulate a set of propositions based on the schema relative to the use of dress as nonverbal communication.

Although the two purposes have been formulated, stated, and pursued in relation to one another to bring about a theoretical analysis of dress as nonverbal communication, each purpose has been supported by its own underlying rationale. The rationale in formulating and stating the second purpose was that formally stated propositions would provide a basis for assessing the merits of the schema as well as provide a basis for the development of hypotheses for testing. The term "proposition" is defined in Webster's Third New International Dictionary as "something proposed or offered for consideration, acceptance, or adoption."¹ The following propositions based on the schema are presented within the realm of that definition.

¹Webster's Third New International Dictionary, 1961, s.v. "proposition."
Proposition One

Dress operates with other forms of nonverbal communication, as well as with verbal forms of communication to constitute appearance.

The various types of nonverbal communication have been categorized in a number of different ways by writers in the field. Ruesch and Kees have proposed the simplest scheme which consists of sign language, action language, and object language. Appearance constitutes a particular type of object language. Just as various inanimate objects can be used to symbolize and therefore communicate certain thoughts, conditions, or characteristics of man, so can the visual aspects of the human body or parts thereof be used in a similar way. Several types of communication constitute the category of nonverbal communication known as appearance. Facial expressions, gestures, posture, body build, and looking behavior are but a few types which stem directly from use of the body. In addition, the particular type of nonverbal communication known as dress stems from the manipulation of physical substances about the body in the form of articles of clothing and adornment.

Communication through appearance is the result of a visual configuration consisting of several types of nonverbal communication which are operating in connection with one another and which are directly or indirectly related to the body. The communication of any particular message through appearance can involve a visual configuration in which

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1 Ruesch and Kees, p. 189.
one dimension is operating more strongly than any of the others. Moreover, messages attributed to one factor of the visual configuration of appearance may stem from another factor. For example, a message attributed to the use of dress can actually be the result of certain attributes of the body and vice versa.

Although appearance is most frequently categorized under the rubric of object language, it also functions as action language when movement is involved. Communicative effects involving appearance can be the result of both object and action language. However, the influence of one or the other can predominate. Moreover, what appears to be the result of object language can be the result of action language and vice versa.

Dress may or may not be a factor in a particular unit of nonverbal communication. When it is a factor, it can be of major or minor significance. Moreover, when it is a factor, it is likely to function at least to some degree with other types of nonverbal communication. It can also function with verbal language to bring about communicative effects. As a dimension of appearance, dress can reinforce various aspects of verbal language just as verbal language can reinforce various aspects of dress.

Proposition Two

The use of dress as nonverbal communication occurs within two broadly defined social and cultural systems which in total is an interrelated socio-cultural system.

Kroeber states "Cultures are products of human societies operating
under the influence of cultures handed down to them from earlier societies.\textsuperscript{1} His description illustrates the interrelationship between culture and society. An aggregate of individuals is the foundation of every society. However, a society does not merely arise when an aggregate of individuals is brought together. Instead, it arises when attitudes and behaviors of the aggregate's members are organized by means of a cultural system.\textsuperscript{2} Cultures provide patterns for attitudes and behavior as well as techniques for training individuals to become engaged in their usage. Through various cultural patterns, the attitudes and behavior of members of society are diverted from their independent existence as individuals and directed toward their collective existence. In addition, a cultural system contributes to the continuity of a society by providing techniques for the satisfaction of biological, social, and psychic needs of its members.

Dress is a function of a total socio-cultural system. As individuals emerge in a society, they experience certain biological, social, and psychic needs. Some of the techniques embodied in any culture of which one might be a part involve the use of dress in some form as a means of responding to needs. As cultural techniques for satisfying needs through dress as well as other means are responded to by members of a society, the resources of the unit are not only increased, but the impact on the cultural system to which it relates is intensified.

\textsuperscript{1}Kroeber, p. 75.
\textsuperscript{2}Linton, p. 412.
Proposition Three

Form, meaning, use, and function are significant aspects of dress as a type of nonverbal communication in a socio-culture.

The aspect of dress which can be directly observed and transmitted from one society to another is known as "form." As a physical substance the form of dress contains properties which provide a basis for visual response. Due to the diversity of materials from which the form of dress can be constructed, it has the potential of being viewed according to infinite configurations. Communication often occurs when the form of dress appears in a configuration which is unlike other forms of dress being seen in the same time period and/or in the same location; or, when the form of dress changes from one configuration to another.

Although form is often the aspect of dress which arrests attention, the act of communication is not completed without the creation of meaning. The meaning of dress consists of associations which society as a whole or its various members attach to its form. Whereas the form of dress can be directly observed and objectively established, the meaning of dress can only be subjectively implied. The terms "form" and "meaning" represent the passive qualities of dress; the terms "use" and "function" represent its dynamic qualities.

Although the terms "use" and "function" are interchangeable in some contexts, it is necessary to point out the difference between the two when considering them in relation to dress as nonverbal communication. The "use" of dress is an expression of its relation to things external to the socio-cultural configuration, whereas its "function" is
an expression of its relation to things within that configuration.

Thus, the use of dress may be for physical protection; its function that of preserving human life.

Just as the form of dress operates in the creation of meaning during communication, so do use and function operate in a similar way. Both the way in which the form of dress functions to satisfy needs as well as the way in which it is used to achieve a desired effect yield visual data which can serve as a basis for communication.

When dress is being broadly considered as a unit of cultural expression, the nature of its interrelated aspects should be kept in mind. Although the form, meaning, use, and function of dress are interdependent, each is also tied to a larger configuration of culture to which it must also adapt. Thus, the form of dress not only evolves according to the meaning, use, and function attached to it but is influenced by the evolution of other forms which are also contained within the culture of which it is a part. In a similar way meaning, use, and function are tied to their respective counterparts which exist in a culture. However, since form is the most concrete aspect of dress, it generally exercises particular influence over meaning, use, and function.

Proposition Four

Resources pertaining to dress provide elements in a socio-cultural system which are structured according to a hierarchy during use as nonverbal communication.

In their work in analyzing culture, several cultural
anthropologists have taken the approach used in linguistics in which language is examined according to a hierarchy of the various units which comprise it. In his analysis of culture, Linton\textsuperscript{1} used the term "item" in reference to basic cultural elements which lend themselves to being combined with others to constitute significant cultural units at higher levels. The corresponding term used by Hall\textsuperscript{2} is "isolates." Items and isolates are equivalent to sounds in the analysis of language. According to Linton, the term "trait" is used in reference to the organization of acts and objects which constitute the overt expression of culture. The corresponding term used by Hall is "set." Just as groups of items constitute traits, so do groups of isolates constitute sets. The terms "trait" and "set" correspond to words in the context of language. The term "trait complex" was used by Linton to designate combinations of traits, whereas the corresponding term used by Hall was "pattern." The traits complex and pattern correspond to syntax in the context of language. Although Linton considered the trait complex to be the most readily perceived unit of culture, Hall considered set to be described in that manner. Moreover, he defined pattern as the organizational plan giving meaning to set.

Just as a hierarchy of units was constructed to represent the structure of culture and language, so can a similar approach be taken for structuring the elements of dress. The terms "materials,"

\begin{itemize}
\item \textsuperscript{1}Ibid., p. 397.
\item \textsuperscript{2}Hall, The Silent Language, p. 106.
\end{itemize}
"processes," and "techniques" have been given to the most basic resources of dress according to the classificatory approach taken in constructing the schema. They operate in relation to dress as items and isolates do in relation to culture.

The terms "articles of clothing or adornment" are given to the most basic contained units of dress. Articles of clothing and adornment are units of substance which are arranged about the body. They appear in diverse types and are referred to by varying terms which help to distinguish one from another such as "gowns," "shirts," "pins," "coats," and "shoes." Just as Linton's use of the term "trait" and Hall's use of the term "set" referred to basic units of culture from which more complex cultural units are derived, so do the terms "articles of clothing and adornment" refer to units from which complex units of dress are derived.

As articles of clothing and adornment are organized with one another, the emergence of dress takes place. The term "dress" represents an abstract unit of expression which corresponds to Linton's use of the term "trait complex" and Hall's use of the term "pattern." Configurations of dress appear in diverse forms and reflect the characteristics of the articles of clothing and adornment from which they are derived. Moreover, characteristics of materials, processes, and techniques are often projected in dress despite being directly translated into articles of clothing or adornment at the next highest level of the hierarchy.
The characteristics of dress, along with the characteristics of the body and its actions, constitute a level referred to as "appearance." Just as activities represent intricate types of cultural involvement according to Linton, so does appearance represent an intricate level of the use of dress at a higher level.

The participants of a socio-culture experience certain biological, social, and psychic needs which are responded to by a variety of activities. Communication is a particularly important activity which is frequently directed toward the satisfaction of needs. Although verbal language is perhaps the most well known type of communication, increased attention is being directed toward various forms of nonverbal communication. Appearance is a particular type of nonverbal communication which can operate somewhat independently as well as with other types of nonverbal communication.

The dimension of appearance referred to as dress is given particular attention in contemporary society for a variety of reasons. Unlike some other aspects of appearance such as body build, posture, and gesture, dress is neither governed nor strongly influenced by hereditary factors. Moreover, it cannot only be arranged according to infinite configurations to convey meaning, but the change from one configuration to another alone creates meaning.

The approach to the use of dress as nonverbal communication is similar to the use of language. The elements of dress which exist through human life in a socio-culture are drawn upon and structured as various needs present themselves. The exact way in which the elements
of dress are structured is dependent upon the characteristics of the communicator just as the use of verbal language is dependent upon the skills of a speaker or writer. However, certain cultural factors operate in the use of dress just as they do in the use of language. Varying patterns of usage prevail in a culture, against which corresponding types of communication are compared to influence ultimate meaning.

**Proposition Five**

Messages based on dress are related to time and space through form.

The term "space" as it is used in the present study pertains to "a boundless three-dimensional extent in which objects and events occur and have relative position and direction."\(^1\) Man relates to space in varying ways at several different levels. Perhaps the most basic way is through his sheer occupation of space as a physical substance. At a much higher level he relates psychologically to space as a phenomenon through which varying types of communication and expression are carried out.

Basic to man's involvement with space is his preoccupation with form. As a physical substance, he exists as a specialized type of form. Thus, he relates to space by virtue of his own existence. Moreover, through his intellectual capacity he has the ability to create forms

\(^1\)Webster's Seventh New Collegiate Dictionary, 1969, s.v. "space."
according to infinite configurations and organize them in attempting to satisfy his needs.

The dimension of man's existence which pertains to the duration during which forms either occupy space or shift to other positions in space is referred to as time. Kubler has pointed out that "Time, like mind, is not knowable as such."\(^1\) Moreover, he has stated that "We know time only indirectly by what happens in it, by observing change and permanence, by marking the succession of events among stable settings, and by noting the contrast of varying rates of change."\(^2\) Thus, man is intricately involved with time and space both as a form unto himself and as a manipulator of other types of form.

Dress is one of the most basic forms with which man is involved. In addition to reflecting aspects of his physical substance, it operates as a medium of communication and expression. Through his involvement with dress as the operation of form in space, man visually depicts characteristics of the various units of time he occupies. Thus, in a situation of face to face communication, two beholders can each perceive something of the relative involvement the other has in time and space through dress alone.

In addition to being used as nonverbal communication in immediate situations, dress also operates as a significant communicator of culture over long periods of time. Through its time enduring qualities, it has

\(^1\)Kubler, p. 13.

\(^2\)Ibid.
the potential of revealing some of the characteristics of form associated with space during specific units of time.

**Proposition Six**

Meaning based on the use of dress as nonverbal communication stems from form itself as well as from the symbolic use of form.

The aspect of dress which pertains to the physical substance to which visual responses are made is referred to as form. One of the most significant characteristics of the form of dress is that it can be used symbolically to convey meaning. With the exception of the aesthetic aspects of dress, most writings on the subject have been directed toward the symbolic use of dress at one level or another.

Some of the interest in the symbolic use of dress has no doubt stemmed from Cassirer's partial definition of art as symbolic language to which dress has some relationship. However, most of the interest in its symbolic use can be directly or indirectly related to the development of theories in the area of social psychology. Followers of the symbolic interactionist school such as Blumer and Stone, in their respective writings, have advanced particularly well-developed theories pertaining to the subject. In addition, a number of empirical studies based on varying approaches have been conducted to investigate the

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process involved. Investigation of the creation of meaning through symbolic use of dress is legitimate. However, very little attention has been directed toward the creation of another type of meaning based on form alone. A clear distinction needs to be made concerning the origins of the two types of meaning.

Because of its physical properties, visual characteristics, and combined social and cultural significance, the form of dress is manipulated in varying ways to represent symbolically certain aspects of reality. When a receiver interprets messages based on dress which are similar to the way they were initiated by a source, meaning has been derived from the symbolic use of form. The creation of meaning in such a manner is usually specific to a particular situation or group of participants. Moreover, it is usually generated for its intrinsic value, or to bring about some type of interaction.

Although forms of dress have important significance as social symbols, they also exist in a culture with other forms and are subject to patterns of evolution which all forms undergo. The various forms of culture, regardless of their use as symbols, are influenced by the composition of cultural elements which shape and mold their basic characteristics. Despite the influence of social forces which contribute additional characteristics, the forms of culture undergo more or less regular evolutions in time. The changes that come about in the evolution of the form of dress, along with other forms of culture, constitute a basis for a highly significant type of nonverbal communication which is sometimes overlooked. Forms of dress, apart from their significance
to any particular social situation to which they may provide symbolic meaning, communicate meaning concerning the culture to which they correspond.

**Proposition Seven**

Meaning derived from the use of dress as nonverbal communication ranges from being concrete to abstract.

One of the characteristics which differentiate man from other beings is his ability to construct an image of his involvement with reality. Through his various sense organs he records facts from his experiences in life and processes them through his intellectual ability to create meaning. Various units of meaning, as well as combinations of units, serve as important directives for carrying out activities in life. In addition, certain intrinsic value can be derived from meaning. Thus, any experience is a potential resource for the creation of meaning. Since objects can be responded to through several of the senses, they frequently serve as a basis for meaning.

Dress is a type of object from which meaning is derived frequently. As a physical substance, it is primarily responded to through sight and, to a lesser degree, through feel. Diverse types of meaning stem from the use of dress. One way of analyzing the meaning of dress is according to the concrete and abstract levels involved. Facts gleaned directly by the human organism are at the concrete level. Meaning of dress at the concrete level generally pertains to its physical, visual, and utilitarian qualities. The creation of concrete meaning
related to dress is highly significant to an individual, as well as to a culture, on the basis of the function it serves in regard to comfort, protection, and other basic needs.

In addition to the concrete meaning derived from certain functions of dress, abstract meaning also stems from the symbolic use of dress. The creation of abstract meaning occurs when certain inferences are made concerning the use of dress to specifically bring about meaning. Levels of abstract meaning of dress vary extensively. The use of dress to differentiate between the sexes, to identify persons in certain occupational roles, to symbolize the occurrence of various ceremonies in life, and other ways which are generally understood among aggregates of persons, prompt the creation of meaning at a relatively basic abstract level. Higher levels of abstract meaning occur when the inferences based on the use of dress become intricately compounded. The operation of certain movements in fashion constitutes the creation of abstract meaning of dress at one of the highest levels.

**Proposition Eight**

Misconceptions and stereotyped meanings can arise from dress when inferences are based on factors of past experience rather than on immediate sensory data.

The most valid process for the creation of abstract meaning pertaining to dress involves the initial creation of concrete meaning based on sensory data. The subsequent creation of abstract meaning arises when inferences are made on the basis of concrete meaning whereby certain relationships to reality are preserved. Higher levels of
abstract meaning arise when additional inferences are based on various units of abstract meaning. Thus, certain relationships with the aspects of reality on which meaning is based are maintained.

Contemporary man's involvement in a highly complex network of human behavior often prompts him to engage in the creation of abstract meaning according to abbreviated processes. A frequently used technique involves a "short-circuiting" process in which meaning is created at the abstract level rather than initially created at the concrete level and raised to the abstract level.

Dress is a significant type of stimuli which yields sensory data with potential value for the creation of meaning. Since similarities exist among varying types of dress, communication efficiency can be gained when the corresponding visual data are processed in an abbreviated way on the basis of past experience. As the creation of meaning is expedited, opportunities arise for attaining increased volume, as well as higher levels of meaning. However, as the concrete levels of meanings which provide direct links with sensory data are removed from the process of creating abstract levels, the possibility increases that misconceptions and stereotyped meanings might occur.

Proposition Nine

Sources and receivers initiate and respond to messages involving dress according to a blend of factors which include communication skills, attitudes, values, level of knowledge, and position within a socio-culture.

As a person performs the roles of source and receiver, he brings
to the communication process certain qualities that stem from his total composition as a human being. The particular blend of factors which operate during any one situation of communication depends upon the communicative medium involved. At least five basic factors can be identified during the use of dress as nonverbal communication.

Perhaps the most basic factor involved in communicating through dress is the use of communication skills based on the sense of sight. As a physical substance, dress operates as stimuli from which visual data are gathered and processed through perceptual skills. Sources of messages based on dress are particularly concerned with behavioral skills. Messages are initiated by exerting certain behaviors in relation to dress. Receivers of messages based on dress are particularly involved with perceptual skills in responding to stimuli to create meaning.

Although communication skills are particularly allied to the overt expression of communication based on dress, several other factors are influential but less discernible. Attitudes which stem from feelings, thoughts, or predispositions to act toward some aspect of the environment, influence the communication of messages based on dress. The attitudes a person has toward himself, the subject matter, and the other person or persons involved in a situation are potential influences on the creation of meaning based on dress.

Whereas attitudes are relatively specific to a particular person, values are more generally shared by aggregates of persons. Since fundamental beliefs and feelings toward dress are collectively arrived upon
and expressed by large numbers of persons, they often influence the blend of factors on which the effects of messages of dress are based.

Sources and receivers of messages based on dress are influenced by their respective levels of knowledge. By operating as a directive, knowledge influences the type of situations a source selects for initiating messages, as well as the composition of the messages involved. As messages are processed by a receiver, knowledge operates as an influential factor in the creation of meaning. Just as sources and receivers are limited in communicating verbally about content of which they have little or no knowledge, so do they experience similar handicaps in communicating through dress with limitations of knowledge.

Through the structure of a socio-culture, the participants play roles, perform functions, and carry out responsibilities at various levels. Activities are facilitated when the participants are aware of the socio-cultural positions of others. Dress is one means through which one's position in a socio-culture is revealed. Through the communication of his socio-cultural position, a person provides a framework for message interpretation which facilitates the creation of meaning.

**Proposition Ten**

Messages based on the use of dress can be intentional or nonintentional and be responded to being intentional or nonintentional in either case.

One of the characteristics of objects in general is that meaning can be derived from them regardless of intent. Dress, as a specialized type of object, serves as a basis for the creation of meaning whenever a
receiver visually responds to it and subsequently analyzes it as being significant. Although messages must be initiated in order to be received, they can arise as being either intentional or nonintentional.

Both the utilitarian function and the symbolic use of dress provide a basis for the initiation of intentional messages. However, intentional messages based on the utilitarian function of dress are somewhat limited, whereas those based on the symbolic use of it are unlimited. Receivers of intentional messages based on dress can respond to them as being either intentional or nonintentional depending upon the blend of factors which are brought into play at the time. Communication skills, attitudes, values, level of knowledge, and position within a socio-culture are factors which influence message responses. When intentional messages are responded to as being intentional, both the source and receiver are performing according to commonly shared orientations. However, when intentional messages are responded to as being nonintentional, a condition of information loss arises.

Both the utilitarian function of dress and the extent to which the symbolic use of dress varies, constitute a basis for the initiation of nonintentional messages. Again, a blend of factors relative to the receiver are brought into play to determine the type of response. Nonintentional messages are responded to as being intentional, when a receiver assumes meaning to be attached to stimuli. Nonintentional messages are responded to as being nonintentional when the stimuli involved is not registered as being meaningful.
**Proposition Eleven**

Message composition based on the use of dress as nonverbal communication stems from the structure of elements which are organized in a socio-culture according to code, treatment, and content factors.

Aside from performing certain functions, dress is used in a socio-culture as a carrier for various types of messages. The messages attached to dress are structured from socio-cultural elements according to code, treatment, and content factors. The composition of elements and structure which constitute any particular factor depends upon the level of analysis being considered. Structure at one level can be an element at the next highest level.

The symbolic use of dress to convey meaning constitutes the code factor of message composition. A unit of dress becomes a unit of code when meaning derived from it can be shared in some way. Just as codes of languages are based on certain combinations of elements and structure, so are codes of dress. Basic codification of dress arises when materials, processes, and techniques are organized into structural units of articles of clothing and adornment. However, the structural units of articles of clothing and adornment become elements of the structure of dress when considered at the next highest level. In a similar way the structure of dress becomes an element when the structure of appearance is considered at a still higher level. Thus, varying types of message composition can be derived on the basis of elements and structure of the code factor alone.
The arrangement of message composition constitutes the treatment factor. Patterns of dress usage which prevail in a socio-culture and provide a basis for message treatment can be classified according to order, selection, and congruence. Order pertains to the sequence in which the elements of dress are structured. Selection pertains to those elements of dress which are included in the structure of a message. Moreover, it carries implications for elements which are not included in the structure of a message. Congruence pertains to the extent to which the order and selection of the elements of dress correspond to prevailing cultural norms. Although some knowledge concerning the treatment factor of messages based on dress can be learned through books of etiquette and formal courses in clothing selection, most learning takes place as a result of initiating and responding to messages.

Code and treatment factors perform supporting roles in communicating the content factor. Thoughts, ideas, and information attached to dress through code and treatment constitute the content factor. Sources and receivers complete the composition of messages by initiating and responding to them in terms of code and treatment.

**Proposition Twelve**

The content of messages based on dress stems from the organization of cultural elements according to the various Primary Message Systems.

Although man can experience reality, he cannot communicate what he directly experiences to others. As an alternative, he constructs an abstract image of what he believes reality to be. By means of varying
techniques, he communicates messages based on his image of life to others. Dress constitutes one of the techniques he draws upon for communication. As a symbolic medium, dress has the capacity of being used as a message carrier of certain types of content.

The content communicated through dress originates in the elements of a socio-culture. Basic units of content which can be communicated through dress arise from man's involvement in each of the following Primary Message Systems: interaction, association, subsistence, bisexuality, territoriality, temporality, learning, play, defense, and exploitation (adaptation). Higher levels of content stem from activities based on combinations of various interrelated Primary Message Systems. In addition to formulating content at varying levels of complexity, man also directs content toward communication involvement at the intrapersonal, interpersonal, group, and cultural levels.
CHAPTER IX

SUMMARY AND IMPLICATIONS

Summary

Dress has been a subject of interest and curiosity for centuries; however, it has been a subject of formal study and investigation for a relatively short period of time only. Although a few theories pertaining to dress were advanced during the early part of this century, serious work of an extensive nature did not get under way until the late 1940's.

The development of the field of social psychology in the years following World War II created considerable scholarly interest in the subject of dress. Since that time, studies directed toward the socio-psychological factors involved in the use of dress have steadily increased. Through the introduction of new theories and improved methodology for empirical testing, knowledge concerning dress has been advanced.

However, despite the extensive work carried out in relation to dress during the past several years, knowledge of the subject remains in fragmentary form. Work needs to be done toward the organization and unification of knowledge pertaining to dress. Identification of the problem of the present study was prompted, in part, by that need. In addition, it stemmed from the need for studies pertaining to dress in the context of nonverbal communication.
During the past few years considerable interest has been generated among certain scholars concerning the impact of various forms of nonverbal communication on human behavior. Although appearance has been identified as a significant form of nonverbal communication by a number of different writers and theorists, relatively little serious effort has been directed toward formally considering it in that context. Dress, which operates along with gesture, body build, facial expression, posture, and other aspects of appearance, has received even less attention.

The approach taken by linguists in analyzing the structure of language was used in dealing with the problem of the present study. Through that approach dress was examined according to the origins of messages associated with it, as well as the message structure involved during its use as nonverbal communication. The study was based on the premise that an analysis of selected literature pertaining to communication in general, and nonverbal communication in particular, would yield resources for constructing a schema depicting the use of dress as nonverbal communication. Moreover, that the components of the schema could be used to organize selected literature related to dress, and that a set of propositions based on the schema could be generated.

The study which is analytical and descriptive was planned according to the following procedure: A review of selected theoretical concepts and models pertaining to communication in general, and nonverbal communication in particular, was undertaken as a means of identifying structural components of the communication process to which dress relates. Several key reference terms were used as a means of
identifying selected literature through major indices and card catalog listings. Theoretical concepts and models for use in the study were selected from the literature, providing they could be used to analyze two or more of the following factors involved during the use of dress as nonverbal communication:

1. Human characteristics associated with sources and receivers.
2. Socio-cultural influences on sources and receivers.
3. Simultaneous feedback between sources and receivers.
4. Communication at several different levels.
5. Objects associated with dress in time and space as message channels.
7. Form and meaning as interrelated units.
8. Intentional and nonintentional messages.

A schema depicting the structure of the communication process to which dress relates was constructed on the basis of theoretical concepts and models selected for use in the study. The underlying criteria for the construction of the schema were that it: (1) depicts biological, cultural, and social factors in the use of dress as nonverbal communication; (2) depicts the use of dress as the manipulation of objects in time and space for purposes of communication; and (3) includes provisions for simultaneous feedback between a sender and one or more receivers.

The components of the schema were used to organize selected literature pertaining to dress. By means of key reference terms,
theories and research findings were identified in searches of major indices; bibliographic compilations of literature pertaining to clothing; research abstracts; and bibliographies from books, theses, and articles pertaining to clothing. Literature given consideration was limited to types which related to the components of the schema, as well as to a cultural orientation of the use of dress as nonverbal communication.

A set of propositions, based on the schema, relative to the use of dress as nonverbal communication was formulated as a means of advancing its underlying concept for consideration, acceptance, and adoption.

Two purposes were stated in presenting the problem of the present study. The first purpose was stated as follows: To construct a schema based on theories of communication which (a) depicts the use of dress as nonverbal communication, and (b) can be used to organize selected literature pertaining to dress.

A review of theories and models pertaining to general communication was completed to fulfill the first purpose. The theories and models reviewed generally corresponded to one of the following three types: (1) descriptive, (2) operational, or (3) functional. A model of the descriptive type was sought as a basis for the schema. Since studies directed toward structuring the communication process in relation to dress have been at a minimum, it appeared logical that efforts should be made at the descriptive level with the expectation that the results might provide a foundation for future study at the operational
and functional levels.

The general communication model by Berlo was selected as an appropriate foundation for the schema, on the basis of its provisions for analyzing the following factors related to the use of dress as nonverbal communication: (1) Human characteristics associated with sources and receivers. (2) Socio-cultural influences on sources and receivers. (3) Simultaneous feedback between sources and receivers. (4) Communication at different levels. (5) Objects associated with dress in time and space as message channels. (6) Intricate message composition. (7) Form and meaning as interrelated units. (8) Intentional and nonintentional messages.

The four components of Berlo's model of communication were identified as significant factors in the use of dress as nonverbal communication: source, receiver, message, and channel. The source and receiver components were identified as reciprocal roles carried out by a single person, as well as two or more persons according to communication skills, attitudes, values, level of knowledge, and position within a socio-culture. The message component was identified on the basis of code, treatment, and content factors organized according to elements and structure. The channel component was identified on the basis of seeing, hearing, touching, smelling, and tasting; however, for purposes of the schema, attention was limited to the sense of seeing.

With Berlo's model established as a basic theoretical foundation for the schema, work continued toward identifying various theories for strengthening the conceptual framework of the schema. Johnson's theory
of the process of abstraction was identified as a significant resource for strengthening the concept of meaning delineated by Berlo. Basic to the theory is the idea that reality is experienced by the senses, and abstracted according to verbal and nonverbal means of expression. Moreover, through thought and the communicative processes, man has the ability to abstract reality at a variety of different levels.

Several theories pertaining to nonverbal communication were identified as significant theoretical foundations for supporting the basic conceptual framework of the schema. The classificatory scheme for categorizing nonverbal communication according to sign language, action language, and object language by Ruesch and Kees was helpful in distinguishing dress as object language from other types of nonverbal communication.

The idea advanced by Harrison that time and space provide major dimensions in which objects not only occur but have the potential for conveying meaning, reinforced the concept of dress as object language and provided a significant structural approach for developing the channel and message components based on Berlo's approach.

The concept of culture as communication and communication as culture advanced by Hall, provided a significant means for developing the message component of Berlo's theory, as well as a means for strengthening each of the other components in relation to the use of dress as nonverbal communication. Basic to his theory is the idea that the content of culture arises from the combined effects of the ten basic foci of man's activities, referred to as the Primary Message Systems and
identified as interaction, association, subsistence, bisexuality, territoriality, temporality, learning, play, defense, and exploitation (adaptation). Hall's Primary Message Systems not only provided a substantial structural basis for analyzing the content of messages involving dress but opened areas of thought concerning placement of the entire conceptual framework within a cultural context.

The search in literature for identifying theories pertaining to the communication process in general, and nonverbal communication in particular, yielded appropriate resources for the construction of a schema. Two basic factors were evident from the theoretical foundations established for the schema: (1) The use of dress to communicate messages involves a communication process with basic components. (2) The process is carried out within a socio-cultural system. Formal work on the development of the schema began with the construction of the socio-cultural framework.

Two units were used to depict the socio-cultural system: A small unit representing the social system placed within a larger unit representing the cultural system. With the boundaries of the interrelated systems established, attention was directed toward identifying the structure of elements contained within the framework. Linton's hierarchy of the structure of cultural elements was used as a guide for developing a similar construct for dress. In the construct, articles of clothing and adornment were identified as significant aspects of the overt expression of a culture. Materials, processes, and techniques were identified as units of culture which constitute articles of
clothing and adornment, just as articles of clothing and adornment were identified as units of culture which constitute the higher level of dress. Appearance as the highest level of the hierarchy was identified as a specialized type of cultural activity, consisting of dress and other expressions of nonverbal behavior. With the boundaries of the socio-cultural framework established and the hierarchy of the elements of dress constructed, work continued with the construction of the channel component of the schema.

Form, space, and time were identified as significant variables of the socio-cultural system which operate collectively as a channel component for communicating messages through dress. Form was identified as the physical substance of dress which operates as a message-carrier, whereas space and time were identified as vehicle-carriers. The three variables were depicted in the schema as specific units within the socio-cultural framework, with form being situated at the intersection of space and time. With the socio-cultural framework redefined to include the channel component work on the schema was directed toward constructing the source and receiver components.

Sources and receivers of messages based on dress were identified as roles carried out by a single person in communication with himself, or by two or more persons communicating with one another. The two components were depicted in the schema as units positioned in time and space, and adjacent to form within the socio-cultural framework. Both the source and receiver components were analyzed according to their relationship with the socio-cultural system for purposes of identifying
the significant resources involved during the use of dress as nonverbal communication. Communication skills, attitudes, values, level of knowledge, and position within a socio-culture were identified as significant factors for both components. In addition, behavioral skills were identified as being particularly allied with the source, whereas perceptual skills were identified as being particularly allied with the receiver.

During the construction of the source and receiver components, two important concepts relative to message interpretation were given consideration. One, that intentional messages, as well as noninten­tional messages, can be respectively interpreted as being intentional or nonintentional. Two, that meaning derived from the use of dress can be abstract or concrete.

In constructing the message component, dress was identified as a form of object language with code, treatment, and content factors. The three factors were depicted in the construction of the component as dimensions attached to the variable of form. The code factor was con­structed as the aspect of the message pertaining to the use of dress as a symbol, whereas the treatment factor was constructed as the aspect of dress pertaining to rules of sequence and composition. The content factor was constructed as the thoughts, ideas, or information communicated through dress.

The content factor of the message component was constructed according to the idea that differing needs for communicating through dress arise from man's involvement with the various Primary Message
Systems of interaction, association, subsistence, bisexuality, territoriality, temporality, learning, play, defense, and exploitation (adaptation). Moreover, that interrelated combinations of the Primary Message Systems define highly specialized needs for communicating through dress. In constructing the content factor, attention was given to the structure of content at the various levels of communication. That discussion is contained in Appendix B.

The construction of the message component marked the formal identification of all components of the schema. As each component was constructed, it was used to organize selected literature pertaining to dress. The first purpose of the study was fulfilled upon completion of the schema.

The second purpose of the study was stated as follows: To formulate a set of propositions based on the schema relative to the use of dress as nonverbal communication. The underlying rationale in formulating and stating the second purpose was that formally stated propositions would provide a basis for assessing the merits of various dimensions of the schema, as well as a foundation for the future development of hypotheses for testing.

The following propositions were identified by extracting concepts and processes from the schema for purposes of consideration, acceptance, or adoption by specialists on dress.

Proposition One

Dress operates with other forms of nonverbal communication, as well as with verbal forms of communication to constitute appearance.
Proposition Two

The use of dress as nonverbal communication occurs within two broadly defined social and cultural systems which, in total, is an interrelated socio-cultural system.

Proposition Three

Form, meaning, use, and function are significant aspects of dress as a type of nonverbal communication within a socio-culture.

Proposition Four

Resources pertaining to dress provide elements in a socio-cultural system which are structured according to a hierarchy during use as nonverbal communication.

Proposition Five

Messages based on dress are related to time and space through form.

Proposition Six

Meaning based on the use of dress as nonverbal communication stems from form itself, as well as from the symbolic use of form.

Proposition Seven

Meaning derived from the use of dress as nonverbal communication ranges from being concrete to abstract.

Proposition Eight

Misconceptions and stereotyped meanings can arise from dress when inferences are based on factors of past experience rather than on immediate sensory data.

Proposition Nine

Sources and receivers initiate and respond to messages involving dress according to a blend of factors which include communication
skills, attitudes, values, level of knowledge, and position within a socio-culture.

Proposition Ten

Messages based on the use of dress can be intentional or nonintentional and be responded to as intentional or nonintentional in either case.

Proposition Eleven

Message composition based on the use of dress as nonverbal communication stems from the structure of elements which are organized in a socio-culture according to code, treatment, and content factors.

Proposition Twelve

The content of messages based on dress stems from the organization of cultural elements, according to the various Primary Message Systems.

Implications

Through fulfillment of the two purposes embodied in the problem of the present study, a schematic approach to a theoretical analysis of dress as nonverbal communication has been undertaken. The following implications of the study are concerned with curriculum planning, unifying knowledge pertaining to dress, and further research.

Implications for Curriculum Planning

As a unified approach toward analyzing the communicative aspects of dress, the schema could be of value in curriculum planning. The various components of the schema suggest units of study which could be independently considered, yet related to the total unified concept of
the analysis of dress as nonverbal communication. Implications for curriculum planning are the following:

1. Use of the socio-cultural framework as a guide for planning studies of the position of dress according to broadly defined social and cultural systems.

2. Use of the "Classificatory System for Analyzing the Elements of Dress" as a guide for planning studies to (a) investigate the elements and structure of dress, (b) relate the elements and structure of dress to the social and cultural needs of man, (c) compare and contrast the elements and structure of dress to other units in the same socio-culture, and (d) compare and contrast the elements and structure of dress in one socio-culture to those of another.

3. Use of the channel component as a guide for planning studies of the aesthetic and historic aspects of dress. The concept of dress as the operation of forms in time and space provides a technique for analyzing (a) the interrelationship of factors which influence the evolution of the visual form of dress, and (b) the chronological and geographical development of dress.

4. Use of the source and receiver components as a guide for planning studies toward the following factors involved in human behavior during the use of dress: (a) communication skills, (b) attitudes, (c) values, (d) level of knowledge, (e) position within a socio-culture.

5. Use of the source and receiver components as a technique for planning studies of the meaning of dress based on a concrete-abstract continuum.
6. Use of the source and receiver components as a guide for planning studies of intentional and nonintentional messages.

7. Use of the code factor of the message component as a guide for planning studies of the symbolic use of dress.

8. Use of the treatment factor of the message component as a guide for planning studies of the order, selection, and congruence of dress to communicate messages.

9. Use of the content factor of the message component as a guide for planning studies of the origins of thoughts, ideas, and information of messages communicated through dress.

10. Use of the following Primary Message Systems as guides for planning studies of the origin of content communicated through dress: (a) Interaction, (b) Association, (c) Subsistence, (d) Bisexuality, (e) Temporality, (f) Territoriality, (g) Learning, (h) Play, (i) Defense, (j) Exploitation (adaptation).

Implications for Unifying Knowledge Pertaining to Dress

During recent years various authors of articles and books on nonverbal communication have referred to dress as a factor in the process of human communication. However, few writings appear to be directed toward a unified concept of dress as a type of nonverbal communication. Perhaps, the reason stems partially from the fragmentary condition of knowledge pertaining to the communicative aspects of dress. Implications for unifying knowledge are the following:
1. Use of the socio-cultural framework as a means of identifying and organizing knowledge of the communicative use of dress in social and cultural systems.

2. Use of the "Classificatory System for Analyzing the Elements of Dress" as a means of identifying and organizing knowledge pertaining to the elements and structure of dress in social and cultural systems of communication.

3. Use of the form factor of the channel component as a means of identifying and organizing knowledge pertaining to the physical and visual characteristics of dress.

4. Use of the time and space factors of the channel component as a means of identifying and organizing knowledge pertaining to the use of dress as nonverbal communication in historic perspective.

5. Use of the following factors of the source and receiver components as a means of identifying knowledge pertaining to characteristics which influence the use of dress: communication skills, attitudes, values, level of knowledge, and position within a socio-cultural system.

6. Use of the concept of "short-circuiting" as a means of identifying and organizing knowledge pertaining to the concrete and abstract levels of meaning.

7. Use of the concept of intentional and nonintentional messages as a means of identifying and organizing knowledge pertaining to the origins of messages communicated through dress.

8. Use of the code factor of the message component as a means of identifying and organizing knowledge pertaining to the symbolic use
of dress.

9. Use of the treatment factor of the message component as a means of identifying and organizing knowledge pertaining to the order, selection, and congruence of dress to communicate messages.

10. Use of the following Primary Message Systems as a means of identifying and organizing knowledge pertaining to the origin of message content communicated through dress: (a) Interaction, (b) Association, (c) Subsistence, (d) Bisexuality, (e) Temporality, (f) Territoriality, (g) Learning, (h) Play, (i) Defense, (j) Exploitation (adaptation).

11. Use of each Primary Message System coupled with each of the other nine systems as a means of identifying and organizing knowledge pertaining to the origins of interrelated units of content communicated through dress.

Implications for Further Research

The study of dress as nonverbal communication appears to be a fruitful area for investigation. Implications for further research are:

1. Investigation through use of the Gerbner model of communication as a basis for analyzing the process involved during the use of dress as nonverbal communication. In analyzing the extent to which each of nine selected models could be used to depict the process involved during the use of dress as nonverbal communication, it was learned that both the Gerbner and Berlo models had considerable potential. The Berlo model was selected as a foundation for the schema on the basis of its particular suitability to the cultural orientation of the study.
However, the development of a schema based on the Gerbner model and oriented toward a perceptual approach could also contribute a conceptual framework concerning communication through dress.

2. Investigation through expansion of the schema to include other types of nonverbal communication. The construction of the schema centered around the concept of dress as a specialized type of object language. While considering dress in that context, for purposes of study and analysis, it was pointed out that dress operates with other types of nonverbal communication in actuality. The expansion of the schema to include the relationship of dress to gesture, body build, posture, facial expression, and other types of nonverbal communication could result in the establishment of a more comprehensive conceptual framework.

3. Investigation through use of the "Classificatory System for Analyzing the Elements of Dress" as a conceptual framework for comparing and contrasting the elements and structure of dress among various cultures.

4. Investigation through use of the "Classificatory System for Analyzing the Way in Which Activities Involving Appearance Function to Meet Needs" as a conceptual framework for comparing and contrasting the use of dress in appealing to needs in various cultures.

5. Investigation through use of the channel component of the schema to determine the relationship of forms of dress to other cultural forms during specific periods of time. Although considerable research has been carried out on the historic development of dress, the
corresponding methodology has been primarily descriptive. An approach could be taken which would involve a study of the development of certain visual forms in culture, as compared to the same or similar forms in dress for a specified chronological period. The Renaissance would be a particularly fruitful period to investigate. Paintings of the time suggest that the forms of dress followed the development of certain cultural forms which stemmed from artistic and technological innovations. However, documentation of the relationship has not been carried out.

6. Investigation of the relationship of form to meaning over long periods of time through studying the concept of dress as the existence of form in time and space. Descriptions in the literature of dress indicate that the following two evolutionary processes take place: (a) The evolution of varying visual forms of dress. (b) The evolution of certain meanings attached to the varying visual forms of dress. All cultural forms, including dress, evolve on the basis of natural evolutions as forms, as well as on the basis of meanings attached to them. Documentation of the concept that the evolution of both form and meaning of dress evolve independently as well as jointly could contribute to the body of knowledge on dress.

7. Investigation of the particular communication skills exemplified by persons in the roles of source and receiver respectively during communication through dress.

8. Investigation of the relationship between level of knowledge and use of dress as nonverbal communication.
9. Investigation of discrepancies in meaning which occur through the use of dress to determine if a factor exists that is comparable to "noise" in general communication theory.

10. Investigation of the emphasis placed on the use of dress as nonverbal communication throughout various stages of the life cycle to identify changing patterns of communication through dress and how they come about.

11. Investigation of the particular needs of individuals with mental or physical handicaps which can be appealed to through the use of dress as nonverbal communication.

12. Investigation of the structure of varying symbolic code systems to determine whether the codification systems involved could be used as models for developing similar dress codification constructs.

13. Investigation of order, selection, and congruence as treatment factors of dress to determine how they originate in a sociocultural system.

14. Investigation of dress in relation to the Primary Message System of interaction. Although Stone and Goffman, respectively, have advanced theories through the symbolic interactionist approach, additional investigation needs to be completed.\(^1,2\)


15. Investigation of dress in relation to the Primary Message System of bisexuality to study the recent shifting patterns in the use of dress as nonverbal communication according to gender.

16. Investigation of dress in relation to the Primary Message System of subsistence to determine the significance of dress in various types of occupational life.

17. Investigation of dress in relation to the Primary Message System of temporality to determine the extent to which dress is an indicator of time.

18. Investigation of dress in relation to the Primary Message System of territoriality to determine the extent to which dress is an indicator of boundaries.

19. Investigation of dress in relation to the Primary Message System of learning to determine the types of concepts which can be learned through dress during childhood and adolescence.

20. Investigation of dress in relation to the Primary Message System of play to identify the underlying concepts of the relationship.

21. Investigation of dress in relation to the Primary Message System of defense to identify the underlying concepts related to the use of dress for physical and psychological defense.

22. Investigation of dress in relation to the Primary Message System of exploitation (adaptation) to determine the extent to which dress is a factor in adapting physically and psychologically to the environment.
A REVIEW OF SELECTED COMMUNICATION MODELS AND THEIR
RELATIONSHIP TO VARIOUS FACTORS INVOLVED DURING
THE USE OF DRESS AS NONVERBAL COMMUNICATION

The communication models reviewed in this section were selected
on the basis of their relationship to two or more factors involved
during the use of dress as nonverbal communication. A simplified ver­
sion of the relationship appears in Table 1. The following discussion
is directed toward (1) reviewing the basic characteristics of each
model, and (2) pointing out the extent to which each model is of value
in analyzing the use of dress as nonverbal communication.

The illustration in Figure 21 depicts the position of each of the
selected models in a series of developments in studying the communica­
tion process. The path of movement in the illustration begins with
Johnson's model, an early one to which others indirectly relate, and
ends with Berlo's model on which the present study is based.\(^1,2\)

\(^1\)Johnson, "The Fateful Process of Mr. A Talking to Mr. B,"
pp. 49-56.

\(^2\)Berlo, pp. 23-30.
Figure 21

The Position of Nine Selected Models in a Series of Developments in Studying the Communication Process
The Johnson Model

Johnson's model, introduced in 1946, builds on the work of Korzybski in semantics. The illustration in Figure 22 depicts the basic process according to Johnson. Basic to the model are five steps which occur in both speakers and listeners. These can be summarized as (1) event, or source of stimulation; (2) sensory stimulation; (3) pre-verbal state; (4) symbolic state; (5) overt expression; and (1') transformation of overt expression into air waves and light waves which serve as stimulation for the listener.

Although Johnson's model is directed toward verbal communication in a face-to-face situation, it has potential value for analyzing three factors involved during the use of dress as nonverbal communication. The model provides a means of analyzing the sequence of events which occur when one person is motivated to communicate with another and subsequently selects a symbolic form for doing so. That aspect of the model has potential for analyzing the human characteristics associated with sources and receivers of messages based on dress. The model provides a means of relating the communication process to the realistic setting of which it is a part. That aspect of the model has potential for analyzing the socio-cultural influences on sources and receivers of messages based on dress. The model also provides a means of analyzing the effects of simultaneous feedback. That aspect of the model has

1Johnson, "The Fateful Process of Mr. A Talking to Mr. B," p. 50.
Key: Stage 1, event, or source of stimulation, external to the sensory end organs of the speaker; Stage 2, sensory stimulation; Stage 3, pre-verbal neurophysiological state; Stage 4, transformation of pre-verbal into symbolic forms; Stage 5, verbal formulations in "final Draft" for overt expression; Stage 1', transformation of verbal formulations into (a) air waves and (b) light waves, which serve as sources of stimulation for the listener (who may be either the speaker himself or another person); Stage 2' through 1'' correspond, in the listener, to Stages 2 through 1'. The arrowed loops represent the functional interrelationships of the stages in the process as a whole.

Figure 22

The Johnson Model\textsuperscript{1}

\textsuperscript{1}Ibid., p. 50.
potential for analyzing similar effects which occur between sources and receivers of messages based on dress.

Despite certain advantages, the model has limitations for analyzing the overall process involved during the use of dress as nonverbal communication. It does not contain a provision for examining the communication process at several different levels. It is neither suitable for examining the intricate message composition pertaining to dress, nor applicable to objects in time and space as message channels of dress. Moreover, it neither contains a provision for examining form and meaning as interrelated units nor a provision for analyzing intentional and nonintentional messages communicated through dress.

The Shannon and Weaver Model

In 1949 Shannon and Weaver introduced a communication model which has been singularly influential in the field of communication theory. Through the construction of their model they attempted to do two things: (1) reduce the communication process to a set of mathematical formulas, and (2) provide a means for discussing problems which arise during communication. Their model was intended to apply to all types of communication, including mechanical communication systems. The illustration in Figure 23 depicts the basic process.

In the model, the information source selects a desired message out of a set of possible messages. The selected message can be in the

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1Shannon and Weaver, p. 98.
Figure 23
The Shannon and Weaver Model

1Ibid.
form of spoken words, pictures, music, or a variety of other types. The transmitter changes the message into a signal which is sent over the communication channel to the receiver. In speech, the information source is the brain, the transmitter is the voice mechanism which sends signals through sound, and air is the channel. The receiver is an inverse transmitter which changes the signal back into message form for being handled at the destination. Consideration of a "noise source" is a particularly important feature of the model.

The Shannon-Weaver model has potential value for analyzing two factors involved during the use of dress as nonverbal communication. The information source and destination units are broadly defined whereby they can apply to the communicative activities of an individual as well as an aggregate of persons. Those aspects of the model have potential value for analyzing communication activities based on dress which occur at several different levels. The transmitter unit is also broadly defined whereby it can apply to a variety of message types. That aspect of the model has potential for analyzing objects in time and space as message channels of dress.

Despite certain advantages, the model has limitations for use in analyzing the overall process of the use of dress as nonverbal communication. The model lacks a provision for considering human, social, and cultural factors which are significant influences during the use of dress for communicative purposes. It does not contain a provision for analyzing the influences of feedback which is also a significant factor in communication through dress. It neither provides a means for
analyzing the intricate message composition of dress nor a means for analyzing form and meaning as interrelated units associated with dress. Moreover, it does not contain a means for analyzing intentional and nonintentional messages communicated through dress.

The Newcomb Model

In 1952, Newcomb constructed a model patterned after one by Miller which, in turn, was related to Shannon and Weaver's model.\(^1\)\(^2\) The illustration in Figure 24 depicts the basic process. The model is designed to describe the simple communication act when one person (A) transmits information to another person (B) about something (X). The following orientations are basic to the model:

1. A's orientation toward X, including both attitude toward X as an object to be approached or avoided (characterized by sign and intensity) and cognitive attributes (beliefs and cognitive structuring).
2. A's orientations toward B, in exactly the same sense.
3. B's orientation toward X.
4. B's orientation toward A.\(^3\)

According to Newcomb, the following postulates hold true:

1. The stronger the forces toward A's co-orientation in respect to B and X, (a) the greater A's strain toward symmetry with B in respect to X; and (b) the greater

\(^1\)Newcomb, p. 394.


\(^3\)Newcomb, pp. 393-394.
Figure 24

The Newcomb Model\(^1\)

\(^1\text{Ibid.}\)
the likelihood of increased symmetry as a consequence of one or more communicative acts.\footnote{Ibid., p. 395.}

2. The less the attraction between A and B, the more nearly strain toward symmetry is limited to those particular X's co-orientation toward which is required by the conditions of association.\footnote{Ibid., p. 399.}

3. Under conditions of differentiation of A's and B's role prescriptions with regard to X, the greater the demand for co-orientation the greater the likelihood of strain toward symmetry with respect to the role system (rather than with respect to X itself).\footnote{Ibid., p. 400.}

The Newcomb model has potential value for analyzing two factors involved during the use of dress as nonverbal communication. It emphasizes direct communication between two persons. That aspect contains a provision for analyzing human characteristics during the use of dress. It also provides a means of analyzing the effects, as well as the structure of feedback. That aspect is significant in the analysis of messages based on dress in which sources and receivers are simultaneously changing roles and responding to one another while doing so.

Although the model has a well developed provision for analyzing feedback and human characteristics, it has several limitations for being used to analyze the overall process involved during the use of dress as nonverbal communication. It does not contain a means for analyzing the socio-cultural influences involved. The model is limited to interpersonal communication. Moreover, it does not contain a provision for
analyzing intricate message composition, communication through object language, or intentional or nonintentional messages.

The Westley and MacLean Model

In 1955, Westley and MacLean introduced a model of communication based on Newcomb's model.\(^1\) Whereas Newcomb's model was limited to communication at the interpersonal level, they retained the same elements but placed them in a context of mass communication. The illustrations in Figures 25 through 28 depict the process.

According to Westley and MacLean, mass communication differs from face-to-face communication by (1) involving fewer sense modalities, and (2) providing fewer opportunities for immediate feedback.\(^2\) In Newcomb's model, the A-B abstraction explains the As and Xs in B's immediate sensory field; however, it does not explain the As and Xs outside that field. In order to depict a more complete orientation of B to his environment, Westley and MacLean devised a model in which the C role was designated to perform the following functions:

1. Select the abstractions of object X appropriate to B's need satisfactions or problem solutions.

2. Transform them into some form of symbol containing meaning shared with B.

3. Transmit such symbols by means of some channel or medium to B.

\(^1\) Westley and MacLean, pp. 31-38.

\(^2\) Ibid., p. 32.
Objects of orientation \((X_1,...,X_m)\) in the sensory field of the receiver \((B)\) are transmitted directly to him in abstracted form \((X_1,...,X_n)\) after a selection from among all \(Xs\), such selection being based at least in part on the needs and problems of \(B\). Some or all are transmitted in more than one sense \((X_{3m},\text{ for example})\).

Figure 25

The Westley and MacLean Model: Stage 1

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1Westley and MacLean, p. 32.
The same Xs are selected and abstracted by communicator (A) and transmitted as a message ($X'$) to B, who may or may not have part or all of the Xs in his own sensory field ($X_i^B$). Either purposively or nonpurposively B transmits feedback ($f_{BA}$) to A.

Figure 26
The Westley and MacLean Model: Stage II

\[\text{Ibid., p. 33.}\]
What Xs B receives may be owing to selected abstractions transmitted by a nonpurposive encoder (C), acting for B and thus extending B's environment. C's selection are necessarily based in part on feedback ($f_{BC}$) from B.

Figure 27

The Westley and MacLean Model: Stage III

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Ibid., p. 34
The messages C transmits to B ($X''$) represent his selections from both messages to him from As ($X'$) and C's selections and abstractions from $X$s in his own sensory field ($X_3, X_4$), which may or may not be $X$s in A's field. Feedback not only moves from B to A ($f_{BA}$) and from B to C ($f_{BC}$) but also from C to A ($f_{CA}$). Clearly, in the mass communication situation, a large number of Cs receive from a very large number of As and transmit to a vastly larger number of Bs, who simultaneously receive from other Cs.

Figure 28

The Westley and MacLean Model: Stage IV

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1Ibid., p. 35.
Westley and MacLean's model has potential value for analyzing six factors involved during the use of dress as nonverbal communication. It provides a means for analyzing human characteristics as well as factors pertaining to a receiver's relationship to his environment. Those aspects are of particular value in analyzing the socio-cultural influences of dress. The model provides a means of analyzing the effects, as well as the structure, of feedback. That aspect is significant in the analysis of messages based on dress in which sources and receivers are simultaneously changing roles and responding to one another while doing so.

The model contains a provision for analyzing communication at several different levels. That aspect is significant in the analysis of messages based on dress since it is used at several different levels. The model contains a provision for analyzing various types of message forms. That aspect is particularly important in the analysis of dress as object language. One of the most significant features of the model is the provision it contains for analyzing intentional and nonintentional messages. That aspect is particularly important in analyzing messages based on dress since dress is used for utilitarian as well as symbolic purposes.

Although the Westley and MacLean model contains several provisions for analyzing various factors involved during the use of dress for communicative purposes, it has two major limitations. It neither contains a provision for analyzing intricate message composition nor a means for analyzing form and meaning as interrelated units.
The Gerbner Model

In 1956, Gerbner\(^1\) introduced a model which builds on an earlier one by Lasswell.\(^2\) The verbal model implies areas of study as follows:

<table>
<thead>
<tr>
<th>Verbal Model</th>
<th>Areas of Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Someone</td>
<td>Communicator and audience research</td>
</tr>
<tr>
<td>perceives an event</td>
<td>Perception research and theory</td>
</tr>
<tr>
<td>and reacts</td>
<td>Effectiveness measurement</td>
</tr>
<tr>
<td>in a situation</td>
<td>Study of physical, social setting</td>
</tr>
<tr>
<td>through some means</td>
<td>Investigation of channels, media, controls over facilities</td>
</tr>
<tr>
<td>to make available</td>
<td>Administration; distribution; freedom of access to materials</td>
</tr>
<tr>
<td>in some way</td>
<td>Structure, organization, style, pattern</td>
</tr>
<tr>
<td>and context</td>
<td>Study of communicative setting, sequence</td>
</tr>
<tr>
<td>conveying content</td>
<td>Content analysis, study of meaning</td>
</tr>
<tr>
<td>of some consequence</td>
<td>Study of over-all changes(^3)</td>
</tr>
</tbody>
</table>

A visual illustration of the model is depicted in Figure 29.

\(^1\)Gerbner, pp. 171-191.


\(^3\)Gerbner, p. 173.
Figure 29

The Gerbner Model

\[1\] Ibid., p. 177
The message is central to the process according to Gerbner's approach. In the model, a message is considered to be a social act through which inferences are made about events not directly observed. Gerbner emphasizes perceptual factors in which the communicator's viewpoint and his relation to the world are considered. He also emphasizes means and control factors in which the relationship between a communicator and his statements are considered. Moreover, he emphasizes the accuracy with which messages represent events.

Although Gerbner's model is directed toward verbal communication, it has potential value for analyzing seven factors involved during the use of dress as nonverbal communication. The model contains a provision for analyzing certain perceptual tendencies of communicators. Perceptual tendencies are significant characteristics of sources and receivers of messages based on dress. One aspect of the provision for analyzing perceptual tendencies pertains to the relationship of communicating agents to the world of events. That aspect of the model has potential value for being used to analyze the socio-cultural factors which influence the use of dress. Another aspect of the provision for analyzing perceptual tendencies pertains to the influence of feedback. That aspect of the model has potential value for being used to analyze the effects of simultaneous feedback between sources and receivers of messages based on dress.

The scope of Gerbner's model includes face-to-face communication as well as socio-cultural communication. That aspect is of value for analyzing the communicative use of dress at different levels. Through
a means and control dimension, Gerbner's model contains a provision for analyzing intricate message composition in general and the aspects of form and content in particular. Although those provisions were designed to analyze verbal messages, they are applicable to visual messages involving the use of dress. The channel and media control aspects of the model contain provisions for analyzing the influence of channel conditions. Those aspects have potential value for being used to analyze objects in time and space as message channels of dress.

The Gerbner model contains several provisions for analyzing various factors involved during the use of dress as nonverbal communication. However, it does not contain a provision for distinguishing between intentional and nonintentional messages. Although nonintentional messages are communicated verbally, the likelihood of their arising is not as great as it is in the use of objects which are used for utilitarian as well as symbolic purposes. A provision for making a distinction between intentional and nonintentional messages is needed in analyzing the use of dress as nonverbal communication.

**The Ruesch-Bateson Model**

In 1951, Ruesch and Bateson introduced a model of communication oriented to social psychology and psychiatry. The underlying concept of this model is that communication can be viewed from a position outside the social system. The illustration in Figure 30 depicts the

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Figure 30

The Ruesch and Bateson Model\(^1\)

\(^1\)Ibid., p. 275.
structure of communication from that vantage point. A more detailed description appears in Table 5.

The structure of the model assumes the form of a cone divided into four sectors depicting four levels of communication. The tip of the cone corresponds to communication at the intrapersonal level, whereas the next two highest units correspond to communication at the interpersonal and group levels, respectively. The widest part of the cone corresponds to communication at the cultural level. Activities at each level of communication are related to (1) origin of message, (2) sender, (3) channels, (4) receiver, and (5) destination of message.

According to Ruesch and Bateson, communication is a dynamic phenomenon which rapidly changes according to level and function. Due to the complexity of the communication process and the fact that an individual is an integral part of the system, he can experience difficulty in sorting out the factors involved. The model permits an observer to examine the communication process of a particular situation by entering it at the interpersonal level and making inferences regarding the events he believes are taking place at the intrapersonal, group, and cultural levels.

Although the Ruesch-Bateson model was specifically designed for use in psychiatry, it has potential value for analyzing three factors pertaining to the communicative use of dress. It contains provisions for analyzing human characteristics associated with sources and

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1 Ibid., p. 274.
<table>
<thead>
<tr>
<th>LEVELS</th>
<th>ORIGINS OF MESSAGE</th>
<th>SEEDS</th>
<th>CHANNELS</th>
<th>RECIPIENTS</th>
<th>DESTINATION OF MESSAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Interpersonal “one to one”</td>
<td>Sensory and organ of communication center.</td>
<td>Effector organ of sending person.</td>
<td>Scent, light, heat, odor, vibrations traveling across space or the one hand, chemical or mechanical contact with material or person on the other hand.</td>
<td>Sensory and organ of receiving person.</td>
<td>Communication center of person receiving message.</td>
</tr>
<tr>
<td>III. A Group “one to many” (multistripal messages)</td>
<td>Communication center of group; head man or committee.</td>
<td>Person specifying in being a mouthpiece or executive for the communication center.</td>
<td>Mail, word of mouth, or other instrumental actions of people.</td>
<td>Professional specialists who engage in receiving messages; news analyzers, intelligence service, government agencies. Condensation and abstraction of incoming messages.</td>
<td>Communication center of group—executive, committee, or head man.</td>
</tr>
<tr>
<td>IV. A. Cultural “Space binding” messages of “many to many”</td>
<td>Many groups unspecified by name, known by role, which express moral, aesthetic, or religious views—e.g., the clergy, children.</td>
<td>Groups specializing in the formulation of standards of living: legislators.</td>
<td>Script, written and unwritten regulations and laws. Customs transmitted by personal contact often implicit in action. Persons become channel.</td>
<td>Many groups composed of living people, unspecified by name, known by role.</td>
<td>Communication center of groups specializing in the reception and interpretation of cultural messages such as judges, lawyers, scientists, ministers.</td>
</tr>
<tr>
<td>IV. B. Cultural “Time binding” messages of “many to many”</td>
<td>Many unspecified groups the members of which are older than the receivers or already dead.</td>
<td>The voice of the past, frequently a mythological or historical figure.</td>
<td>Script, material culture such as objects, architectural structures, etc., and personal contact from generation to generation often implicit in action.</td>
<td>Many unspecified groups the members of which are younger than the original groups of the message.</td>
<td></td>
</tr>
</tbody>
</table>

Table 5

The Specification of Networks at the Four Levels of Communication According to the Ruesch and Bateson Model¹

¹Ibid., 277.
receivers of messages based on dress. Moreover, it provides a means for examining the socio-cultural factors which influence the use of dress. The provision for analyzing communication at various levels is the most important aspect in relation to communication through dress. Aside from the fact that messages based on dress are initiated at various levels, there is also the possibility of making observations at one level and directing inferences toward another.

Despite several advantages, the Ruesch-Bateson model has limitations for analyzing the overall process involved during the use of dress. It does not contain a provision for analyzing the effects of simultaneous feedback between sources and receivers of messages based on dress. It also has limitations for analyzing (1) intricate message composition, (2) objects associated with dress in time and space as message channels, (3) form and meaning as interrelated units, and (4) intentional and nonintentional message.

The Osgood Model

In 1954, Osgood introduced a model which was intended to emphasize the human qualities in the communicative process. According to his point of view, the technical models, which had been developed up until that time, implied a separation of source and destination, as well as of transmitter and receiver. His model builds on the basic model by Shannon and Weaver, yet depicts a self contained communication system.

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\(^{1}\) Osgood, p. 2.
The illustration in Figure 31 depicts the process.

In a report on human communication as a social affair, Osgood states:

Any adequate model must therefore include at least two communicating units, a source unit (speaker) and a destination unit (hearer). Between any two such units, connecting them into a single system, is what we may call the message. For purposes of this report, we will define the message as that part of the total output (responses) of a source unit which simultaneously may be a part of the total input (stimuli) to a destination unit. When individual A talks to individual B, for example, his postures, gestures, facial expressions and even manipulations with objects (e.g., laying down a playing card, pushing a bowl of food within reach) may all be a part of the message, as of course are events in the sound wave channel. But other parts of A's total behavior (e.g., sensations from B's own posture, cues from the remainder of the environment) do not derive from A's behavior—these events are not part of the message as we use the term. These R-S message events (reactions of one individual that produce stimuli for another) may be either immediate or mediate—ordinary face-to-face conversation illustrates the former and written communication (along with musical recordings, art objects, and so forth) illustrates the latter.¹

The Osgood model has potential value for analyzing three factors involved in the use of dress as nonverbal communication. By placing the components of the communication process in a contained unit, Osgood made a provision for considering human characteristics as well as the influence of feedback. Those aspects are significant for the analysis of the communicative effects of dress. The message component of the model is broadly defined to include nonverbal as well as verbal forms of communication. That aspect is particularly relevant to the analysis of dress as nonverbal communication.

¹Ibid., p. 3.
Figure 31

The Osgood Model\(^1\)

\(^1\)Ibid., p. 2.
Despite certain advantages, the model has limitations for analyzing the overall process involved during the use of dress as non-verbal communication. It does not contain a provision for analyzing the communication process at different levels. Although it contains a broadly defined message system, it does not include provisions for analyzing intricate message composition or for considering form and meaning as interrelated units. Moreover, it does not contain a provision for analyzing intentional and nonintentional messages.

The Schramm Model

In 1954, Schramm introduced a model of communication consisting of a series of four units. The influence of Shannon and Weaver as well as Osgood is recognizable in the model. The illustrations in Figures 32 and 33 depict the process.

The first unit of the model is a simple representation of a communication system which includes a source, encoder, signal, decoder, and destination. The second unit, which evolves from the first, is directed toward human communication in which the source and encoder are contained in one person, and the decoder and destination in another. The second unit represents the accumulated experience of two individuals attempting to communicate. The source can encode and the receiver can decode only in terms of the experience each has had. The messages exchanged are composed of signs which are signals that represent

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1 Schramm, pp. 4, 6, 7, 8.
Figure 32

The Schramm Model: Units 1 and 2

1 Ibid., pp. 4, 6.
Figure 33

The Schramm Model: Units 3 and 4

1Ibid., pp. 7, 8.
something in experience.

The third unit of the model represents either sender or receiver. It is directed toward depicting the fact that each person in the communication process is both an encoder and a decoder. The fourth unit represents interpersonal communication during which each person is constantly communicating back to the other.

Schramm's model has potential for analyzing four factors involved during the use of dress as nonverbal communication. It contains provisions for considering human characteristics as well as socio-cultural influences. Those aspects are particularly significant in analyzing the communicativeness of dress. It also contains a provision for analyzing feedback. Not only can a source and a receiver observe the behavior of one another, but each can monitor his own involvement in relation to the message. That aspect of the model has potential for being used to analyze the simultaneous feedback between sources and receivers of messages based on dress.

By means of the four units, the model lends itself for analyzing communication at the interpersonal, group, and mass communication levels of communication. That aspect is important for analyzing the communicativeness of dress which functions at the same levels.

Schramm's model is more strongly oriented to factors of the source and receiver than it is to factors of the message system. It is not appropriate for use as an overall means for analyzing the process involved during the use of dress as nonverbal communication. It neither contains provisions for analyzing the intricate message composition of
dress, nor a means for considering objects in time and space as message channels of dress. Moreover, it does not contain a provision for analyzing form and meaning as interrelated units of dress, nor does it include a means for considering intentional and nonintentional messages.

The Berlo Model

In 1960, Berlo introduced a model of communication which is simple and versatile, yet has the potential for unifying an enormous background of behavioral science theory and research. The four key components of the model are: source, message, channel, and receiver. The illustration in Figure 6 depicts the various components.

Essentially, the model attempts to represent the necessary ingredients for human communication. It emphasizes the psychological nature of communication as it affects both the source and receiver in any communication situation. Although other models have also emphasized the psychological nature of communication, Berlo's model includes the additional provision for analyzing messages and sensory channels.

The source component is broadly defined by Berlo whereby it applies to a single individual, as well as a large group. Although the factors pertaining to a source vary from one communication situation to another, certain variables appear to be basic to most sources as they engage in human communication. Berlo has identified them as communication skills, attitudes, level of knowledge, and position within a

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1 Berlo, pp. 23-30.
Berlo has identified the variables of the receiver component as being the same as those of the source. His rationale for doing so is based on the fact that persons not only perform the roles of source and receiver but carry out each role in relation to the other. Like the source, the receiver can be a single individual or a large group.

The message component of Berlo's model contains two provisions for analyzing messages. One pertains to the three units which constitute message composition, whereas the other pertains to the organization of message composition. According to Berlo, messages consist of three units: code, treatment, and content. Code pertains to the attachment of meaning to symbols. Treatment pertains to the selection of code, as well as the arrangement of factors within the code to convey a particular kind of meaning. Content pertains to the thoughts, ideas, or information attached to a code. According to Berlo, each factor of code, treatment, and content consists of elements and structure. Elements pertain to the resources from which each unit arises, whereas structure pertains to the organization of elements.

The channel component of Berlo's model is designed around the five senses. Each sense lends itself to being used for a particular type of message. By appealing to the various senses, Berlo's model provides a facility for analyzing messages which are communicated through multiple channels.

In addition to delineating the components which are involved in the process of communication, Berlo also includes a means for sources to
encode messages, receivers to decode messages, and both sources and receivers to exchange feedback.

Berlo's model has considerable potential for analyzing seven factors involved during the use of dress as nonverbal communication. By emphasizing the psychological nature of communication, the model contains provisions for analyzing the human characteristics involved in the use of dress as nonverbal communication. By delineating socio-cultural influences as factors of the source and receiver, the model contains a provision for analyzing the use of dress in view of those factors. Although Berlo's visual model does not depict a provision for feedback, his written analysis of the process of communication does.\(^1\) That aspect can be utilized in analyzing the influence sources and receivers have on one another during the use of dress. The scope of the model lends itself to being applied to several levels of communication. That aspect is significant for analyzing the communicativeness of dress which occurs at several levels.

The provision of Berlo's model for analyzing messages and sensory channels has several implications for analyzing the communicativeness of dress. It provides a means for examining intricate message composition associated with dress as well as the form and meaning of dress as interrelated units. Since the model is designed to analyze messages communicated through various sensory channels, it contains a provision for analyzing the communicative use of dress as objects in time and space.

\(^1\) Berlo, pp. 102-103.
Despite provisions for analyzing several factors involved during the use of dress as nonverbal communication, the model is limited in regard to one factor. It does not contain a provision for analyzing intentional and nonintentional messages. A means of considering that factor is important in order to distinguish messages related to the utilitarian use of dress from those based on its symbolic use.

Summary

The preceding discussion has been directed toward a review of nine models introduced by various theorists to depict the process of communication. Each model has a significant position in a series of developments in studying the process of communication. Johnson's model influenced the Shannon and Weaver model, which, in turn, influenced each succeeding model. Berlo's model appears to be the most unified of the group toward which the others converge.

In reviewing each model in terms of the potential value of its characteristics for analyzing the use of dress as nonverbal communication, the following observations were made. Each model contains some provision for analyzing communication through dress, yet none is sufficiently equipped to appeal to all factors involved. The models by Johnson, Shannon and Weaver, and Newcomb appear to have the most limitations, yet their influence on subsequent models with greater potential is recognizable. The models by Westley and MacLean, Ruesch and Bateson, Osgood, and Schramm are oriented toward processes associated with sending and receiving messages but lack provisions for
analyzing message composition.

The models by Gerbner and Berlo contain the greatest potential for use in analyzing communication through dress. Both models contain provisions for analyzing the basic factors with the exception that neither model contains a provision for analyzing intentional and non-intentional messages.

On the basis of the review of selected communication models, it appears that either the Gerbner model or the Berlo model could be used as a basis for developing a schema to depict the underlying process involved during the use of dress as nonverbal communication. After a detailed comparison of the two models, the Berlo model was selected. The decision was based on the particular suitability of the Berlo model to the cultural orientation of the study.
APPENDIX B

A DISCUSSION OF THE ORIGINS OF CONTENT DURING THE USE OF DRESS AS NONVERBAL COMMUNICATION AT VARIOUS LEVELS

The ten Primary Message Systems identified by Hall have been adapted in the present study as a basis for structuring the content factor of the message component of the schema. The following discussion contains an analysis of each Primary Message System as a source of content for messages communicated through dress. The discussion is directed toward the various levels at which content is communicated.

Interaction as a Basis for Message Content Communicated Through Dress

Man is a social being who must live in groups in order to survive. However, while maintaining a collective existence, he also has thoughts and feelings which are unique to him as an individual, and it is his nature to communicate them to others. Interaction takes place as man seeks to maintain an individual and collective existence. Since his involvement in life is complex, he relies on a variety of different forms of communication.

Speech is a highly complex form of communication in which sounds are heavily endowed with meaning and intricately controlled to convey varying combinations of thought. Writing parallels many of the
functions of speech and also operates as a system for translating sounds into configurations. In addition to the interaction which is based on the well-known forms of linguistics, there are specialized forms of visual phenomena which can be controlled in time and space to produce communicative effects. The house a person lives in, the car he drives, and the clothing he wears each facilitate a number of opportunities for interaction.

It is impossible for a person to separate himself from his existence in order to observe and analyze his own tendencies and behavior. Therefore, he constructs an abstract image in his mind of what he believes his existence to be. Part of the image he has of himself pertains to physical appearance. Dress is a significant component of appearance. It helps to facilitate interaction among the visual, perceptual, and cognitive processes of a person to bring about intrapersonal communication.

Dress brings about interaction during intrapersonal communication in at least two basic ways. It provides communication concerning (1) the state of the organism, and (2) the relationship between self and the environment. The extent to which dress functions in communicating the state of the organism depends on the psychological composition of the person involved. Dress has the potential of arousing feelings or sensations which can communicate excitement during a fleeting moment, or self worth over a period of time. Since dress has the potential of eliciting visual, physical, and psychological responses, it provides a person with clues concerning the state of his organism at a given time. Dress also
brings about interaction between a person's self and his environment. Since dress is a physical substance, it provides a means through which a person's mental and physical processes can interact to communicate feelings about his environment such as comfort, warmth, and coolness.

Dress functions during interpersonal communication to prompt interaction, as well as sustain it once it has been initiated. Two persons may be prompted to interact with one another upon identifying mutual similarities through dress. They may also recognize commonalities through dress after interaction has been initiated. In either case, dress provides a visual means through which two persons can gather information about each other. The quality of interaction during interpersonal communication depends upon the extent to which meanings are shared.

In addition to facilitating interaction during intrapersonal and interpersonal communication, dress also functions to bring about interaction at the group and cultural levels. The use of dress in its most basic form is culturally determined by climatic conditions, needs for physical protection, prevailing attitudes toward modesty, availability of appropriate resources, and other factors related to the collective needs of people. Society operates within the framework of culture to delineate specific visual forms of dress which are consistent with the foundations on which it is based. Moreover, society dictates patterns of dress usage which are acceptable and unacceptable. Children, and even infants, are introduced to the prevailing concepts of dress by being dressed according to the traditions of the society in which they are
being reared to participate.

At the cultural level of communication, interaction takes place when messages are transmitted from many persons to many. The cultural level, unlike the intrapersonal, interpersonal, and group levels, involves sources and destinations of messages which cannot be identified. Persons at the cultural level initiate and respond to messages so automatically that their interaction is generally considered to be a matter of human nature, rather than communication. Dress facilitates interaction at the cultural level by functioning symbolically to convey basic forms of meaning which can be initiated and responded to by large groups of people.

**Association as a Basis for Message Content**

**Communicated Through Dress**

Man facilitates communication to a large extent through his ability to make associations. He observes characteristics of life about him through his perceptual skills and establishes associations through his intellectual processes. As associations are established, they become resources for solving problems, drawing conclusions, and creating additional associations. Dress enters into the process of association as visual stimuli from which patterns of meaning can be derived.

Dress aids a person in making associations with himself during intrapersonal communication. Although the exact process varies from person to person, it includes biological factors and psychological tendencies. Dress aids a person in regulating his biological functions
by providing protection, and by helping to control body temperature. The physical properties of dress are related to varying biological processes through association. Thus, dress is associated with warmth, coolness, comfort, restriction, and freedom of movement.

Dress is also associated with psychological tendencies. During intrapersonal communication persons experience a variety of feelings or sensations resulting from dress. Patterns of association are formed when particular types of dress consistently bring about certain emotions. Thus, a person's emotional state can be influenced by his selection of dress. Some of the psychological associations prompted by dress during intrapersonal communication enter into interpersonal communication. As a person builds an abstract image of himself by means of association, as well as by other techniques, it is natural for him to communicate it to others. Dress lends itself to being associated with thoughts, ideas, ideals, and information through its visual qualities.

Associations based on dress facilitate interpersonal communication during initial, as well as subsequent meetings. When two persons meet one another for the first time, clues concerning the type of person each beholds are often found in dress. Impressions are formed by observing the visual qualities of dress and by associating them with similar qualities encountered in the past. As an initial meeting is extended, the impressions based on association are confirmed, rejected, altered, or replaced. Mental stereotypes develop when patterns of association between certain types of dress and certain types of behavior are repeated.
Associations made on the basis of dress also take place during group communication. One person communicating through dress to many persons may convey meaning which is either universally responded to, or interpreted in a variety of ways, depending upon the patterns of associations which prevail. As many persons communicate through dress to one person, patterns of similarities may stand out which are mentally processed on the basis of association. The use of dress during group communication offers less opportunity for validating associations than during either intrapersonal or interpersonal communication.

Associations based on dress are included in the composition of every culture. However, the composition of dress varies from culture to culture. Commonalities in dress throughout a certain geographical area arise from the collective needs of the people. As similarities in the use of dress emerge and are practiced over long periods of time, they become associated with the characteristics of cultures. Dress functions as content during cultural communication by means of association in at least two basic ways: (1) It provides a visual means whereby members of one culture can relate to another. (2) It provides a means whereby members of a particular culture can project their affiliations within a culture. The communication of ideals, traditions, and practices can be passed along through associations with dress.
Subsistence as a Basis for Message Content

Communicated Through Dress

Man sustains his existence in a variety of ways ranging from the activities carried out by his microorganism to his involvement in highly specialized patterns of work. Considerable attention is given to subsistence in both individual and collective lives. Man's relationship to his fellowman is strengthened through verbal as well as nonverbal communication pertaining to subsistence. Dress is a medium for communicating about one's involvement with subsistence.

The concept of subsistence figures into the abstract image one has of himself at the intrapersonal level of communication. A dimension of one's self-concept pertains to his involvement with subsistence. Maintaining subsistence can be carried out through mental, physical, or behavioral activities as well as a combination thereof. Dress aids a person in formulating a mental image of his particular involvement in activities related to subsistence. In addition, it operates as a medium for communicating his involvement to others.

The relationship of dress to the concept of subsistence is particularly important at the interpersonal level of communication. As two persons encounter one another for the first time, each may provide clues for the other concerning his involvement in activities related to subsistence. Inferences based on dress concerning activities of subsistence can help to promote interaction and orderly relationships.

The relationship of dress to the concept of subsistence at the group level of communication depends upon the nature of the group and
the basis on which it is established. During activities of subsistence
dress may be used on the basis of physical characteristics or psycho-
logical benefits which it provides.

The use of dress relative to subsistence at the cultural level of
communication stems from concepts toward work, as well as concepts
toward activities for sustaining life. All cultures subside on the
basis of natural and human resources. As various means for sustaining
life emerge within a culture, they are responded to by the participants
in view of the prevailing values. Dress provides a medium through which
concepts of subsistence can be communicated.

Bisexuality as a Basis for Message Content

Communicated Through Dress

One of the basic characteristics of man's behavior is that it is
linked with sex. Although animals are differentiated physiologically
according to sex, none of them has the capacity to endow sexual differ-
ences with the intricate meaning possessed by man. Indeed, many forms
of behavior associated with one sex or the other are learned so auto-
matically that the assumption is they have originated physiologically.
Dress lends itself as a medium for the communication of content pertaining
to sex on the basis of its relationship to the human body, as well
as its potential for eliciting meaning.

The use of dress relative to bisexuality at the intrapersonal
level of communication stems from concepts toward masculinity and
femininity which permeate the culture of which a person is a part.
Concern for the sexual characteristics of a child are frequently expressed before birth. In some cultures it is customary to communicate the sex of a child through the use of clothing and bedding of certain colors. Thus, a lifetime of sexual identification is embarked on. As a child grows and develops, he learns to play roles associated with his particular gender. Dress aids him in identifying the gender of various members of his family as well as his playmates. During the perceptual development of a child, he learns that certain types of behavior related to dress correspond to the gender of those who express them. During adolescence, he learns that certain concepts of masculinity and femininity can be expressed through dress.

Dress facilitates interpersonal communication by providing clues concerning gender. Through selection and manipulation of materials, two persons can exchange information concerning their respective genders. The participants of a situation are often able to maximize the effects of interpersonal communication by observing the characteristics of the dress of each other and by interpreting them in view of the prevailing attitudes toward dress.

The use of dress in relation to gender is a significant aspect of communication at the group level. The division of groups on the basis of sex is the most obvious social division made by man. Dress plays a large part in categorizing members of a group on the basis of sex. Through the manipulation of materials along with the associations that accompany them, it is usually possible to differentiate persons of one sex from the other.
At the cultural level of communication, the relationship of dress to gender is a factor in sustaining the culture, as well as maintaining it at a high level of existence. Dress is used as a regulator of the activities of men and women in the process of advancing a culture through procreation. The use of dress as a medium of communication at the cultural level serves at least two basic purposes: (1) It helps to facilitate social control, whereby the sexual activities of men and women are directed toward the best interests of the participants of a culture. (2) It functions as a technique for sexual attraction to bring about progeny of diverse genetic backgrounds to meet the needs of changing environment.

The traditions relative to the use of dress which permeate a culture are related to the underlying values on which the culture is based. Measures are taken by society when they disintegrate or become altered whereby they are no longer effective. Laws are enacted in some portions of society to assure the participants that sexual differentiation through dress is maintained. In addition to actual laws related to dress, members of society maintain an awareness of differentiation of the sexes based on dress. The public expects to be able to differentiate between the sexes on the basis of dress. A person who adopts styles of dress which are associated with the opposite sex, to the extent whereby his or her gender cannot be identified, is often looked upon and reacted to with disapproval.
Territoriality as a Basis for Message Content

Communicated Through Dress

Much of the history of man depicts struggles in protecting his territorial conquests and wresting space from nature and other men. The concept of territoriality pertains to the physical occupation of a particular area of space, as well as maintaining appropriate social distance in a behavioral situation. Territoriality operates as an important system of communication by providing regulators through which man relates to his fellowman. In many cases, the use of space according to the interests of a group is clearly identifiable, visible, and understood. In other cases it is necessary to regulate the use of space through various methods. Dress is an effective technique for regulating the use of space through its potential for symbolism.

Through the use of dress during intrapersonal communication, a person coordinates the physical, visual, and psychological aspects of his existence with the space he occupies. The physical characteristics of dress allow him to enhance the position of his body in relation to space. Corsets, girdles, hats, elevator shoes, and padded garments of all types provide techniques related to dress for altering physical space occupied by the body. The visual characteristics of dress allow a person to accentuate or de-emphasize the attractiveness of his body in relation to space. The use of colors, textures, patterns, and shapes provide techniques for altering the visual qualities of space occupied by the body. The communicative characteristics of dress allow him to initiate messages concerning his existence in space. Associations based
on dress provide a means of attaching meaning to the body in relation to space.

At the interpersonal level of communication, two persons may be initially attracted toward one another on the basis of how each physically fills space. The impressions formed on the basis of filled space generally relate to the psychological constructs of the respective persons. Through body movements, gestures, facial expressions, the manipulation of objects and materials, and other forms of nonverbal behavior, persons can project their attitudes and feelings toward space as well as alert others to their expectations.

At the group level of communication, dress relates to space as a visual substance, a social medium, or a combination thereof depending upon the nature of the group. Relationships within groups are strengthened when its members occupy space in similar ways. Dress helps members of a group, through visual characteristics, to identify one another as they move from one location to another. Members of formally organized groups are often able to identify one another through emblems, insignias, or particular styles of dress. Members of loosely defined groups are often able to identify one another through subtle qualities of dress such as color, cut, length, fit, and quality of material.

Dress at the cultural level of communication helps to define the physical occupation of space in a particular area, as well as the corresponding way of life which prevails in it. The most basic physical and visual characteristics of dress stem from the spatial conditions of an environment such as mountains, deserts, rivers, and atmosphere.
Additional characteristics of dress stem from attitudes, feelings, values, and philosophies which prevail in a culture. The social systems which flourish within a culture impose additional characteristics on dress. Since space is shared by many, there is a need for regulating its use whereby all persons involved can be served.

The regulation of dress relative to space is primarily related to certain concepts of modesty and appropriateness which prevail in a socio-cultural system. Contemporary books on etiquette contain entries pertaining to the use of dress according to setting or location. Most members of a society use dress according to the standards set down by the system of which they are a part. Occasional violators who defy socially sanctioned standards of dress on the basis of modesty or inappropriateness are generally discouraged sufficiently through social pressure. However, government regulations through laws are sometimes necessary for the preservation of certain concepts relative to dress and space.

**Temporality as a Basis for Message Content**

**Communicated Through Dress**

The concept of time facilitates man in a number of ways. It functions as a system for ordering his activities. It provides a structure through which a number of different activities can be handled. It serves as a regulator for carrying out activities and helps determine how long they should continue. The significance of time to man is apparent from the many ways in which he relates to it. Dress functions
as a means of communicating diverse relationships to time at several different levels.

Concrete intrapersonal communication takes place as a person associates the physical properties, visual characteristics, or utilitarian purposes of dress with certain times in a day, week, month, or year. Thus, dress is associated with working and leisure hours, night and day, seasonal changes, and other concrete conditions associated with time. Abstract intrapersonal communication takes place as a person develops notions about dress in relation to time. Values, attitudes, interests, level of knowledge, and position within a socio-cultural system influence the thoughts a person has about the use of dress relative to time.

At the interpersonal level of communication, dress provides certain clues through which one person can communicate varying aspects of time to another, as well as observe similar clues from the person he beholds. Messages pertaining to the concept of appropriateness relative to time are frequently communicated through dress. By exemplifying conformity to or disregard of traditional dress usage relative to time, a person can communicate aspects of his total relationship to the concept of time. Dress is also used to communicate varying stages of life. Moreover, it is used to communicate messages associated with specialized periods of time such as pregnancy or mourning, as well as special occasions such as weddings or graduation.

The characteristics of dress relative to time at the interpersonal level of communication are expanded at the group level of communication.
Group relationship is strengthened when commonalities in dress are exemplified during particular times. Regulations are established by some groups which specify the type of dress to be worn at certain times, such as during working hours or the cocktail hour. However, the use of dress relative to time is more often controlled by members of groups who make judgments based on appropriateness. Concepts of appropriateness of dress relative to time are so generally understood that garments are often advertised with reference to the time for which they were intended, such as "afternoon dresses," "morning coats," or "evening gowns."

The use of dress relative to time at the cultural level of communication corresponds to basic concepts toward time which prevail in a culture. For example, in western culture, as well as in others, expectations of behavior are associated with various periods of life. Dress is used as a means of indicating a particular stage of the life cycle being occupied. Thus, variations in dress prevail for infants, children, adolescents, adults, and the elderly. The repeated use of dress for particular occasions or periods of time has brought about customs and traditions which have become part of culture over long periods. Thus, weddings, funerals, and graduations, to name a few examples, are occasions when dress is influenced by cultural traditions.
Learning as a Basis for Message Content

Communicated Through Dress

Through his ability to learn, man expands knowledge concerning himself and the world of which he is a part. Learning takes place as various Primary Message Systems are used. Each system has the potential for a particular type of learning, and intricate combinations of learning take place as two or more systems operate in connection with one another. Man learns in significant ways through sight. By observing visual phenomena, he makes associations and performs analyses leading to the creation of new knowledge, or the clarification of existing knowledge. Dress enters into learning as a type of visual symbol.

The use of dress during intrapersonal communication provides many opportunities for learning. Dress is a factor in some of the earliest learning experiences of the child. The warmth, coolness, tightness, and looseness of dress prompt responses which bring about learning. More advanced learning takes place as a child makes associations between persons who are similarly dressed. Dress is also a factor in the development of motor skills. Adults experiences learning relative to the physical, visual, psychological, and sociological aspects of dress. Through physical aspects he learns about his body size, contours, and proportions, as well as about comfort and how to regulate it. Through visual characteristics he learns about the image he projects and how others respond to it. Through dress as a sociological medium he learns to assume positions in a social structure by playing roles.
Dress is a potential factor in learning during interpersonal communication. The content of learning stems from various Primary Message Systems, as well as from combinations thereof. In a situation of interaction, two persons learn about one another through dress. In a similar way they learn associations about each other, or about the situation of which they are a part. Aspects of dress related to the Primary Message System of subsistence often facilitate interpersonal communication by alerting the participants as to how each maintains a living. Learning takes place as observations are made through dress relative to gender. Additional learning takes place when two persons exchange clues concerning their respective relationships to time and space. Learning may also take place as one participant, the other, or both exemplify the use of dress relative to the Primary Message Systems of play, defense, or exploitation of the environment.

The visual characteristics of dress play a large part in learning at the group level of communication. The flow of learning takes place from one person to many as well as from many persons to one. In either case, dress functions as visual media through which members of a group learn about one another, as well as about the group to which they belong. Persons display characteristics through dress which provide potential content for learning, and their positions within a group may be strengthened or weakened as a result of learning.

At the cultural level of communication, dress functions as a significant medium for learning. Through the physical and visual properties of dress, some of the characteristics of a culture can be
learned by its participants. Cultural concepts related to modesty, religion, customs, traditions, folkways, and aesthetics, to name a few examples, can be learned through dress. For the most part, learning through dress takes place informally. As observations of dress are made, information is gathered and added to other types of information and eventually confirmed as knowledge. The knowledge gained through dress by the participants of a culture contributes to a more harmonious cultural existence. Valuable comparisons of cultures of the past have been possible because of learning based on the preserved physical properties of dress.

**Play as a Basis for Message Content Communicated Through Dress**

Although man is a serious animal who is motivated to advance himself through a deep understanding of his environment, he is also inclined to engage in activity for the sole purpose of satisfaction or pleasure. The concept of play varies from culture to culture and within various societies in a given culture. Moreover, it is entered into in diverse ways by varying participants of a culture. Learning to play, at least in western culture, is to a large extent a matter of learning to perform the various Primary Message Systems with varying levels of seriousness. Dress functions as a basis for play, as well as a means for communicating that play is taking place.

Dress is a potential factor related to play during intrapersonal communication. Persons often derive pleasure, satisfaction, or
stimulation from manipulating the physical and visual characteristics of dress. The physical properties of fabrics along with methods for adapting them to the human form give qualities to dress which can be responded to in the form of play. In addition, the visual properties of dress such as color, texture, and style help to alter the abstract image one has of himself. Dress becomes a factor in play as persons seek pleasure from manipulating their abstract images to project various forms of appearance.

The pleasure derived from the use of dress for play during intra-personal communication can be extended during interpersonal communication. Dress is a highly significant medium during interpersonal communication due to its visual characteristics and its potential for eliciting meaning to bring about changes in behavior. The activities centering around image projection through dress may be so stimulating or satisfying that they constitute a source of play for the person initiating them.

A person involved in communication at the group level has the benefit of an expanded audience. When play is a desirable outcome of the communication process, the person initiating messages may experience pleasure merely from communicating with a number of persons. In addition, the duration of play may be extended due to the number of persons involved in the situation. While engaged in the use of dress to project images during group communication, a person may derive pleasure from experiencing various types of responses. Feelings of satisfaction may be gained from observing that a projected image has been favorably
received. Play may also arise in situations of communication where many persons communicate to one. The collective messages stemming from many persons may result in feelings of satisfaction and pleasure when responded to by one person. When many persons communicate collective messages through dress, a person responding to them may experience play through feelings of group identification, self-worth, and other forms of satisfaction and pleasure.

There are several characteristics of play at the cultural level of communication which influence the use of dress as a medium of play. First of all, play is a free activity which is neither viewed as nor engaged in as part of ordinary life. Whereas activities related to ordinary life require seriousness of a greater or lesser degree, activities related to play are basically nonserious but, at the same time, have the potential of absorbing the participants intensely. Through its physical and visual properties, dress provides a means of distinguishing between activities which are part of ordinary life and those which are being engaged in for play.

Another cultural characteristic of play is that it stands outside the immediate satisfaction of wants and appetites. Rather, it is a temporary activity which is satisfying in itself. Thus, the use of dress for play is not the same as the use of dress for protection and physical comfort. A third characteristic of play is that it has boundaries of time and space, as well as rules for carrying it out. Social systems have both traditions and laws which delineate the time and place of play, as well as procedures for corresponding actions when extreme
deviations are taken. The stylistic aspects of dress, as well as its usage, reflect the culturally defined boundaries of time and space in relation to play. A final cultural characteristic of play is that it promotes the formation of social groupings which tend to emphasize exclusivity. The play derived from participating in various activities has the greatest meaning for the participants when relatively few persons are involved. Exclusivity can be promoted through dress by means of manipulating the physical and visual properties of dress to obtain new configurations.

**Defense as a Basis for Message Content**

**Communicated Through Dress**

Since man lives in both a natural world and a man-made world, he must defend himself against potentially hostile forces in nature, as well as those within human society. Dress is frequently used in connection with man's defensive strategies. As a material substance it helps to provide physical protection and as a communicative medium it helps to guard and preserve certain psychological conditions.

At the intrapersonal level of communication, a person uses dress for both physical and psychological defense. Certain types of dress protect the body from heat and cold through insulating qualities. Dress also protects the surface of the body from elements that might damage it. Through his ability to reason, a person can assess the conditions of his activities and utilize the protective qualities of dress when they are desirable or necessary. As attitudes and feelings toward
modesty, religion, values, roles, and other abstract concepts develop, they can be responded to and protected through various types of dress.

Commonalities based on the use of dress for physical protection can often be easily identified during interpersonal communication, since the inhabitants of an environment generally meet the needs for physical protection in roughly similar ways. However, considerable diversity exists for the use of dress as a means of psychological defense. Dress functions as one means through which a person can extend an invitation for interaction, while simultaneously defending himself against possible intrusion of aspects which are not intended for sharing.

Dress at the group and cultural levels of communication functions as a means of protection and defense against threats or danger that might be collectively experienced. Knowledge concerning the use of dress for protection is disseminated within a society in general, and the home and school in particular. For the most part, dress regulations relative to defense at the group and cultural levels of communication are handled informally. Traditions related to dress tend to guide the participants of a socio-culture toward preservation and defense. However, in situations where neither traditions nor group pressure are strong enough, legislation is sometimes necessary. Laws pertaining to modesty and dress, differentiation between the sexes through dress, and flammability of materials of dress are but a few examples of formal measures which have been taken toward maintaining protection and defense.
Exploitation as a Basis for Message Content

Communicated Through Dress

Exploitation involves the adaptation of persons to various aspects of the environment. Through his creative ability, man has developed extensions for dealing more effectively with his surroundings than the limitations of his body had previously permitted. Transportation moves him bodily from one place to another. His use of money provides a means of extending and storing labor. Electronic media alone provide a variety of extensions. Telephones and tape recorders extend his voice to others and bring their voices to him. Televisions and videocorders extend images in addition to sound. Computers and calculators carry out many of his cognitive processes and extend them to others. The use of dress aids man in physically and psychologically adapting to the environment.

At the intrapersonal level of communication, dress functions as a vehicle through which a person can adjust aspects of his organism to his environment. As a physical substance dress is an extension of man's biological temperature-control mechanism. The qualities of the materials of dress, as well as the techniques for translating them into three-dimensional form yield products with insulating effects. By selecting dress according to the desired physical properties, and by regulating the number of pieces put on and taken off, a person can somewhat adapt the temperature of his body to that of his environment.

The use of dress for adaptation according to psychological purposes also takes place during intrapersonal communication. A person's
life is intricately related to the environment of which he is a part. Since he cannot fully observe his involvement with reality, he must rely on an abstract image of what he believes his position in reality to be. Environmental conditions continually change and one's relationship to it must also change in order for him to exist. Dress, among other techniques, functions as a psychological medium for adapting to change.

Dress as a form of nonverbal communication functions as a potential medium through which two persons adapt their behaviors to one another. By responding to dress, as well as to other forms of communicative media, two persons can determine how each relates to the environment. The likelihood of increased interpersonal communication after an initial encounter is increased when two persons become aware of sharing similar environmental conditions, or learn that they are inclined toward adapting to the environment in similar ways.

Dress in relation to adaptation is a factor of considerable significance at the group level of communication. In order to live in groups, persons must first become part of them. Dress functions as a device to both foster and herald adaptation to changing forms of group association. Teenagers dress differently from children, at least in part, for reasons that correspond to characteristics of a group to which they are newly adapting. Business trainees and college freshmen rely on dress in some degree to help them project attributes of groups with which they are becoming affiliated. Military personnel wear uniforms for a variety of reasons, including the effects of adaptation which are necessary for participation in such a highly structured group.
Dress, as a material good, functions at the cultural level of communication by serving as a medium through which certain collective needs are projected in visual form for reaction by the participants of a culture. The characteristics of dress which permeate a culture are visual translations of the collective needs of the participants. They may be observed and followed by persons who wish to become more strongly identified with a culture or who wish to adapt themselves to it in some specialized way.
APPENDIX C

A DISCUSSION OF THE ORIGINS OF CONTENT DURING THE USE OF DRESS AS NONVERBAL COMMUNICATION BASED ON THE INTERRELATIONSHIP OF HALL'S PRIMARY MESSAGE SYSTEMS

The ten Primary Message Systems identified by Hall have been adapted in the present study for structuring the content factor of the message component of the schema. An initial step in making the adaptation involved formulating a conception of the relationship between dress and the various Primary Message Systems, to which the discussion in Appendix B is directed.

Just as Hall had been able to account for higher levels of cultural content through the interrelationship of the various Primary Message Systems, so was it possible to use the same approach for tracing the origins of content in the use of dress as nonverbal communication. Table 4 in Chapter VII illustrates the approach used. The two-dimensional grid was developed by listing the various Primary Message Systems on the left with their adjectival counterparts across the top. Each block in the grid created by an intersecting row and column was used to represent, not only the interrelationship between two Primary Message Systems, but the way in which the interrelationship could be communicated through dress. A two-step process was necessary for arriving upon the information for each block. Step one involved formulating a conception of the activities arising from the interrelationship
of each pair of Primary Message Systems being considered, and step two involved a consideration of the way in which dress is used to communicate the activities resulting from each interrelationship. A numerical code was inserted in each block to represent the content which is elaborated upon in this appendix.

The code was arrived upon by first assigning a number from 0 to 9 to each Primary Message System. Then, the numbers were inserted in the blocks of headings in both rows and columns to which they corresponded. The code number for each block at the intersection of a row and column was arrived upon by (1) placing the number corresponding to the Primary Message System of that row to the left, and (2) placing the number corresponding to whatever adjectival counterpart headed that column to the right.

The following statements are the content which corresponds to each block in Table 4. The information is presented according to the following format: (1) The content for each block is identified by code number and word description which corresponds to the particular pair of Primary Message Systems being considered. (2) Initial statements are directed toward the activities which arise from the interrelationship of each pair of Primary Message Systems being considered. (3) Subsequent statements are directed toward the way in which dress is used to communicate the activities resulting from each interrelationship.
Interaction-Interactional

Interaction is the process of mutual or reciprocal action on the part of individuals, groups, and cultures, both between and among one another. Through its symbolic aspects dress may be used to facilitate interaction.

Interaction-O rganizational

Interaction facilitates the organization of groups, activities, and material things through which man attempts to enhance his status of life. Dress as a communicative medium helps to induce interaction within an organizational structure.

Interaction-Economic

Interaction helps to advance the economic level of mankind by providing a means for exchanging knowledge and information relative to subsistence. Dress as a communicative medium functions as a means through which persons can identify their relative positions to others in a working situation and interact accordingly to advance an occupation, profession, or trade.

Interaction-Sexual

Interaction is necessary for carrying out sexual activities. As a communicative medium, dress can be used to initiate and regulate
interaction in regard to sexual activities.

04

**Interaction-Territorial**

Interaction takes place in some area, location, or setting. Dress can be used to bring about interaction for purposes of relating it to an area, location, or setting.

05

**Interaction-Temporal**

Interaction takes place during some span of time ranging from short units to long periods. Dress may be used to bring about interaction as well as to sustain it during some specific unit of time.

06

**Interaction-Instructional**

Interaction may be carried out for purposes of learning. The use of dress to convey information can facilitate learning through interaction.

07

**Interaction-Recreation**

Interaction can be used as a form of recreation. Dress through its visual and psychological qualities can be used to initiate and sustain interaction for the purpose of recreation or play.
Interaction-Protective

Interaction is necessary for carrying out some types of protection. Dress can be used as a means for exchanging information or alerting the persons involved about roles being carried out while implementing protection or in situations of defense.

Interaction-Exploitation

Interaction is often involved when adaptations to the environment are being made. Various organisms of an individual interact in order to adapt to a changing situation or to some new one. Persons in various groups also interact to facilitate adaptation. Dress can be used as a means of interacting to bring about adaptation.

Association-Interactional

Association is a method of classifying variables according to similar characteristics. Association often leads to the interaction of persons when sufficient similarities are identified. Associations may be made on the basis of dress which bring about interaction. Associations relative to status, role, and other factors pertaining to social involvement are often made on the basis of dress.
Association-O rganization

Association is often used as a means of creating organization structure. Dress facilitates identification with an organizational unit through its visual and psychological qualities.

Association- Economic

Association is a necessary activity for operating within an economic framework. Dress can be used as a means of associating with an economic sector of society, as well as for projecting various types of association within a trade, occupation, or profession.

Association- Sexual

Associations are frequently made on the basis of sexual characteristics. As a visual substance and psychological medium, dress often prompts associations related to physical characteristics of the sexes, as well as to concepts of masculinity and femininity.

Association- Territorial

Associations are often made relative to certain areas, locations, or settings. The visual and psychological qualities of dress often prompt associations with certain territories.
Association-Temporal

Associations are often made relative to various units of time. Dress can function as a vehicle for carrying out associations with time.

Association-Instructional

Associations can be used to bring about learning. Learning can take place by making associations through dress.

Association-Recreational

Associations can be a part of recreational activities, or play. Dress can be used by individuals or persons within groups, as a means of associating with some form of recreation or play.

Association-Protective

Associations are helpful in carrying out measures for protection. Dress can be associated with protection on the basis of its visual, physical, and psychological qualities.

Association-Exploitational

Associations are valuable in making adaptations to the environment. By endowing dress with various associations, individuals and members of groups can adapt themselves physically and psychologically
to the environment.

20

**Subsistence-Interactional**

Subsistence is the process of maintaining life by working at a job, participating in a trade or profession, or earning a living in some way. Being involved in some means of subsistence may lead to interaction. Dress as a visual medium which conveys information about one's involvement with subsistence can prompt interaction.

21

**Subsistence-Organizational**

Activities centered around subsistence involve organizational structure. Dress can be used as a means of communicating roles played and positions held in some activities related to subsistence.

22

**Subsistence-Economic**

Subsistence is a significant part of an economic structure. Aside from the use of dress to communicate one's particular involvement with subsistence, it can also be used as the very means for carrying out subsistence. Fashion models, buyers, and specialists concerned with accessories, cosmetics, and clothing use dress in a specialized way to communicate their involvement with dress as a means of subsistence.
Some activities related to subsistence are directed toward members of one sex or the other. Implications of masculinity and femininity can also be associated with various activities for maintaining a living. Dress as a physical and visual substance, as well as a psychological medium, can be a factor in projecting sexual implications of subsistence.

Activities pertaining to making a living are somewhat influenced by characteristics of an area, location, or setting in which they are being carried out. Interrelated influences stemming from the nature of work, and the characteristics of the territory in which it is being carried out, can be projected through dress during nonverbal communication.

Activities related to making a living can be influenced by factors related to time or season. Dress may be used for communication relative to work during some period of time.

Activities for making a living can be based on instruction or learning situations. The use of dress to create images and project
roles is often related to work in education. Academic attire communicates a very specialized involvement in work related to education.

27

Subsistence-Recreational

Activities for making a living may involve situations of recreation, or play. Dress used in professional sports or theatrical presentations communicates involvement with the interrelatedness of subsistence and recreation.

28

Subsistence-Protective

Activities for making a living may be oriented toward protection. Dress can be used to communicate involvement in work related to protection. Dress of firemen, policemen, and ambulance drivers communicates information relative to subsistence and protection.

29

Subsistence-Exploitation

Activities for making a living can involve adaptation to the environment. Counseling and rehabilitation programs are directed toward strengthening certain man-environment relationships. The visual and psychological qualities of dress are of value in implementing minor adaptations, as well as major therapy relative to the environment.
30

**Bisexuality-Interactional**

Bisexuality is a concept pertaining to differentiation of the sexes according to form and function. Various types of interaction arise on the basis of differentiation of the sexes. The use of dress to differentiate between the sexes, as well as project concepts of masculinity and femininity, can lead to interaction.

31

**Bisexuality-Organizational**

Differentiation of the sexes can be a factor in the development of organizational structure. The visual and psychological characteristics of dress can be utilized for communication when gender is a factor in the organization of men and women.

32

**Bisexuality-Economic**

Differentiation of the sexes has traditionally been a factor in some activities related to making a living. Dress as a communicative device can be used in an economic situation, when differentiation of the sexes is a factor.

33

**Bisexuality-Sexuality**

Differentiation of the sexes is necessary for carrying out sexual activity. As a physical substance, as well as a visual and psychological medium, dress can be used as a means of bringing about sexual activity.
34

Bisexuality-Territorial

Differentiation of the sexes may take place according to area, location, or setting. Dress as a visual medium can communicate the way in which the sexes are differentiated according to area, location, or setting.

35

Bisexuality-Temporal

Differentiation of the sexes as well as concepts related to masculinity and femininity vary over periods of time. Dress as a visual medium communicates information relative to differentiation of the sexes during a given period of time.

36

Bisexuality-Instructional

Differentiation of the sexes is a factor in some learning situations. Methods of instruction, as well as content being learned, may be determined on the basis of members of one sex or the other, as well as a combination thereof in a learning situation. The use of dress as a means of differentiating between the sexes is a factor in learning to play sex roles, as well as learning concepts of masculinity and femininity.
Bisexuality-Recreational

Differentiation of the sexes can take place during recreation or play. The use of dress according to sexual characteristics can facilitate communication in situations of recreation or play.

Bisexuality-Protective

Differentiation of the sexes can be a factor in situations of protection. Implementation of physical or psychological protection can take place through the use of dress according to prevailing concepts toward sex and sex roles.

Bisexuality-Exploitational

Differentiation of the sexes can be a factor in making adjustments to immediate surroundings and the environment. The use of dress as a visual and psychological medium, according to concepts related to sex and sex roles, can facilitate certain types of adaptation.

Territoriality-Interactional

Territoriality is a concept pertaining to occupation, use, and management of space. The use of space in an area, location, or setting can be a factor in bringing about interaction. Dress used in relation to occupation, use, or management of space can prompt as well as sustain interaction.
Territoriality-Organizational

The occupation, use, or management of space can be a factor in organizational structure. Concepts relative to the use of space by the participants of a social unit exist within society. Dress as a visual form can be used to communicate concepts toward space which prevail in some organizational units.

Territoriality-Economic

The occupation, use, or management of space can be a factor in the economic activities which prevail in an area, location, or setting. Dress can communicate concepts toward space which prevail in an area, location, or setting during activities related to subsistence.

Territoriality-Sexual

The occupation, use, or management of space in an area, location, or setting can be defined on the basis of the sexes as well as concepts of masculinity or femininity. Dress can be used according to the sexes for communicating aspects related to the occupation, use, or management of space.

Territoriality-Territorial

Concepts pertaining to the appropriate occupation, use, or management of space prevail in various areas, locations, or settings.
The use of dress as a substance which fills space can communicate concepts of space which prevail where it is being used.

45

Territoriality-Temporal

Concepts pertaining to the appropriate occupation, use, or management of space can be based on factors of time. Dress can be used to communicate concepts of appropriateness related to time and place.

46

Territoriality-Instructional

Concepts pertaining to the occupation, use, or management of space can be part of learning activities. The use of dress as a communicative medium facilitates learning in regard to space.

47

Territoriality-Recreational

Concepts pertaining to the occupation, use, or management of space can be factors in recreation, or play. Dress as a physical and visual substance communicates the way space is filled during recreation or play.

48

Territoriality-Protective

Concepts pertaining to the occupation, use, or management of space can be formulated relative to protection. Dress as a physical substance and psychological medium can be used to indicate or communicate
that space in an area, location, or setting is being protected.

49

**Territoriality-Exploitational**

Concepts pertaining to the occupation, use, or management of space can be directed toward adaptation to the environment. The display of dress as filled space according to the prevailing tendencies of an environment could be a factor in adapting to the environment.

50

**Temporality-Interactional**

Temporality is a concept pertaining to the use of time. The characteristics of time can influence the process of interaction. Dress as a medium which is associated with time can be used to communicate essential cues for initiating, sustaining, and curtailing interaction.

51

**Temporality-Organizational**

Concepts pertaining to time can be factors in various types of organizational structure. Points in time indicate the beginning and end of organizational activities, and periods of time correspond to the duration of organizational activities. Dress as a medium which is associated with time can be used to communicate that organizational activities are taking place.
Temporality-Economic

Concepts pertaining to time are necessary considerations in an economic structure. Activities related to subsistence are carried out during specified times of day and week and may be pursued according to season. Dress can communicate that activities relative to subsistence are being carried out.

Temporality-Sexual

Concepts pertaining to time are related to activities based on gender. Dress can be used to communicate points of time, as well as durations, when activities or conditions related to gender exist.

Temporality-Territoriality

Concepts pertaining to time can be related to the use of space or the prevailing characteristics of an area, location, or setting. Dress can be used to communicate factors pertaining to time and space according to place.

Temporality-Temporal

Concepts pertaining to time can function as a means toward structuring some activity or condition. Time can also be used according to its intrinsic characteristics. Dress can be used to communicate the characteristics of a particular period of time or occasion.
Temporality-Instructional

Concepts pertaining to time provide structures for both formal and informal learning situations. Certain types of dress can communicate times of day, week, or season when learning activities are taking place.

Temporality-Recreational

Concepts pertaining to time can be directed toward recreational activities, or play. Points of time indicate the beginning and end of recreational activities, and periods of time indicate their duration. Dress can communicate that recreational activities are about to begin, are in process, or are finished.

Temporality-Protective

Concepts pertaining to time can be directed toward protection or defense. Dress as a physical substance and a visual medium can be used to communicate factors pertaining to periods of defense.

Temporality-Exploitational

Time can be a factor during adaptation to surroundings or the environment. Units of time define the period of adaptation, and prevailing conditions at certain points or periods of time can require
adaptation. Dress can communicate that various types of adaptation are taking place.

60

Learning-Interactional

Learning is the process of acquiring knowledge and skill. Learning leads to interaction when knowledge and skills are exchanged or shared. Learning and interaction can simultaneously take place when dress is used to visually represent aspects of human behavior which are not readily visible.

61

Learning-Organizational

Learning can be directed toward some aspect of organizational structure. Dress can facilitate learning about group members, as well as other factors relative to organizational structure.

62

Learning-Economic

Learning is a necessary activity in carrying out economic activities. Persons in individual and collective situations learn to carry out subsistence. Persons can learn about other persons through dress, while being engaged in activities of subsistence.

63

Learning-Sexual

Learning is an essential activity in carrying out roles related
to gender. Dress is a significant medium in learning to play sex roles, as well as learning to carry out sexual activities.

Learning-Territorial

Learning is involved in the formation of attitudes and concepts toward space as well as toward areas, locations, and settings. Dress as a visual medium helps persons to learn characteristics associated with various territories, as well as to project them.

Learning-Temporal

Learning is tied to both formal and informal units of time. Formal units pertain to schedules of time as well as patterns of appropriateness, whereas informal units pertain to periods of time when events happened to have taken place. Dress as a communicative medium helps to facilitate learning in relation to various ways of dealing with time.

Learning-Instructional

Learning can be directed toward infinite kinds of experiences, including both formal and informal instruction. Dress can be a factor in learning to instruct or impart information. Learning to develop pride, values, expression, and other personality and character traits can take place through the use of dress.
Learning-Recreational

Learning is a basic activity in carrying out recreational activities or play. Various recreational activities center around cognitive and affective learning, as well as psychomotor skills. Dress can be a basis for recreational activities or play, as well as a factor while they are being carried out.

Learning-Protective

Learning is basic to both initiating and carrying out measures of protection. Dress as a physical substance and psychological medium can be a factor in learning relative to physical and psychological protection.

Learning-Exploitational

Learning to adapt to surroundings and the environment is one of the basic activities of life. Dress as a physical substance, as well as a visual and psychological medium, can facilitate learning relative to adaptation.

Play-Interactional

Play is a voluntary activity which is indulged in for intrinsic satisfaction or reward and is differentiated in some way from ordinary life. Although play can be pursued by a single individual, it often
involves interaction with others. Dress can be a source of play, as well as a factor which prompts or sustains interaction when it is being carried out.

71

**Play-Organizational**

Play appears in diverse forms and is often part of organizational structure. Play can be the ultimate objective of group organization or a means of arriving upon a set of goals or objectives. Dress can be used during group activities as a factor in play, as well as an intrinsic medium for play.

72

**Play-Economic**

Play can be engaged in for economic purposes. Sports, theatrical productions, and other forms of recreation or play are pursued by some persons as a means of subsistence. Dress as a physical substance and visual medium is often a factor in various forms of commercial entertainment.

73

**Play-Sexual**

Play is a factor in sexual activities. Moreover, concepts pertaining to gender, such as masculinity and femininity, are allied with activities of play. Dress as a psychological medium is a factor in activities of play based on gender or sexual involvement.
Activities of play take place in appropriate areas, locations, or settings. Concepts of appropriateness, as well as laws, help to regulate the territorial aspects of play. Dress as a visual medium can communicate information about areas, locations, or settings in relation to play.

Activities of play are tied to concepts of time, which indicate their duration as well as appropriateness. Dress as a visual medium can communicate that play is taking place, or being pursued according to appropriate or inappropriate concepts of time.

Activities of play can be engaged in for purposes of learning. Participation in sports, drama and other forms of recreation or play can facilitate learning relative to the cognitive, affective, and psychomotor domains. Dress as a physical substance, as well as a social and psychological medium, can facilitate learning through play.

Although play can be engaged in as a means to some end, it can also be pursued as an end in itself. The use of dress as a potential
medium of play can be engaged in for the sole purpose of pleasure which it engenders.

78

**Play-Protection**

Play can be engaged in for purposes of protection. Participation in role playing, as well as fantasy, can provide potential resources for psychological protection. Dress as a device for both altering one's image, as well as playing roles is a potential medium for engaging in play for psychological protection.

79

**Play-Exploitational**

Activities of play can be engaged in as a means of adapting to surroundings or the environment. By seriously pursuing play and directing it toward reality, adaptation to surroundings or the environment can be brought about. Dress as a visual and psychological medium can be used during play for purposes of adaptation.

80

**Defense-Interactional**

Defense is a method of protecting oneself physically or psychologically from forces which may thwart, impair, or eliminate his existence. Interaction may occur when two or more persons direct their attention toward mutually implementing measures of defense. Dress can be used as a means of psychological defense during interaction.
Defense-Organizational

Measures leading toward psychological defense are often necessary during participation in an organizational structure. Dress as a psychological medium provides a means of defending oneself psychologically within an organizational structure.

Defense-Economic

Measures of defense are necessary for carrying out economic activities in general and subsistence in particular. Dress can be used as a communicative medium in defending one's economic status or position.

Defense-Sexual

Measures of defense are necessary for both regulating participation in sexual activities, as well as defending one's role in relation to gender. Dress as a physical substance and visual medium can function as a means of physical and psychological defense related to sex roles and sexual activities.

Defense-Territorial

Measures of defense are necessary in certain areas, locations, or settings. Dress as a visual medium can be used to communicate that defensive measures have been implemented in specific places.
Defense-Temporal

Measures of defense can be necessary at certain times of day, week, or season. Dress as a visual medium can be used to communicate that defensive measures are taking place according to some designated time period.

Defense-Instructional

Measures of defense are tied to learning for their implementation. Dress as a physical substance and psychological medium can be used for defense, and its implementation takes place through learning.

Defense-Recreation

Measures of defense may be necessary during recreation or play. Dress as a physical substance and psychological medium can be used for protection during recreation or play.

Defense-Protection

Measures of defense can be directed toward some specific need for protection, or they can be implemented to communicate general feelings of protection. Dress as a physical substance and visual medium can be used to project feelings of protection.
Defense-Exploitational

Measures of defense can be necessary while adapting to surroundings or the environment. The physical properties of dress, as well as its potential for eliciting psychological responses, can facilitate communication during periods of adaptation.

Exploitation-Interactional

Exploitation is the process whereby the human body adapts to specialized environmental conditions. Interaction often arises in situations where exploitation involves collective activities. Dress as a physical substance and visual medium can facilitate adaptation to surroundings and the environment through interaction.

Exploitation-Organizational

Activities directed toward adapting to surroundings or the environment can be pursued collectively through organizational structure. Dress as a visual medium is helpful in identifying various members of an organizational structure for purposes of carrying out activities of adaptation.

Exploitation-Economic

Adaptation to the environment is necessary for carrying out subsistence and other activities related to the economy. Dress can be used
as a means of adapting to a working situation or various other types of economic conditions.

**Exploitation-Sexual**

Adaptation is a necessary part of changing sex roles, as well as sexual activities. Dress as a physical substance and psychological medium can be used in adapting to conditions related to sex.

**Exploitation-Territorial**

Adaptation can be prompted by the peculiarities of an area, location, or setting. Dress as a medium through which commonalities can be shared helps to facilitate adaptation to an area, location, or setting.

**Exploitation-Temporal**

Adaptation can be prompted by time factors. Activities related to time of day, week, or season can involve various types of adaptation. Dress as a visual medium can be used to indicate that adaptation to certain time or seasonal factors has been carried out.

**Exploitation-Instructional**

Adaptation to surroundings and the environment involves the teaching and learning process. The use of dress for adaptation can be
implemented through teaching and learning relative to the physical, social, and psychological factors which are involved.

97

**Exploitation-Recreational**

Adaptation to surroundings, as well as the environment, can occur through various recreational activities. Sports provide various types of adaptation to the physical surroundings and environment, whereas certain types of drama provide adaptation to social and psychological conditions. Dress as a communicative medium helps to facilitate adaptation through recreation and play.

98

**Exploitation-Protective**

Adaptation to surroundings and the environment are tied to activities related to protection. Dress as a physical substance and psychological medium helps to facilitate combined activities related to adaptation and protection.

99

**Exploitation-Exploitational**

Adaptation to the surroundings and the environment sometimes require therapy through social or psychological strategies. Dress as a medium of communication can be used to prompt adaptation in situations centering around a single person, as well as group activities.
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