Strategic Aesthetics in Advertising Campaigns: Implications for Art Direction Education

Sandra Virginia Contreras Romero
Master in Visual Arts, Griffith University, Australia
Diseñador Gráfico, Instituto de Diseño Perera, Venezuela

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Advertising, art direction, commercial art, communication design, content analysis, creative advertising, creative practitioner, design, education, love, production, strategic aesthetics, visual analysis, visual rhetoric, visuacy, visual communication.
Abstract

For over half a century art directors within the advertising industry have been adapting to the changes occurring in media, culture and the corporate sector, toward enhancing professional performance and competitiveness. These professionals seldom offer explicit justification about the role images play in effective communication. It is uncertain how this situation affects advertising performance, because advertising has, nevertheless, evolved in parallel to this as an industry able to fabricate new opportunities for itself. However, uncertainties in the formalization of art direction knowledge restrict the possibilities of knowledge transfer in higher education.

The theoretical knowledge supporting advertising art direction has been adapted spontaneously from disciplines that rarely focus on specific aspects related to the production of advertising content, like, for example: marketing communication, design, visual communication, or visual art. Meanwhile, in scholarly research, vast empirical knowledge has been generated about advertising images, but often with limited insight into production expertise. Because art direction is understood as an industry practice and not as an academic discipline, an art direction perspective in scholarly contributions is rare. Scholarly research that is relevant to art direction seldom offers viewpoints to help understand how it is that research outputs may specifically contribute to art direction practices. This thesis is dedicated to formally understanding the knowledge underlying art direction and using it to explore models for visual analysis and knowledge transfer in higher education.

The first three chapters of this thesis offer, firstly, a review of practical and contextual aspects that help define art direction, as a profession and as a component in higher education; secondly, a discussion about visual knowledge; and thirdly, a literature review of theoretical and analytic aspects relevant to art direction knowledge. Drawing on these three chapters, this thesis establishes explicit structures to help in the development of an art direction curriculum in higher education programs. Following these chapters, this thesis explores a theoretical combination of the terms ‘aesthetics’ and ‘strategy’ as foundational notions for the study of art direction. The theoretical exploration of the term ‘strategic aesthetics’ unveils the
potential for furthering knowledge in visual commercial practices in general.

The empirical part of this research explores ways in which strategic aesthetics notions can extend to methodologies of visual analysis. Using a combination of content analysis and of structures of interpretive analysis offered in visual anthropology, this research discusses issues of methodological appropriation as it shifts aspects of conventional methodologies to take into consideration paradigms of research that are producer-centred. Sampled out of 2759 still ads from the online databases of Cannes Lions Festival, this study uses an instrumental case study of love-related advertising to facilitate the analysis of content. This part of the research helps understand the limitations and functionality of the theoretical and methodological framework explored in the thesis.

In light of the findings and discussions produced throughout the thesis, this project aims to provide directions for higher education in relation to art direction and highlights potential pathways for further investigation of strategic aesthetics.
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Statement of Original Authorship

This work has not been previously submitted to meet requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

Sandra Contreras

Date
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Chapter One

Introduction

1.1. Overview

This thesis addresses problems of uncertainty in the formalization of production-related knowledge, specifically in advertising art direction. One of the triggers for this research was the development of creative advertising postgraduate programs at QUT Creative Industries Faculty. In 2003 I was employed to oversee these, partly because of my professional background in advertising. Students expected to learn, amongst other things, principles of advertising production (i.e. ideas generation, electronic and print media, copywriting and art direction), but, as this thesis discusses later, decision-making in art direction practices is, in many cases, intuitive, being reliant on an expertise gained through industry practice. Many aspects of advertising production knowledge are tacit, so this thesis is interested in the formalization of explicit knowledge for pedagogical purposes. One of this project’s aims is to formulate a systematic theoretical basis for art direction education. However, to theorize about art direction was not the initial intention of this project. This research was originally interested in the notion of ‘love’ in advertising.

Naïve in many ways, the initial question for this PhD was: what does love look like? This question was posed because ‘love’ appeared to be an important aspect in advertising. During the early 2000s I saw what seemed to be an increase in the number of advertisements that used ‘love’, either as part of a catchphrase or a theme. The book Lovemarks (Roberts 2002) followed up its popularity, with an online resource that invited members of the public to nominate ‘lovable’ brands. The construction of the initial question was naïve in the sense that studying the ‘look’ of something was not attached to any one scholarly tradition. The meaning of the question however was perhaps not as naïve. Studying the ‘look’ of love seemed as if it could become an aesthetic inquiry that was relevant to the industry. At various stages this project was concerned with enhancing art directors’ professional standing and in creating supportive structures that could help validate aesthetic decisions.
within industry practices. From a professional development stance, studying a ‘look’, or an ‘aesthetic situation’ (a term discussed later in this thesis) could help practitioners form a better understanding of the malleability of the love-notion in content production. Soon, though, it became apparent that if this research was to study ‘the look of love’ in advertising, ‘ways of knowing’ in art direction would also need investigating. During the initial stages of development of this PhD there were two major tendencies in research practices at QUT-Creative Industries Faculty: research framed within cultural studies, and practice-led research. The resources available to guide methodological procedures within these scholarly frameworks were, in a way, in my view, unfit to address a research question that aimed to inform art direction practices. I failed to understand how methodologies of critical or cultural interest could enhance art direction knowledge because I felt, during initial reading, that these approaches detached creative products from production, and art direction was a production activity. In the case of practice-led research methods, which were popular in research undertaken in visual arts, inquiries were generated during art practice, and this seemed to require a level of introspection during production that I felt was alien to the way in which advertising art direction was typically practiced. That is, producing content in a way that is detached from a self-centred journey, sometimes under tight deadlines. It is possible that the avoidance of adhering to cultural studies or practice-led research was unfounded, or merely the result of first impressions. This research was not interested in informing the cultural place of art direction practices or their outputs. Here there was no interest in criticizing advertising outputs or the consequences of these outputs. Also, this research was not interested in the phenomenological aspects of production; how internal conversations with the self could help understand the complexities of being an art director. Instead, this project was interested in creating an opportunity for the knowledge of the advertising producer to help frame research questions and methodologies. Art direction seemed to also need an intellectual and systematic ground that allowed scholarly investigation in order to further knowledge in this area. I felt this research needed to find its own ‘way of knowing’, in this case, about the love notion. Therefore, in this study, to aid the learning of art direction meant, beyond the structural articulation of established theory, to find ways to learn through analysis. In a classroom, when discussing advertising images from an art direction perspective, the ideal situation is to be able to discuss methodologies and theories
that are as relevant as possible to art direction practices. For this reason, this project was interested in the investigation of a methodology for art direction research. Consequently the project shifted from thinking about the answer to the initial question (what does love look like?), to thinking about the meaning of the question, and the methodological implications of an investigation into answering such a question. The methodology would apply to other themes, not just to the love theme, as ways of knowing in art direction.

With this focus, the empirical part of this thesis offers a comprehensive study of the love theme in advertising. Chapter 5 establishes a methodology of visual analysis. This methodology is in many ways similar to conventional content analysis, but I was able to frame it within a structure offered in visual anthropology to enable the exploration of problems that were relevant to production. I was also able to operationalize, to an extent, the propositional theory of this thesis: strategic aesthetics. Chapters 6 to 9 show the result of the visual analysis of the love theme. This part of the study became instrumental to the study of knowledge and of ways of knowing. So this thesis shows the outcome of an investigation about ways of knowing in art direction, to aid the design of art direction curricula in higher education.

The import of industry practitioners as educators—people such as me—in alternative academic models that incorporate the visual practices of art directors, such as those at the Creative Industries Faculty, brings with it an interest to shift or reshuffle conventional analytic thinking about images. This thesis speaks about a producers’ perspective on theory and thinking. During the development of this thesis I engaged in thinking about the study of images, in a way that was pertinent to the formulation of theory, which took into consideration the tacit knowledge given by production expertise. For instance, was there a ‘way of seeing’, so far not explored, that shared particular principles among producers? As well as John Berger’s (1977) Ways of Seeing, some current ideas that helped understand images in academic literature seemed to need revision for adoption in art direction education. Because art direction is a media production activity, production knowledge seemed necessary, to have a better understanding of images that were art directed, like, for instance, love-related images in advertising content. This research placed an increased interest in a
methodology of visual analysis that could incorporate viewpoints that were likely to form in production. In advertising production deciding the ‘look’ of a campaign means to visually establish a brand’s personality through ‘formal’ choice. Art direction practices include the activity of creatively thinking about how to persuade the target audience. The result of this process is a visual argument. The look of the argument or a theme used in an advertisement is also aiding persuasive processes. In fact, several times this thesis was interested in form as a central determinant in persuasive communication. Formal choices are not arbitrary in advertising production. In semiotic analysis as in rhetorical analysis ‘form’ seemed lost in favour of the study of meaning and visual argumentation. The study of the function of formal characteristics or aesthetics seemed worth addressing (see sections 4.2 to 4.4).

As this research engaged in formally understanding the intellectual value of production knowledge, it also started to envisage solutions to link the knowledge of educator-producers (such as creative professionals employed as lecturers in the Creative Industries Faculty), with aspects of scholarly tradition.

As a result of this, as ambitious as it may seem, an underlying interest in this thesis was related to the possibility of establishing a scholarly area of study, or a subfield, that allowed furthering knowledge in art direction. QUT Creative Industries Faculty was an influential context for this research, a place where things like creative advertising, fashion and entertainment had an intellectual space. But more importantly, it was influential because it pulled inquiry toward an aim of enhancing educational structures, incorporating the implicit knowledge of content producers in theory and in ways of thinking and knowing. The aim of this thesis became, then, to strengthen the theoretical and analytic discourses producers’ provide about their knowledge in higher education, by contributing with a scholarly understanding of art direction knowledge.

This current chapter offers an introduction to the study. In order to begin to understand knowledge related to advertising art direction, which, typically, is an industry-based occupation, this chapter begins with a review of definitions and the historical background of the role of the art director. It looks at aspects that characterize advertising art direction, such as the input of technology, commercial imperatives and intention during production. To help understand the situation of art
direction as an occupation and as component in higher education in contexts broader than a Creative Industries Faculty, this chapter also draws on institutional accounts (i.e. United Nations and university websites and Australian government reports). Overall, this chapter provides a comprehensive background to allow the construction of the theoretical and analytical part of the study.
1.2. Who is an Art Director?

Art directors perform as professional creative practitioners in a number of creative industries. This introduction unfolds definitions of the role of art directors in a variety of industries towards beginning to understand the boundaries of art direction knowledge. Within film, Robert Olson explains that ‘art director’ is a term borrowed from the ‘publishing business’. This name was borrowed to more appropriately rename titles such as ‘artistic executive’ and ‘technical director’ (1993, p. 5). In Olson’s view, film art directors need to have the following qualities:

1) to be visually aware;
2) to know how to draw or visualize ideas;
3) to understand three-dimensionality, colour, materials, lighting;
4) to have personal qualities, such as flexibility to expect the unexpected and calmness at handling decision making; and
5) to be good administrators.

Olson suggests that the term ‘art director’ began to be popularized in 1916, when an article in Photoplay magazine brought the term to public recognition. This article explained that the owner of a property in which movies were filmed was usually responsible for sets. This person would be in charge of constructing and budgeting three-dimensional structures for films (see also Barnwell 2004). Beverly Heisner, author of a number of books on production design and art direction for film, treats art direction as a branch of architecture (Beverly Heisner in Barnwell 2004), perhaps because of its construction requirements.

The art director role is also used in magazine design. Dimitri Jeurissen describes the art director as a leader or an ‘orchestra conductor’, who gathers together and oversees teams of ‘photographers, graphic designers, stylists etc., in order to convey the right message’ (interviewed by Heller and Vienne 2006, p. 75). The professional activity of art directors can be interdisciplinary, used in film and television, in the editorial industry, in advertising, and also in interactive design industries. ‘Production Designers and Art Directors visualize a story, underscore its meaning and translate its concepts into realities for the moving image and all manner of interactive design’ (Art Directors Guild 2008). A definition given by the Association
of Independent Colleges of Art and Design acknowledges the interdisciplinary nature of the profession. The following is a definition close to the one this thesis uses:

[Art direction is] a branch of graphic and communication design which has an overarching aspect to it. Art Directors are, in a sense, visual choreographers, seeing … all aspects of large-scale graphic projects. Magazines, television stations, and most large corporations usually employ Art Directors to ensure consistency, creativity, and an overall “look” for all the visual products created by the company. Art Directors almost always start their careers in graphic design or commercial art, and then combine that ability with good management skills. Leadership skills are also necessary, because an Art Director is usually supervising teams of artists, designers, and photographers (Association of Independent Colleges of Art and Design 2008).

Whether art direction is a branch of architecture, of design, or of communication design, and regardless of the type of industry art directors work in, the art director is seen as a manager of aesthetics and image production. This thesis concentrates on advertising art direction. In the advertising industry, art directors are placed within creative departments of advertising agencies. They team-up with copywriters, and both, copywriters (professional producers of word-based content) and art directors (professional producers of image-based content), work together on specific projects to produce ideas for advertising content, and also manage the production of this content. In 1948, advertiser William Bernbach formalized the relationship between the art director and the copywriter to enrich the combination of persuasive writing with persuasive images:

A new species of advertising art was becoming discernible. It was strikingly graphic and visually ‘alive’… a creative upheaval was gathering force. This new expressiveness was structured as a work method in 1948 when William Bernbach founded Doyle Dane Bernbach. In his agency a copywriter and an art director worked as a team…from this union the New Advertising was born. Madison Avenue would never be the same (Art Directors Club 2011).

In The Art Direction Book, 28 award winning art directors give advice for succeeding in establishing the visual treatment of advertisements (British Design and Art Direction 1996). Below is a summary, grouped in bullet points, of the thoughts that these art directors find important in their professional practices:
• art direction needs to be simple in its execution, no gratuitous decoration, less is more;
• images need to get attention in the clutter;
• the readability of words through manipulation of typography in advertisements is important;
• art direction needs to be distinctive, adding enduring personality, choosing an aesthetic attitude;
• art directors need to know how to draw, even if it is only thumbnails. Being able to manipulate visual devices and light is important;
• art direction is all about ideas and taking risks;
• art direction choices are driven by the idea that ads hold;
• art direction needs to be relevant to the consumer, drawing on insights, communicating appropriately;
• in art direction practices teamwork is important; choosing the best talent, even if it is just to gain prestige;
• art direction is more about perseverance than talent; there has to be a positive attitude toward projects, and it is important to believe in ideas;
• art directors need to soak up information, watch movies, read, visit galleries.

Given that advertising is an ever-changing industry this not-so-recent publication might not do justice to contemporary practitioners’ views, but it gives a sense of the principles that have framed art direction professional practices in the past.

From previous approaches it is possible to assume that art direction is a creative and managerial activity performed by art directors in the production of advertising images and other forms of media content. There may be occasions in which art directors from more than one creative industry work together. Creative content produced outside advertising agencies, in production and postproduction houses, is supervised by creative professionals within these agencies (i.e. copywriters, art directors and creative directors) who are generally the authors of the concepts that are produced. It follows that in the production of a television commercial there may be two art directors: an advertising art director, who is a full-time employee in an advertising agency; and a film art director, employed by the production house, often on a project-by-project basis. Because the role of the art director is used in a number
of creative industries it may be worth investigating differences and similarities among the different types of art direction. Finding similarities in art direction practices across the various industry sectors may allow the design of an overarching curriculum with allowance for interdisciplinary approaches to learning. On the other hand, finding differences among types of art direction would have implications for deeper learning on the design of curriculum within specific disciplines.

In the case of advertising art direction, which is the professional practice this research is concentrating on, knowledge holds certain similarities with the knowledge in other creative practices, which for the purpose of understanding art direction this research investigates. For example, as with other practices in the visual realm, such as design and art, art direction relies on the production of visual devices and visual systems. A part of this thesis offers a comprehensive discussion related to ‘visual disciplinary landscapes’ (see Chapter 2). Also advertising art direction has strong links with the discipline of communications. For example, art direction in advertising relies on the definition and production of communication codes within rhetorical processes, as it is the case with communication design, visual communication, creative writing and corporate writing, to name a few. It also holds similarities with media-related practices where production is dependant on mediums and technologies, such as mass communication production and communication design. Advertising art direction is attached to commercial imperatives. In this sense there are links also with marketing communications activities taught within marketing disciplinary frameworks, including personal sales, sales promotions, public relations and direct marking. In the case of this study, advertising art direction seems to sit more comfortably within visual disciplinary contexts, but this study incorporates aspects of communications, media, and of marketing. This combination allows for identifying differences between advertising art direction and other visual practices. Importantly, these relationships provide some boundaries that help identify theory and forms of analysis that will help toward fulfilling the aims of this project in relation to education. The following section offers further insight into contextual aspects that help define advertising art direction.
1.3. Historical Roots of Advertising Production: Art Direction and Copywriting

Throughout history, activities pertaining to the development of visual content for advertising have been given several names, including: advertising art, commercial art, advertising design, or advertising art direction as it is commonly called in the advertising industry. Drawing a history of advertising art direction can entail a mirroring of advertising history in general. There are three stages of advertising development: the tribal man era, the Gutenberg man era and the electronic man era. The tribal man era precedes the printing-press and the invention of movable type, and it comprises advertising communication during and before the middle ages. The Gutenberg man era begins with the inversion of Gutenberg’s movable type and precedes the invention of radio. The electronic man era starts with the invention of television and radio. The beginning of art direction could be placed within the Gutenberg man era (Hendon and Muhs 1983, Presbrey 1968). Knowledge in advertising art direction is, in this sense, akin to other forms of visual production that use typography. From a producers’ perspective movable type encouraged the invention and mechanical use of numerous typographic families, including the manipulation of typography within advertising formats (Hollis 1997).

Rudimentary forms of production of advertising content were practiced within communities from times when trading became common. As increases in population allowed community-like lifestyles, and as people started to live less isolated lives, the exchange of goods began. This exchange encouraged the development of production skills (Presbrey 1968). Producing content for advertising appears to have two early sources, if we take into consideration the two intertwined activities of copywriting (or word-based content production) and art directing (or image-based content production): firstly, the use of persuasive language in face-to-face trading; and, secondly, the development of craft through the making of objects.

Aristotle is considered to be a pioneer of the study of persuasive language in his book On Rhetoric. Oral persuasion was taught and practiced by sophists (nomadic speakers) over four centuries before Christ (See Dixon 1971 for a history of classical rhetoric). It is unclear at what point in history that language started to be used to encourage purchases, or if language to encourage purchase came from its inception as an offshoot of classical rhetoric. Evidence shows that during the Roman Empire,
purchasing was encouraged in a professional way. For example, in Rome and Western Europe merchants and employees of small businesses encouraged purchase on the streets by shouting persuasive messages or by singing persuasive lyrics. The education of these persuaders was perhaps a process of imitation, or a process of creatively remaking advertising ideas that were seen publicly, and not a learning process within a scholastic setting. For example, shouting persuasive messages or singing persuasive lyrics were European practices learned from Babylonians and Egyptians (Presbrey 1968). Historical accounts like this seem to have helped industry-based author Rosser Reeves Bates give a definition of advertising:

‘Advertising is …a simple phenomenon in terms of economics. It is…a substitution for a personal sales force - an extension …of the merchant who cries about his wares’ (Reeves 1986, p. 145). Within advertising programs in today’s higher education institutions, there are courses partially or exclusively dedicated to rhetoric or persuasion (see, for example, communication programs at University of Illinois at Urbana-Campaign). The link from classical rhetoric to contemporary speech communication that aims to sell seems clear within theories of Integrated Marketing Communications (IMC), specifically in the teaching of procedures for personal selling (see Chitty et al. 2005). So an early source for the study of advertising copywriting is persuasive language. Shouting and writing persuasively are tightly linked as two activities requiring the creative and stylistic manipulation of words.

Importantly, there is a strong theoretical link between classical rhetoric and the visual side of advertising. For this reason, ‘visual rhetoric’ (a visual version of theories of classical rhetoric) is reviewed in depth in Chapter 3. Presbrey’s (1968) historical account of advertising does not provide a definite beginning for the production of advertising’s visual content. Early accounts seem to align primitive forms of art direction with craft. During the dominion of the Roman Empire, signs used a combination of words and images. Scribes, signwriters and signpainters made a living from producing (written or visual) commercial messages. During this time, signs were placed near businesses’ doors, inserted in walls, or were suspended from something (Presbrey 1968). The fall of the Roman Empire and rampant illiteracy in the Middle Ages seems to have prevented written advertising from developing much further for a period of time. Bills disappeared during this time, strengthening the
development of commercial messages that were purely visual. From this point on, visual cues\(^1\) in signs became more complex and sophisticated (ibid.).

Visualising and writing are intertwined creative activities in the production of advertising that combine images and words, but to create a better opportunity to understand aspects of knowledge underlying art direction, this thesis is only studying the visual side of advertising, although it is aware of the dynamics between the written word and visual imagery and does not disregard the importance of this relationship in fully understanding art direction practices. Established disciplines in the visual area, like visual communication or design, seem to have maintained certain independence from non-visual professions and creative arts, like creative writing, or music, where traditionally the visual sense is not used. This independence is considered a strength in this thesis as it allows for the investigation of a creative realm that is purely visual.

\(^1\)See Appendix B for a definition of the term ‘visual cues’.
1.4. Art Direction and Media Technologies

This part of the chapter introduces aspects related to the adoption of technology in the evolution of advertising art direction. Media-based industries such as advertising take advantage of advancements in technology and the proliferation and diversity of media. As a result, advertising art direction practices are often challenged to adopt and adapt to new forms of technology. This is an important aspect in the definition of art direction-related knowledge.

The redefinition of early forms of art direction into a practice geared to produce mass communication prevents advertising art direction from being a craft, in the way activities like signpainting may have been thought of in the past. Once Gutenberg’s movable type became popular (a couple of hundred years after its invention in 1438), it gave tremendous impetus to visual practices in advertising (Presbrey 1968). This meant visual practitioners were obliged to become conversant with new forms of technology and media. The progressive replacement of papyrus would have made visual practitioners more concerned with paper choices and their reaction to pigment colours. But even if technical aspects were a consideration before the Gutenberg era, the rapid advances in technology during the industrial revolution allowed art direction practices to make technology-based skills their own. For example, the printing press and standardization of paper sizes required the use of guillotines to cut paper to intended sizes. Thus art directors needed to take extra care around the edges of printed formats so as to avoid errors when cutting. If images included a colour background, as with the colourful posters of Toulouse Lautrec, those colours had to be printed beyond the intended format (conventionally called ‘bleed’) to avoid leaving unprinted edges (Young 1935, p. 9). From a producer’s perspective, technology is important because the specifications in the use of technologies can moderate creative decision-making as well as aesthetic qualities, production procedures, and, therefore, the end product. Some creative ideas for content cannot be produced for the intended media because of technical restrictions. Production procedures can change the nature of visual solutions in advertising content, either by enhancing, distorting, or by deteriorating initial ideas.

From being a craft, early art direction has become a profession dependant on pre-established technologies, technical restrictions and the diversification of media.
These media may include magazines and newspapers, direct mail, television and cinema, outdoor and in-store media, ambient, mobile and the internet. This list could include radio, if one defines art direction as a manipulation of aesthetics in general (i.e. the aesthetics of sound) (See Appendix B for a discussion of the term ‘aesthetics’). In this sense, the influence of developments in technology on advertising art direction seems unquestionable. As I discuss later in this chapter, advertising aesthetics and visual argumentation need to robustly contribute to the communication aims of specific advertising projects, but because of the process of production, art direction knowledge needs also to include aspects that allow a level of understanding of technology-based discourses and their impact on visual communication.

The multifaceted aspects of knowledge imposed by technology and media specifications are as important as the understanding of the visual terrain as an abstract notion. Visual devices only communicate through the use of a medium, thus there is a logical drive to join media and content in paradigmatic constructions.
1.5. Art Direction as an Economic Activity and Occupation

With the industrialization of production, and because of technological advancement and ongoing innovation of media, we have seen a growth in the diversification of art direction activities. The classification of industries and occupations provided by the United Nations give a sense of this diversification. Beginning in the nineteen fifties, the United Nations opened discussions to holistically classify industry activities and occupations. The aim of these classifications was to help nations regulate and promote industrial activities in a systematized way. They were meant as a guide for regionally measuring and improving economic performance. There are two outputs from this work in which advertising production activities are considered: the International Standard of Industry Classification (ISIC) and the International Standard Classification of Occupations (ISCO) (United Nations Statistics Division). The latest ISIC version (ISIC Rev.4), published in 2008, does not nominate specific activities in the development of advertising images, but one can assume art direction is an economic activity under ‘creative services’ and ‘production of advertising material’. See ISIC classification in the following table:
This classification seems to distinguish activities of ‘production’ (i.e. ‘production of commercial messages…’ in excluded activities) from ‘creation’ (i.e. ‘creating and placing advertising…’). These ‘creative’ and ‘production’ aspects of art direction activities form a major part of the observations made by the 28 art directors reviewed in *The Art Direction Book* (British Design and Art Direction 1996). In terms of art direction, ‘creating’ can mean processes of idea generation, and generation and manipulation of aesthetics, including drawing, typographic manipulation, communication, etc. Because art directors are responsible for creative outputs, art direction activities include the management and supervision of ‘production’. This includes, for example, the selection of talent and other creative professionals.
involved in the production of content. ‘Production’ in ISIC’s classification seems to mean activities in the making of final products for mediums such as television, radio and film. Taking ISIC’s classification into account, art direction activities can include ‘creating’ and ‘producing’ ads for newspapers, periodicals, television, internet and other media; as well as ‘creating’ billboards, panels, bulletins and frames, window dressing, showroom design, car and bus carding, aerial advertising, stands and displays.

This classification is somewhat unclear for the purpose of mapping advertising art direction knowledge. In ISIC’s classification ‘production of commercial messages for radio, television and film’ are activities excluded from advertising services. This classification also excludes ‘advertising photography’ from advertising activities. Advertising agencies outsource the ‘production’ of moving commercial messages and photography, so a reason for this exclusion could be that ‘production’ businesses run separately from advertising agencies. However, advertising agencies also outsource ‘the creation of stands and other display structures and sites’, and this has been included as an advertising activity.

ISIC’s classification also excludes graphic design as an advertising activity. These exclusions are important for understanding the dynamics of art direction as an occupation. Arguably, a great deal of advertising creative content is graphic (i.e. a logotype). A logotype is an example of a graphic design output. It is developed to advertise a company’s name by means of branding. Graphic design, as a result, plays an important part in art direction. Photography, graphic design and production design take part in the production of advertising messages that contain photographic images, graphics, or a moving image. This speaks of an overlap in visual knowledge between those occupations that are visually-based and advertising art direction. In terms of the economic activities of these professionals, photographers can lend their photographic practices to advertising as well as to editorial industries, or art projects, as can graphic designers. Production designers (and/or film art directors) can produce television commercials, but also documentaries or feature films. Graphic design, photography and production design are occupations detached from, but available to, a variety of industries. Businesses set-up to perform any of these activities can be independent from the main arm of industry. The knowledge that exists, in these
cases, relates closely to the ‘media’ they use (i.e. graphic devices or cameras). Advertising art direction on the other hand is an industry-based activity where knowledge moves across media platforms in response to medium-specific needs within integrated projects.

In this research, the word ‘production’ is used to label a combination of activities that include content generation and production management and supervision. In this sense, one part of art direction activities is to ensure messages are technically and rhetorically adequate for each medium, in every case. Art direction activities can include liaison with production managers within media owning companies to ensure production is technically viable. The managerial quality of art direction practices in advertising is given by activities that involve the selection and guidance of creative personnel during production (e.g. graphic designers, photographers, production designers, etc.) and by liaison activities with non-creative personnel specialized in media.

To aid definitions of knowledge about art direction as an occupation and to help understand the professional standing and recognition of advertising art directors, the International Standard Classification of Occupations (ISCO) provided by the United Nations might be updated. Such an update for design occupations is included in ‘Updating the International Standard Classification of Occupations (ISCO) Draft ISCO-08 Group Definitions: Occupations in Design’ (2011). Here the description given to ‘graphic and multimedia designers’ is as follows:

“Lead Statement
Graphic and multimedia designers design information content for visual and audio communication, publication and display using print, film, electronic, digital and other forms of visual and audio media. They create special effects, animation, or other visual images for use in computer games, movies, music videos, print media and advertisements.

Tasks include -
(a) determining the objectives and constraints of the design brief by consulting with clients and stakeholders
(b) undertaking research and analysing functional communication requirements
(c) formulating design concepts for the subject to be communicated
(d) preparing sketches, diagrams, illustrations and layouts to communicate design concepts
(e) designing complex graphics and animation to satisfy functional, aesthetic and creative requirements [sic] of the design brief; [sic]
(f) creating two-dimensional and three-dimensional images depicting objects in motion or illustrating a process, using computer animation or modeling [sic] programs
(g) negotiating design solutions with clients, management, sales and production staff
(h) selecting, specifying or recommending functional and aesthetic materials and media for publication, delivery or display
(i) detailing and documenting the selected design for production; [sic]
(j) supervising or carrying out production in the chosen media.

Included occupations
Examples of the occupations classified here:
- Animator,
- Digital artist,
- Graphic designer
- Illustrator [sic]
- Multimedia designer
- Publication designer
- Web designer”

This occupation bridges the gap between business and creative arts. Graphic and multimedia design is portrayed here as an all-encompassing classification of visual commercial practices, which include aspects of the aesthetic manipulation of content for film, print, games, audio and digital media. At a glance, the label ‘graphic and multimedia design’ could be interchangeable with the label ‘art direction’. The key word in this classification is ‘multimedia’. Graphic and multimedia design here encompass aspects of production design, games design, interactive design, editorial or publication design, advertising design and communication design, as well as
Managerial aspects of art direction, like negotiating solutions with client and production staff, and supervising production. This classification excludes other design activities such as interior design, product design, industrial design, fashion design, costume design, jewellery design and architecture design. A difference between this classification and the way advertising art direction is understood in this thesis is that these areas of design, which have been excluded from graphic and multimedia design, play an important part in art direction practices. For example, design of interiors can be strategically used for branding purposes; costume and jewellery design are used in photographic images and commercials for persuasive purposes within advertising. This chapter offers, in a later section, a discussion about differences between visual practices, including design, art, visual communication and advertising art direction. This highlights the importance of classification as an introduction to understanding complexity of visual practices.

Advertising art direction is distinctive because of the commercial imperatives imposed by the advertising industry. In this research, art directing includes activities that can contribute to, or compromise, a brand image and its advertising communication objectives. The study of advertising art direction includes the study of activities and occupations that are required in the production of print and outdoors media content, as well as in the production of television and radio commercials, and in digital media production. It includes knowledge from graphic design, advertising photography and signpainting and any other creative and artistic activity and occupation employed in the production of specific advertising campaigns. These activities can change according to specific projects, and can change over time with the emergence of new technologies, media and trends. Advertising art direction is a complex practice.
1.6. About Intention: An Implicit Aspect of Knowledge in Advertising Art Direction

Providing a focus in aesthetic decision-making is at the core of art direction practices, where images are required to speak to an audience with a clear visual voice that represents brand and benefits. Marketing communications theory may support the idea that the ‘direction’ of images responds to intentionality. The study of art direction could easily fall into a study of relationships between intentions and creative decision-making. This idea is introduced in the next few paragraphs and explored in more depth in the remainder of this thesis.

One of the intentions in generating content is to fulfil the communication objectives of particular advertising campaigns. Objectives provide a rhetorical focus for the development of concepts and aesthetics. In the generation of advertising images, objectives drive visual argumentation and aesthetic decision-making. In advertising strategies, objectives are defined in relation to the analysis of market and audience research, and are further refined in the form of a positioning statement. A positioning statement defines the place that a brand or a product should occupy in the minds of consumers. Positioning, in a strategy that is centred on what products have to offer, can be based on tangible or intangible benefits (Arens 2002, Belch and Belch 2007, Drewniany and Jewler 2008, Moriarty 1991, Ogilvy 2000, Parente 2000, Rossiter and Bellman 2005, Young 1935). For example, a ‘book’ can promise better sales based on its ‘tangible’ hardcover, in which case this product could be positioned as ‘durable’. Positioning in this case is based on the choice of a single, most important attribute. An intangible benefit could relate to a sense of ‘status’ the book provides, in which case this product could be positioned as ‘a bookshelf edition’. The art direction of an advertising campaign for either of these two positions would need to show a visual argument and an aesthetic quality that can convince the audience that the book is indeed ‘durable’, or that it is ‘a bookshelf edition’. The visual interpretation of a sense of durability, or of status, into colours, typography, renderings, composition and photographic treatment, is decided intuitively. Parameters to performing this kind of ‘visual interpretation’ are not explicit; rather, practitioners make most of their decisions based on experience. Intentions that drive advertising art direction practices seem complex. This thesis goes some way to
clarifying the impact of intentions on aesthetics. Professionalism in art direction is, at this basic level, measured subjectively in terms of communication accuracy.

Because of the tremendous competition among product manufacturers and service providers, unique positioning has become increasingly difficult. So, instead of communicating product-centred benefits, advertising adapts, changing the benefits to those that it thinks the audience wants to hear. Consumer-oriented advertising strategies draw on presumed audience psychological or behavioural characteristics, such as their values and lifestyle. Segmentation of potential consumers has also been tackled from cultural angles for propositions that communicate with the sympathies of communities in their beliefs and cultural associations (see Belch and Belch 2007, Rossiter and Bellman 2005, Ray 1992). Advertising’s visual practices vary according to an articulation of targeted persuasive arguments in creative content (Scott 1994), and this has a direct impact on aesthetics. For example, it is not the same to decide on the aesthetics of an argument that uses a pair of scissors as opposed to one that uses the pyramids of Egypt as its main image, even if both have similar underlying communication objectives. A pair of scissors was used in the 1980s by a British cigarette brand to communicate a disagreement with the Government’s new regulation to include a warning on cigarette packs. The pyramids of Egypt were used for similar purposes (see The Art Direction Book 1996, p. 91). The photographic treatment of these two disparate visual themes varies significantly. In the Silk Cut advertisement, tied-up scissors are used to represent constraint; therefore, the logic behind the art direction is to frame the scissors in a close-up, not only because they are a small object or because they need to be recognizable, but because close-ups can show constraint of space (see The Art Direction Book 1996, p. 157). The general texture of the photograph is slick and clean, like the metal of the scissors, and, one could argue, like regulations in general. The second advertisement presents a landscape where a cigarette pack and pyramids blend. This ad, in contrast, uses a long-shot, with ambient lighting, a juxtaposition of images and a texture given by the sandy surface. The activity of ‘creating’ intentional communication in advertising art direction is complex because of the imperative to visually persuade, by visually addressing communication objectives, while visually interpreting audience research, behavioural and/or cultural insight.
To enable creative practitioners and clients to see links between content and objectives or positioning, and between content and consumers, industry generates forms of strategic documentation that precede production, which aim to inform and justify production processes. Terminology and structures in these documents vary depending on companies’ approaches to establishing strategy (Arens 2002, Drewniany and Jewler 2008, Feldwick 1996, Schmitt and Simonson 1997). In theory, before the aesthetic of an advertising campaign is visualized, underlying intentions are defined. The clear definition of a positioning prevents brands from communicating inappropriately in relation to objectives, and allows advertising to shape the consumer’s perceptions about a particular brand. This is the basic understanding given in pragmatic approaches to advertising.

Underlying intentions in advertising also relate to the consumers’ long-term loyalty toward brands. Advertising aesthetics serve to change, or reinforce, a brand’s personality. Strong brands communicate through a consistent voice, in a distinctive way, with clear and long-standing values (Ogilvy 2007). In the film The Corporation (Achbar, Abbott and Bakan 2004) a notion is espoused that a company in countries like the US is seen as a ‘legal person’. Building brand aesthetics is like giving brands and corporations an outfit and a set of gestures. In 1935, advertiser Frank H Young said it like this: advertising layout is ‘the dress of advertising’ (p. 9). In rethinking the ‘book’ example, not only do aesthetics and visual argument need to convince people of the existence of a ‘durable’ book, but also the editorials’ values and personality. Arguably, coherent art direction in this case would allow the public to infer: ‘next time I want to buy a book that is durable, I will look for the same editorial’ or, ‘Ah! No wonder this book is durable’.

The aesthetics of advertisements depend on intentions, and these intentions are multilayered. Visual practice in advertising is considered a creative practice driven by at least four aspects: communication goals, technology, corporate branding, and the content’s persuasive argument. Because intentions and visual decision-making differs in every case, it is common for advertising creative practitioners to state that there are no rules in the production of advertising content, or that rules need to be flexible to accommodate the needs of specific projects. More importantly, though, these ideas suggest that art directors inform relationships between images and
economic performance by intentionally choosing to propose images that can fit, or evoke change in, marketing situations. At the same time, art directors inform relationships between images and culture by intentionally choosing to propose visual arguments that aim to fit in with, or change, consumer behaviour.
Chapter Two

The Place of Art Direction Education

2.1. Overview

To help formalize a theoretical framework for art direction education, this research explores the criteria by which appropriation of established knowledge can occur, particularly those relevant to the visual area. Since intentions vary across visual practices, this chapter explores some ideological and ethical differences between art, graphic design and visual communication toward understanding the place of art direction in relation to each. These disciplinary terms identify intellectual worlds of their own, with established theoretical and philosophical ground (art), a variety of ideological stances (design), and growing multidisciplinary streams (visual communication). This chapter does not aim to provide a comprehensive account of each of these realms. However, as art direction shares a lot with all visually-based disciplinary, this research benefits from established theories, used here with a degree of critical discrimination. This thesis unveils a need to, on occasions, shift theoretical perspectives for a successful appropriation of established theories into the teaching of art direction. This is perhaps one of the most important contributions of the thesis: to identify ways of thinking that help in the establishment of a curriculum with which to formally study and teach art direction. This thesis laments the lack of early scholarly engagement in advertising art direction from within visual areas of knowledge. Art direction is an industry-based practice, thus a practice that enjoys industry recognition. Toward the end this chapter offers a discussion about the input of the industry in building art direction knowledge. Within visual academic disciplines, ethics and ideology have made it difficult for advertising art direction to have a place. This thesis does not dwell on why advertising art direction should exist within academia. In this thesis there is an assumption that if design, art and visual communication generate valuable forms of knowledge, so can art direction. In this sense, this thesis responds to an everyday educational need in advertising art direction without contesting its ethics or the ethics of advertising in general. This chapter examines the possibility of using models from visual literacy and media
literacy to understand art direction literacy. This chapter draws on historical, theoretical and institutional resources as it discusses ideological issues that may be preventing advertising art direction from becoming a fully-fledged area of academic study.
2.2. Visual Landscapes and Old Fences

In theory it has been stated that visual practices are different, where design is said to be functional (Findeli 1995) and art not (Barton 1988), and art is said to be an expression (ibid), and design and advertising are not. Katherine McCoy recalls there was a time (not specifically stated) when graphic design and advertising were thought to be different, so that graphic design had an informative function as opposed to a persuasive function. In commercial contexts, where content is often linked to persuasion (such as promotion or propaganda), the aim of producing content that is purely informative is seen to be noble (2000). Aspects that characterize the nobility of graphic design became policy within the professional community in 1983, when the International Council of Graphic Design Associations (ICOGRADA) adopted a code of conduct. ICOGRADA was formed in the 1960s to help create wider acceptance for design professions—this was a decade after graphic design was established as a profession. ICOGRADA’s code of conduct sets up the graphic designer’s responsibilities toward clients, other designers and broader communities. A client’s aim to fulfil commercial imperatives is seen in this document as being capable of jeopardizing the integrity of the graphic design profession and the public interest. For example, the first responsibility to clients is to ‘…act in the client’s interest [but] within the limits of professional duty’. These ‘limits’ partly refer to the graphic designer’s responsibility to act in the best interests of ecology and the natural environment, furthering social and aesthetic standards for communities (ICOGRADA 1997). The adherence of graphic design to information (as opposed to persuasion) has roots in the thinking adopted by leaders in design schools of the 20th century (Findeli 2001).

Alain Findeli briefly discusses the influence of European and American philosophical stances on the approach taken by the design school Hochschule für Gestaltung (HfG), formed at Ulm in the 1950s. Findeli suggests that American pragmatism influenced HfG through the work of Charles Peirce and Charles Morris. The logic of signs, understood by means of semantics, syntax and pragmatics aided the belief that design was not only about the combination of technology and art, as was thought at the Bauhaus school, but also about the communication of information (2001). In the 1970s Architect Richard Saul Wurman coined the term ‘information
architecture’. Not surprisingly, given that architecture and commercial art shared modern rationalist ideals, this term was transferred to graphic design theory (McCoy 2000). Designer of the London underground map, Massimo Vignelli, aligned graphic design with information architecture, and toward the end of the 21st century Gui Bonsiepe explored a formal theory of ‘information design’ (See Bonsiepe 1994).

Info-designers, as Bonsiepe describes them, are less concerned with creative visualization and more with the organization of visual information. This theory was very much suited to the composition of layouts for books, magazines, newspapers, instructive manuals, brochures and other editorial or publishing output, where arguments are not ‘frankly’ persuasive, as is the case of billboards or magazine ads. Nevertheless, Bonsiepe, as well as McCoy, suggested that it is important for designers to be conversant with principles of visual rhetoric. McCoy argued that, regardless of visual devices having an informative function, like in the case of a STOP sign, signs such as this also persuade. Stop is not something viewers would plan to do if not persuaded to, thus information design and signage ought to persuade viewers to change behaviour. As we see next, separations between visual practices can easily blur.

The first leader of the Bauhaus School, Walter Gropius, philosophically connected all commercial arts, including architecture. Bauhaus ‘was intended to remove any distinction between fine arts and applied arts’; it was a move to change creative practices through, amongst other things, studio-based learning (Bauhaus-Archiv/Museum für Gestaltung 2008). The closing of the Bauhaus school by the Nazis in 1933 led to the opening of two other schools: one in Chicago called New Bauhaus, and Hfg. Findeli (2001) offers an analysis of the ideals behind the curricula of these schools. Art, technology and science were the underlying areas of knowledge at the three schools: Bauhaus, New Bauhaus and Hfg. However, the weight given to these areas considerably varied between them. While technology and art were foundational pillars at Bauhaus, illustrated by Gropius’ promulgation of the school’s catch phrase ‘art and technology, a new unity’, Hfg gave more importance to the combination of science and technology, and less to art. Whereas Gropius, at Bauhaus, believed creative skills would be best practiced under studio-based environments, and formal teaching would only be effective in adjacent areas of
knowledge, the Hfg contended that creative practices could be taught using scientific means, objectively and operationally, drawing on human and social sciences (ibid).

American pragmatism and thoughts coming from the group of multidisciplinary academics called the Vienna Circle were an important influence to New Bauhaus and Hfg. To varying extents these schools drew on empiricism, critical rationalism and the logic of symbols to teach design (Bonsiepe 1995, Findeli 2001). The idea of a unified science with shared methodologies discussed by the Vienna Circle gave Hfg some basis to enhance the scientific knowledge within the design field. This was not an attempt to make design into a science, but an assertion that design is a discipline with solid methodologies (Bonsiepe 1995). Bonsiepe records some of Hfg’s legacies (1995, pp.14-15):

- It understood Design as an autonomous discipline; ‘neither an appendage of, nor a supplement to, mechanical engineering; nor a submissive tool of marketing; nor a variant of the fine arts in the form of applied arts; nor a subcategory of architecture.’
- Hfg inherited the Bauhaus but with altered accent on the understanding of modern industrial civilization as a cultural manifestation.
- It used education to build a bridge to scientific disciplines. ‘The hfg broke with the long tradition of the skill-oriented instructional program of the craft schools. Design was demystified and treated as a teachable and learnable discipline…’
- Hfg did not accept Gropius’ imperial gesture of subsuming all arts and design under the hegemony of architecture. It broadened the sphere of graphic design to include visual communication.
- Turned away from humanities’ discursive criticism, to a pragmatic understanding of technology, and an application of practical criticism and engagement.

Today *design* is regularly used as a tag, or overarching idea, to describe a process of development of visual objects that perform a function (e.g. production design, advertising design, graphic design, interior design, product design, environmental
design, communication design, etc.). Visual communication is also an overarching idea - Hfg had a department of visual communication (Bonsiepe 1995).

Definitions of visual communication have been provided by a number of scholars in the last thirty years. Importantly the anthropological works of Sol Worth in 1968 and 1981 (Cognitive Aspects of Sequence in Visual Communication, and Studying visual communication) account for the role of semiotics in film; and also, the work of Paul Lester (Visual communication: images and messages 1995), which emphasizes film’s visual language. A recent contribution from editors of the Handbook of visual communication, Smith, Moriarty, Barbatsis and Kenney (2005), provides a guide to help understand disciplinary areas that integrate contemporary studies of visual communication. A steady increase in scholarly research in visual communication has been observed (Barnhurst et al. 2004). Moriarty (1997) explained visual communication to be an amalgam of studies coming from ‘mass communication, film and cinema studies, education, art, anthropology, psychology, philosophy, linguistics, semiotics, and architecture and archaeology, among other fields’, and it ‘clusters in the areas of visual literacy, visual thinking, visual perception, imagery, and representation’ (pp. 9-10). Because visual communication is linked with humanities, its literature has partly focused on the impact of images on society or culture. With this focus, in 1993, the International Communication Association (ICA) offered an unprecedented space for a ‘visual studies interest group’ (ICA 2008). This group became a formal division of the ICA, and in 2007 was given the name ‘visual communication studies’ division. The formal establishment of the study of images in humanities and the exploration of labels like ‘visual studies’ or ‘visual communication’ shifts the attention to an area of knowledge concerned with the significance of images within social contexts. This seems like powerful ground from which to influence production.

The influence of humanities has removed visual practices from their comfort zone, notably in the new ‘relational aesthetics’; a term coined by French curator Nicholas Bourriaud (1998). An example of relational aesthetics is presented by artist Gillian Wearing in 1993. Her photographic body of work captures the momentum of thoughts and feelings of street passers-by. In her collection, entitled Signs that Say What You Want Them To Say and Not Signs that Say What Someone Else Wants You
To Say, people on the street are photographed holding a large sheet of paper onto which these people’s immediate feelings have been written. One passer-by holds the thought… ‘I’m desperate’; and another… ‘I like to be in the country’; and another … ‘I signed on and they would not give me nothing’ (TATE Modern 2008). Bourriaud explains that art in relational aesthetics comes to serve information exchange between the public and the art viewer, transforming private modern art spaces into conversational public spaces and embracing art notions such as ‘do-it-yourself’ to socially empower the public to participate in world changes (Bourriaud 1998).

Conventionally, differences between art and commercial art parallel differences between the expressive qualities attached to the former, and the communication function attached to the latter. This notion shifts in relational aesthetics. The communication quality conventionally adhered to in commercial art seems to be a fundamental preoccupation in making the artistic concept ‘work’ in relational aesthetics. The dynamics of social and cultural change have affected the way contemporary generations of designers approach their practices in terms of function. Bonsiepe suggests that, in the light of contemporary practices, where ‘design for fun’ seems acceptable, some of Hfg’s interests look outdated (1995). The lavish imagery produced under this fashionable sense of fun shows little preoccupation for the rhetorical function of communication design, where visual structures appear to beg a sort of coherence. I would argue that in some instances the license taken by designers not to adhere to conventions of functional communication could be thought of as ‘expressions’ of poststructuralist, with postmodernist tendency, thought of as intrinsic finality. That is, a form of visual sarcasm about the function of visual structures and visual rigidities that modern design can portray. In this sense, functional ideals can blur, making it difficult to distinguish design from other forms of visual practice, like, for example, expressive art. In the same way, the visual ideology represented in relational aesthetics can be thought of as the performance of the communication function. Wearing’s body of work seems to be the result of a project of a predetermined objective to capture a cultures’ insight. This project, although within an art context, ‘worked’ towards this end. Here there is intention. I suggest that, regardless of disciplinary attachments, outcomes can ‘work’ as long as they have something to work towards, like, for instance, fulfilling the needs of the
corporate sector to enhance brand equity, or fulfilling a social imperative to revitalize ideology. Both are extrinsic finalities beyond that of fulfilling an expressive need.

In the past, intentions and ideological stances have drawn out differences between advertising art direction and art. Art, in education, provides students with an understanding of values that sometimes oppose those of commercial enterprises. The use of advertising strategies to sell art, for example, is sometimes criticized on the basis that art is much more than a product; it is an activity and an output with priceless worth to humanity. Ideals in art education sometimes place art practice as an end in itself (Barton 1988). There is discrepancy between disciplinary ideals in creative and performing arts occupations with the dynamics of economic sustainability through business minded creative practices. This has been discussed, for example, in Discussion Paper [about the] Key issues for an ‘information development plan’ (IDP) for the Arts and Cultural Heritage in Australia issued in 2006 by the National Centre for Culture and Recreation Statistics at the ABS (Trewin 2006).

This paper addresses the problematic of poor statistical data and information sources to help understand policy-making in the creative arts (which include designing advertisements) and cultural heritage. The primary outcome of this paper was a summary of potential lines of enquiry, given in 129 research questions. Question 3.203 reads: ‘How does the requirement to earn an income change the nature of the creative practice (i.e. production of ‘commercial’ products to meet demand)? Is this perceived negatively or positively by professionals?’ (p. 21). In advertising art direction, economic sustainability is resolved, in that ‘art director’ is a label for a type of employee in the advertising industry, earning a salary that, to some, can be surprisingly high (Chris Kyle, Yahoo Education 2011). Economic reward ‘changes’ the nature of a creative practice; in the case of advertising art direction, to a practice that advocates marketing, thus corporate success. However, to say that creative practice ‘changes’ in this way implies that creative practices are inherently altruistic. That is, there is a belief that there is a time in the life of the creative practitioner when practice is an end in itself.

Earning an income from producing creative outputs to advertise something is somewhat incompatible with more ‘ideal’ forms of creative practice. If an artist
changes from being an artist to becoming an advertising art director, this encroaches against the ethics sometimes imparted in art education, which is to produce work with priceless worth to humanity. In this sense, advertising’s inherent advocacy of corporate success makes this discipline a dubious partner for the arts. The point here is that even if advertising art direction practices are heavily reliant on multidisciplinary visual knowledge, advertising has a stigma that could prevent collaborative intellectualization with established disciplines.

This thesis uses the word ‘aesthetics’ to define the part of the theoretical and empirical study that relies on knowledge that is purely visual. In this thesis, this label is assumed to be a theoretical translation of the word ‘art’ in the label ‘art direction’. An advantage in using this term is that aesthetics are studied in a variety of visual realms, including visual communication and art. Eighteenth century German philosopher Alexander Baumgarten was the first to consider beauty as the defining quality of aesthetics. Because of this connection, the historical study of European aesthetics tends to start with early records of the study of beauty (Carroll 2001, Beardsley 1966, 1981). In St Augustine’s explanations, beauty sought fundamental unity, encompassed through notions such as number, equality, proportion and order. This requirement in searching for unity was informed by Pythagorean proportional relations, which narrate the application of mathematical ideas to musical sounds, and the achievement of ‘beautiful’ harmonies through these relations. The idea of number is essentially related to notions of being, and beauty, where everything that is in its place or in motion, is governed by the relation of their parts with number. The artist was believed to have a capability of judgment to improve or correct his own art during the creative process, provided the ideal notions of unity appeared in the artist’s mind by divine illumination. The wholeness (and holiness) of beautiful things was achieved by manipulating proportion and the symmetry of parts to gain equality, which was believed essential to creating order, and thus something beautiful. St. Augustine was adding to Greek classical philosophy (Beardsley 1996, Tolstoy 1960, Sartwell 2004). As we shall see later in this thesis, these aesthetic notions are embedded in early visual literacy studies, through an acknowledgement of the importance of aesthetic elements such as balance, symmetry, composition, layout, and so on (see for example Dondis 1974).
Advertising art direction may benefit from an articulation of the term aesthetics that is particular to the context provided by intentions of practice. There are differences in intention when working on an advertisement (or design or commercial art), to working on an art piece. Roland Barthes explains that, whereas in art the subject matter is the product itself, advertising is an index to a product or a service (Barthes 1968). In advertising, the aesthetic experience is mediated by a message that aims to create an aspiration to consume, whereas in traditional art, objects are the final product, and the aesthetic experience mostly relies on what the art piece has to offer. There are instances where design outputs can shift from being an index to becoming end in itself, making it seem like this kind of design has gained the status of art. This can happen with any visual communication output that overemphasizes ‘form’ and/or expression over ‘function’. In advertising, in particular, shifting aesthetics in this way would be a part of a strategy; this would entail deciding on a pre-determined tactic to make a particular advertising campaign look and feel like art, and to be appreciated as such.

Avant-garde movements like Italian Futurism, are considered a pioneer in the transformation of aesthetics to a design-like style², through the typographic treatment of ‘free verse’ (Hollis 1997). Some outputs in this movement were indexes addressing political ideology, such as fascism. Russian Constructivism was partly set to popularize art, partly to support communism; and the Dada art movement was reactive to the experience of war. It was ‘anti-establishment, anti-military, anti-art’ (pp. 44-67). Various modern movements originated in art were partly intended as a departure from the clinging to museum culture, or the ‘Grand Manner’ aesthetic attitudes of elevated taste prevailing in places like seventeenth century Italy (i.e. aristocratic, bourgeois, ecclesiastic). But these style movements, born with the boom of industrial reproduction, and alongside political unrest, were, hand-in-hand, the endorsement of political ideologies (ibid.). They formed the bases of communication design, not only in terms of their down-to-earth aesthetic qualities but in an understanding of the power of the visual practitioner to participate in social debate. This idea is not far removed from the platonic ideas expressed by Beardsley, that art was meant to have social responsibility (Beardsley 1966). Advertising was not

² See Appendix B for a discussion of the term ‘style’.

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despised in some of the early avant-garde movements; for example, ‘free verse’ movements sympathized ideologically with advertising visual practices:

[a]s self-publicists, the Futurists welcomed advertising as a manifestation of modern life and as the antithesis of the museum culture they despised… For the most important figure in graphic design, Fortunato Depero, advertising was a medium for extending Futurist ideas (Hollis 1997, p. 39).

Avant-guard movements influenced advertising art direction particularly in terms of layout design and the use of typography (Hollis 1997). In terms of the treatment of photographic images, surrealist art movements illustrated in the works of Salvador Dali and Rene Magritte seem to have influenced advertising (Messaris 1997). André Breton, the accredited founder of surrealism, was interested in Freudian psychology and the role of the unconscious in art expression. Extreme detail and overly exaggerated violations in the representation of subjects and places were explored and created an overwhelmingly distorting effect on perceptual expectations of the natural. Paul Messaris (1997) compared the distortion of the reality of surrealism to visual metaphors contained in advertising’s visual arguments, suggesting that visual metaphors are effective for gaining an audience’s interest. ‘Hidden’ meaning and underlying structures in advertising arguments have been studied since the late 1960s, in the works of Roland Barthes (1968, 1977), Jacques Durand (1983) and, strongly criticized for its manipulative function, Judith Williamson (1978).

These were years in which American countercultures were popularized around the world. Advertising was seen by countercultures as a symbol of manipulation and as a reminder of unjust hegemony of the corporate sector on media. To some, this perception was justified because advertising’s visual content seeks to effectively persuading audiences to positively respond to brands, products or services. According to Ellen M. Thomsson, aesthetic aspects were analysed in the early twentieth century to help define the aesthetic characteristics of effective communication and, in general, to establish a scientific foundation for advertising (1996). In this sense, the regulation of the visual composition of advertising content in print, which was the popular medium in those days, considered Greek principles of harmony (i.e. golden mean), and, at the same time, considered issues of the adequacy of visual outputs in terms of audience responses.
A point in the history of the development of design that helps understand conventional separations between the duty of graphic designers and advertising art directors (or good from evil) was the boom of corporate and institutional logotype design, such as Coca-Cola, or the 1970s logotype project for the country of Canada (Hollis 1997). Allegedly, the design of these logotypes encouraged many corporations to want an image, thus designers built their practices on the need for corporate images and left aside other media (ibid), perhaps those not considered as threatening to professional integrity, like publicity or advertising. A part of the ICOGRADA code of conduct that is dedicated to publicity reveals an ongoing ethical tension between social interest and deception in the way graphic design sees advertising communication:

> [a]ny advertising and publicity material must contain only truthful factual statements. It must be fair to clients and other designers and in accordance with the dignity of the profession (ICOGRADA 1997, p. 6).

Classifying visual practices may, on occasion, respond to ethical, social and political ideas, providing, along the way, for the possibility of, and for the benefit of, diversification of the educational product in colleges and universities. The similarities in aesthetic propositions in modern, post-modern and poststructuralist approaches to visual arts, design and advertising speak of a historical trajectory of disciplinary separations in visual practices that is not necessarily based on differences in the treatment of visual cues. Outcomes from various visual practices share media spaces and environments (i.e. public art and outdoor advertising, or editorial design and print advertising), but the depth of understanding of intentions underlying these visual practices has let professional bodies and theorists find differences between these visual areas and has contributed to disciplinary separation. Given that art direction is an interdisciplinary practice, its underlying theory needs to be flexible enough to move across media, theories and established disciplinary aims.

When Baumgarten coined the term aesthetics, art objects were the subject matter. The perception of the aesthetic qualities of ads is mediated by an awareness of advertising intentions (they are rarely considered beautiful). In this sense there is an obstruction to measuring (as we would a piece of artwork) the aesthetic qualities of an ad. Yet depending on how the aesthetics term is defined, one could say that there
are beautiful ads. Then one could ask questions such as: on what level does an audience appreciate the aesthetic qualities of an ad? Is there a type of beauty applicable to persuasive content? Kant’s judgment of taste, summarized by Carroll (2001), includes, amongst others, two requirements for judging beauty:

- disinterest, where the viewer is arrested by feelings of pleasure, even though she has had no pre-emptive need to feel this pleasure; and
- contemplation, when the subject matter is perceived only for the sake of perceiving it.

This thesis is not interested in investigating a type of beauty applicable to advertising. It does, though, provide an example of a definition and inquiries that can be explored to revise how advertising aesthetics is spoken of in relation to other aesthetic forms of knowledge. Perhaps disinterested contemplation is not a requirement to judge the beauty of an advertisement, or perhaps advertising becomes beautiful when it is an object of disinterested contemplation. The incorporation of advertising art direction in the curriculum of established visual disciplines, or the incorporation of full programs in art direction within established departments, can be affected by ideological stances of ethical origins. Advertising art direction incorporates function and expression; it is sometimes ‘beautiful’ in the eyes of the target audience, if strategy requires it to be so and if this strategy is practiced successfully. In this sense it is necessary to override conventional controversies of the kind I discuss here in order to address insufficiencies in art direction formal education.

Because art direction is a profession performed in a variety of creative industries, and in most cases it is a profession that entails the management of a variety of production tools and creative personnel, art direction can be thought of as an interdisciplinary creative practice. In this sense, theorizing about art direction practices can benefit from theories and practical knowledge underlying a variety of visual realms. For example, art direction can benefit from disciplines with design focus, such as architecture design, 3D design, graphic design, product design, environmental design, production design, and editorial design, set design, lighting design and interactive design. Art direction can also benefit from visual communication theory and media studies. And it can benefit from art theory and art practices such as
drawing, performance, public art, painting, sculpture, video art, photography, illustration and animation. Also, given the managerial quality of art direction, knowledge in this area can include aspects of project management and production supervision for a variety of media, such as print, electronic, digital, ambient and outdoors.
2.3. Visual and Media Literacy

This section revises two disciplinary approaches to literacy, because of their connection to the visual realm: visual literacy and media literacy. Because this thesis is concerned with art direction education, it will develop an approach to learning art direction that has its basis in this chapter and the theoretical findings of the empirical investigation (detailed in later chapters). This section therefore revises visual and media literacy to help in the construct of an approach to learning art direction.

Shapes, spaces, typography, photography and colour are specific visual elements studied in visual communication which are shared by many contemporary visual practices, including visual art, design and advertising. Production procedures in creative industries that use visual devices are often identical, and the delivery and placement of outcomes for public view frequently share a common space. Visual literacy, a term coined by John Debes in 1969 (Avgerinou n.d.), has become an area where scholars from English, linguistics, education, perception, communication, philosophy, art and psychology advocate the feasibility of enabling individuals, through formal education, to find meaning in visual information (see Dondis 1973, and Moore and Dwyer 1994). With the financial support of the Kodak company, visual literacy was formed on notions such as:

- visual language analogies provided in philosophy;
- art theories derived in symbolic systems and visual thinking;
- psychology of the mind, of experience, of transaction and of perception; and
- linguistics universal (visual) language and verbal/visual structures (ibid.).

These have grounded visual literacy and have served to further its evolution for over thirty years. Comprehensive collections of models in visual literacy range from cognitive, physiological and behavioural principles, processes, implications and limitations of perception (to select, organize and interpret visual data) to paradigms in implementing visual research. It includes communication models from the very early stages of the establishment of communication as a field of study in the mid-twentieth century through to contemporary times. It uses notions of synthesis, expression, style, rhetoric, meaning and dynamics to explain techniques to manipulate form and content, and the (potential) effects of these manipulations.
(ibid.). The progress of this PhD project was aided by a key resource found in visual literacy studies. Drawing on established theory, Barbara Seels’ (1994) model for visual literacy is shown below:

![Visual literacy cube](image)

**Fig. 1. Visual literacy cube**


Seels’ approach to this model explains that in visual literacy ‘visual thinking’ can include metaphor thought, visualization, sources of imagery and, at a deeper level, mental models. ‘Visual learning’ can include reading pictures, design and materials and, at a deeper level, learning-related research. ‘Visual communication’ can include art and media, and, at a deeper level, aesthetics. This model is useful for the design of curricula in art direction which could be based on these areas of knowledge, to allow the mapping of learning objectives and theory in a systematic way. This model can also help discuss the definition of deeper levels of learning in advertising art direction, which Seels suggests are mental models, learning-related research and aesthetics.

Importantly, in reviewing ‘visual literacy’ notions Seels reflects on a problem in the definition of this overarching term, in that it refers to ‘a product and not a process, to a condition not a cause, to a state not an action’ (p. 104). If visual literacy is not seen as a process triggered by cause, then the subject of study becomes less relevant to a producer-perspective, which is something this research is interested in pursuing. The research question for this PhD ought to respond to the problem Seels poses, because dormant forms of visual literacy detach visual knowledge from production paradigms.
This research requires an approach that tackles the causes of action, such as aesthetic decision-making, to enable the preparation of articulate graduates in art direction who can comply with the demands for industry-readiness. Seels’ approach seems appropriate as a point of return in discussions within this thesis, for the theoretical mapping of art direction knowledge, and as a reminder of the importance of cause throughout the investigation.

In recent years a different term—media literacy—has been used, with little consensus on what it means. It has had input from scholars in media studies, fine arts and performing arts, history, psychology, sociology, education and literary analysis (Aufderheide 1993, Hobbs 1998, Malkewitz et al. 2003, Zettl 1998). Initially, media literacy was addressed during the reading for this thesis because the term seemed to address a contextual form of visual literacy, perhaps more closely related to advertising art direction, which is a medium-based practice. A few key points to guide the implementation of media literacy in education have been suggested:

1. media messages are constructed;
2. media messages are produced within economic, social, political, historical and aesthetic contexts;
3. the interpretive meaning-making processes involved in message reception consist of an interaction between the reader, the text and the culture;
4. media have unique ‘languages,’ characteristics which typify various forms, genres and symbol systems of communication;

Renée Hobbs (1998) believes media literacy should abide by ‘pedagogy of inquiry’ about texts, in a questioning, reflective and critical way. This, rather than dogmatically emphasizing a set of beliefs, is pedagogy that reacts and responds to learning needs openly, facilitating inquiry and critical thinking. Hobbs reflects on years of following-up the transitions of media literacy and the discrepancies in stances held by educators, activists and scholars who have participated in the ongoing construction of media literacy. She elucidates seven common sources of discrepancy in current debates:
• should media literacy education aim to protect children and young people from negative media influences?
• should media production be an essential feature of media education?
• should media literacy focus on popular culture texts?
• should media literacy have a more explicit political and ideological agenda?
• should media literacy be focused on school based K-12 educational environments?
• should media literacy be taught as a specialist subject or integrated within the context of existing subjects?
• should media literacy initiatives be supported financially by media organizations?

These discrepancies tend to indicate that studies in this area are evolving dynamically as educational regulatory filters:

• for social protection from media content;
• with a predetermined idea of the types of images that will be studied;
• for planning to fit education policy in countries; and
• with a tendency to dismiss the capabilities of media organizations to have an intellectual (non-financial) input.

Debates arising from an implementation of art direction education as a form of media literacy in higher education look somewhat different in this research. These debates impact on this research in that theory from media literacy would have to be significantly adjusted for appropriation into art direction education. For example, Hobbs briefly reflects on discussions about whether media production should be an essential feature in media education, pointing to, amongst other things, the problem of disbelief in the value of production skills. Hobbs mentions that, to some, learning media production can be simply about aping professionals (e.g. Hollywood, or the news industry), and that in some instances there is a fear that media production is being taught in a decontextualized way, ignoring critical and analytical perspectives. On the other hand, Hobbs (1998) also suggests that some ‘educators bypass media production activities in order to place media literacy in a more elevated context’ (p. 21), even though some authors have stressed the importance of media production and
technology education in thoroughly understanding media and technology mediated persuasive intent (pp. 20-21. See also Malkewitz et al. 2003). Ideas undermining media production in education seem to assume an inherent intellectual difficulty to think critically with hands-on activities that professionals engage in during production. In this research, literacy needs to refer to critical thinking as well as to production-based skills, because of the imperative to design a curriculum whereby students are able to learn art direction as an industry practice. But different from visual literacy, media literacy integrates technological and media contexts, and in this research these are important aspects for understanding art direction literacy.

A common argument in advocating the need for media literacy comes from Herbert Zettl (1998). He says that to many educators media literacy has become the ‘antidote’ to media manipulation. He justifies this view by referring to the aims of advertising to manipulate attitudes and choices. As it stands today, art direction is an industry practice partly reliant on the level of visual and media literacy of professionals, the sort Seels or Hobbs discuss. So there is a possibility for media literacy to influence advertising art direction education, but, of course, in cases where media literacy is seen as an antidote to media manipulation, the integration of media production within media literacy becomes a contradiction.

Zettl offers a 4 level bidirectional model for the study, encoding and decoding of ‘contextual media aesthetics’, particularly for screen. Zettl suggests that the hierarchy in his model may be inverted.

1. Structuring the five contextual aesthetic fields (light/colour, 2D, 3D space, time/motion, sound);
2. The power of context. Aesthetic and associative contexts (this refers to the study of the communication qualities of basic codes from level 1);
3. Applying contextual aesthetics in critical analysis of various program genres and subjects (violence, news, advertising). Cognitive and affective mental maps. Influence of mental maps on perception (in general, this refers to perception);

This model claims to have integrated media production in stage 1. Here a process is followed, starting with the learning of visual cues, going through associative and aesthetic qualities of those cues to then, by understanding perception, learning critical analysis across genre and subjects, and finishing with intellectual and cultural criticism. This is in agreement with Barbara Seels’ opinion that visual literacy ought to refer not only to a ‘condition’ but to a ‘cause’, in this case causal frameworks such as perception, and cultural frameworks. It is where perception provides a cause to understanding media, and cultural frameworks a cause for critical thinking. It dismisses, however, cause-related frameworks for the ‘structuring’ of cues, such as communication goals or visual thinking. Zettl’s use of the terms ‘structuring’ or ‘encoding’ and the term ‘synthesis’, which he suggests are synonymous to ‘production’, indicate action outside cause-related implications. One may assume, given the terminology, that this omission is inherited from structuralism in the case of ‘structuring’ and ‘encoding’, and philosophy in the case of ‘synthesis’. But Zettl’s model, along with Seels’ approach, is a key resource for this research in discussing levels of learning in advertising art direction because of its consideration of ‘encoding’ within learning environments. Discussion toward the end of this thesis will draw on these key resources.

Thinking of levels of depth in understanding visual realms, discloses interesting uncertainties. How are visual literacies stratified? How are levels of achievement in visual areas of study achieved in the different levels of education in Australian systems? Discussions to plan the implementation of visual education need to address the place of curriculum initiatives within a stratified learning curve, including school education, further or vocational education, higher education and research. How is the depth of understanding of visual production and visual reading administered within stratified structures? Should structures be influenced by demands for work-readiness? At what level of visual education are people prepared to become part of the creative workforce? Could teenagers who have had strong visual and media literacy components in their curriculum be industry-ready and perform as
professionals within industries? Because this thesis is concerned with advertising art direction within higher education only, the previous questions are not research questions, but they are broad concerns that highlight the need for a systematized approach to a visual/media education curriculum in advertising art direction that can coherently articulate into other programs within the larger education context of visual and media literacy. Importantly, media literacy and visual literacy are notions that bank on the idea that production, analysis and evaluation of content can be taught, or at least that these aspects can be learned. Media literacy asks, among other things, how does someone become media literate, and what parameters are there to measure when someone has in fact become, at a level, media literate? (Zettl 1998). These are important inquiries in designing curricula.
2.4. Advertising Art direction in Education and the Role of the Industry in Building Formal Knowledge about Advertising Art Direction

Because this thesis aims to contribute with forms of systematized knowledge transfer in the area of art direction, this section provides a background to art direction education, and also to developments in the formalization of knowledge in this area. At the beginning of the 1900s, in disciplines other than visual ones, moral issues permeated initiatives to academically formalize advertising education. In the United States the importation of applied psychology into advertising was promoted by Walter Dill Scott. He is credited as having started the first course in *Psychology in advertising* in the US in 1904. Reportedly, he engaged in numerous debates to encourage psychology and social sciences to become the academic basis for advertising education (Schultze 1984). Difficulties in academically embracing advertising education after this became a motivation for industry associations and advertising agencies to organize forms of instruction. Some degree of acceptance was eventually given to advertising in private business schools and in journalism programs in public schools—the former with a focus on the managerial and strategic aspects of advertising, and the latter with a focus on acquisition of skills in copywriting, layout design and media sales—in relation to the editing of newspapers, as relevant to the publishing industry in general (ibid).

Today many art directors’ formal education comes from programs such as graphic design or visual communication (Association of Independent Colleges of Art and Design 2008). In the midst of limited recognition of art direction as a discipline in higher education, students learn about production and the management of image production for advertising in programs that are associated with, but not fully dedicated to, art direction, or in programs dedicated to art direction and which often do not have university status. To exemplify this, the following table shows art direction components in some English-speaking educational institutions that offer art direction as a learning outcome:
Table 2
Art direction component in some higher education programs in English speaking countries

<table>
<thead>
<tr>
<th>Institution (Country)</th>
<th>Program(s)</th>
<th>Art direction component</th>
</tr>
</thead>
<tbody>
<tr>
<td>University of Texas at Austin (USA)</td>
<td>BA in Advertising, MA in Advertising, PhD in Advertising and Texas Creative programs.</td>
<td>Flexible choices</td>
</tr>
<tr>
<td>University of Southern California (USA)</td>
<td>Bachelor of Arts, Minor in advertising.</td>
<td>2 courses.</td>
</tr>
<tr>
<td>Queensland University of Technology (AU)</td>
<td>Master of Advertising (Creative Advertising)</td>
<td>2 courses.</td>
</tr>
<tr>
<td>RMIT University (AU)</td>
<td>Bachelor of Communication (Advertising)</td>
<td>2 courses.</td>
</tr>
<tr>
<td>Manchester Metropolitan University (UK)</td>
<td>Master of Design and Art direction. Bachelor of Design and Advertising (Hons) MIRIAD Graduate</td>
<td>All throughout the program</td>
</tr>
<tr>
<td>Boston University (USA)</td>
<td>Master of Science. Advertising.</td>
<td>2 courses.</td>
</tr>
<tr>
<td>The Creative Circus</td>
<td>2 year Portfolio-building educational program.</td>
<td>All throughout the program</td>
</tr>
<tr>
<td>Miami Ad School (USA)</td>
<td>Art Direction program</td>
<td>All throughout the program</td>
</tr>
<tr>
<td>Savannah College of Art and Design</td>
<td>Advertising Design Master of Arts and Master of Fine Arts. Advertising Design Bachelor of Fine Arts</td>
<td>All throughout the program</td>
</tr>
<tr>
<td>VCU Brandcenter</td>
<td>Art Direction Graduate Program</td>
<td>3 courses.</td>
</tr>
<tr>
<td>Academy of Art University</td>
<td>BFA Advertising, MFA Advertising</td>
<td>All throughout the program</td>
</tr>
<tr>
<td>Chicago Portfolio School</td>
<td>Art Direction program</td>
<td>All throughout the program</td>
</tr>
<tr>
<td>Ringling College (USA)</td>
<td>Advertising Design</td>
<td>All throughout the program</td>
</tr>
<tr>
<td>Miami International University of Art and Design (USA)</td>
<td>Advertising-Bachelor of Arts</td>
<td>All throughout the program</td>
</tr>
<tr>
<td>Washington University in St Louis (USA)</td>
<td>BFA Communication Design</td>
<td>All throughout the program</td>
</tr>
</tbody>
</table>

Note: Viewed in university websites in February 2008.

Despite art direction courses being offered within various higher education and professional programs, there is resistance to widely consider art direction as a fully-fledged academic discipline. Instead it is seen as a trade, taught and learnt through practice. In a recent book, *The Education of an Art Director* (Heller and Vienne 2006), Steven Heller says: ‘[b]ecoming an art director does not require years of art director school, even if one existed. It does, however, demand a smattering of many competencies derived from varied educational and work experiences’ (p. xvii). Based on this notion, editors embark on a journey to discover what art directors from various industries say about education in art direction, and what they think makes an art director. Three out of thirty-eight guests in *The education of an art director* are formal educators, all three advocate schooling. Two of these three authors are of the opinion that art direction ought to be taught in a way in which visual skills override
names or titles, for graduates to become ‘visual decathletes’ (Corcoran and Dowd 2006, p. 4).

Although art direction has not become an academic discipline, an aim in education to provide learners with relevant skills in the visual realm is a focus of interest across educational levels, at least in Australia. In 2008, Australia saw a 270-page document produced as a result of a two-year effort to understand ways of establishing visual education in primary schools (Davis 2008). This undertaking was motivated by a generalized view based on a survey of the adult Australian population that school education would benefit from: firstly, learning visual thinking to foster creativity; and, secondly, learning visual reading to help Australians in their professions and in life in general. The review argues that visual skills are necessary for everyone to be able to visually read documents and media content, and it shows interest in enhancing the learning of production skills, such as digital production. This review offers an extensive literature review, and it uses case studies and school surveys to help unveil the significance of visual education. It also discusses some gaps in knowledge and some possibilities for future research. The review gives accounts of teaching experiences in the visual area in a variety of countries and reflects on concerns about delivery, possible steps towards planning unified forms of delivery, and considers opportunities for implementation. In a broad sense, this review aims at levelling the importance of numeracy, literacy and oracy with visual learning, labelled in this document as ‘visuacy’. The review highlights the need for research in visual areas such as arts policy-making, the teaching of creativity and visual production. This review escalated the possibility of forming ‘visual decathletes’. Stronger emphasis on visual education from early stages of education would facilitate learning curves toward professionalism in creative industries at later stages of people’s education. It would be reasonable to think that after a period of twelve years (which is the length of schooling in Australia, including primary and secondary programs) children’s experience in reading and producing images would make them expert producers.

It is possible that advancement of knowledge in advertising art direction practices in the industry has occurred using advances in Gestalt theory, visual science, information design, Bauhaus school and discourses related to style movements in
general, but this thesis has not found that there is a systematic appropriation of these areas for art direction education within academia, thus it is difficult to gather the quality and extent of theoretical influences, or of influences of consumer response research, on advertising art direction knowledge. At a professional level, an example of research that examines the gap between industry and academia was conducted in the United Kingdom (UK) to establish the extent to which academic models are used by industry practitioners in the area of advertising planning, including creative strategy formulation (Gabriel et al. 2006). Even though this study reports a lack of animosity on behalf of industry members toward academic models, a degree of ignorance of these models has been observed within the industry. Highlights of the downsides some industry members see in applying academic knowledge include:

- that theories are arcane, intuitively obvious, or lack evidence of effective applicability;
- that there is financial cost to accessing databases, and that there is intellectual cost to translate intelligible academic language.

Industry members agreed that there is value in having models prepared internally, instead of adopting them from academic theory, because approaching advertising projects using independent models guaranteed a competitive edge. Additionally, there was consensus by non-theory-adopters that problems in advertising are better resolved on a project-by-project basis rather than using uniform models that risk innovation in outcomes. On the positive side, opportunities were discussed that would lead to encouraging conversations between industry and academia, such as:

- the employment of educated personnel to bridge knowledge gaps,
- the involvement of professional bodies as a connection between industry and academia,
- the allocation of resources in advertising industry budgets,
- the promotion of a culture within the industry to promote positive uptake of the application of theory,
- a systematic observation of cases in which academic models have successfully served practical industry needs (Gabriel et al. 2006).
Because industry generates strategic models internally, assimilation of strategic models generated in academia seems unnecessary. To inform industry with regard to art direction practices seems even more difficult, because the assimilation of ‘educated personnel’ in art direction is unlikely, due to insufficiencies in education in the area of art direction. This thesis aims to address this problem where possible. It is concerned with attending to practical knowledge in the discussion of theory and visual analysis, to facilitate, at a later stage, conversation between industry and academia.

The advertising industry’s contribution to research to understand art direction has focused on enhancing the impact of images on economic performance. Presbrey states that advertising formed into an industry very rapidly after the invention of the halftone (use of dots to simulate photographic resolution) in the eighteen hundreds, when newspapers, magazines and posters became common. At this time, newspaper publisher Pulitzer established the first newspaper arts department (Presbrey 1968). Since then, we have seen research accounts created to understand the effectiveness of images. Creative practices accompanying the mass printing of newspapers, magazines and posters, and of advertising within these print mediums, needed empirical justification.

At the turn of the century American advertising, with other emerging industries and professions sought to redefine itself by acquiring the prestige accorded to sciences... Science in the form of experimental psychology provided organizing principles for many activities in the advertising industry, including the design of advertising art ... The disciples of scientific advertising applied experimental data to marketing, planning, and the preparation of advertising copy, but their texts also included sections written for advertising artists with advice on the effective use of design principles derived from the ‘laws of perception’. The authors acknowledged their debt to German and American psychologists ... (Thomson 1996, pp. 253-4).

According to McLaughlin (1996) ‘there is probably no activity more fully theorized in our culture than advertising’, with accounts from ‘cultural theorists... Feminists, Marxists, psychoanalytic theorists, postmodernists, semioticians, [and] rhetorical theorists’. He acknowledges vernacular theorizing in the form of ‘consumer protection groups and watchdog movements like Adbusters’ (p. 101), but, beyond
this, McLaughlin’s study on ‘street smarts’ is interested in the input of industry insiders on the formulation of advertising theory. He suggests advertising professionals routinely reflect on the premises of their work. These professionals contribute feature articles to trade publications, speeches to professional organizations, businesses and colleges, in addition to contributing textbooks. Broadly, the issues these professionals have is mostly concentrated on parity and value in competitive situations, theories of audience and the aesthetic or formal value of advertising.

In the aesthetic area, which is the area with which this research is concerned, McLaughlin suggests industry authors have discussed aspects of ‘what makes a good advertisement?’, ‘What makes a good copy?’, or ‘what makes a great campaign’ (p. 107). He criticizes two general aspects of literature generated by industry practitioners. Firstly, he finds that these accounts overuse a defensive and apologetic tone as a result of an effort to counter criticism about the manipulative functions of advertising. Secondly, that these accounts lack, across the board, a critical view of questioning the role of the advertising industry, which they are a part of, in a way that is independent from the pre-established set of ingrained beliefs (i.e. ‘Advertising is necessary, inevitable, fundamental to human interaction, an honest enterprise that makes economic and politic freedom possible’ p.104). As mentioned previously in this chapter, this thesis is, in this sense, not different from the industry accounts described by McLaughlin. Although there is no need to be defensive or apologetic in this case, there is also no need to criticize advertising, because it is the systematic transfer of knowledge about art direction practices that concerns us here. The ethics of advertising remain outside the scope of this research.

In the area of art direction, industry professionals have offered accounts that explain ‘how to’ direct art, which describe ways of manipulating ideas and visual devices. The literature review in this thesis, however, shows advertising art directors rarely contribute to scholarly research. This thesis works toward filling this gap. The account of advertising art direction offered here comes from within academia, while taking advantage of the industry experience of the researcher. The interest of art directors in the last decades has been diametrically opposite to that of an interest to rigorously intellectualize, preferring to reflect on, or pragmatically theorize about,
images. That is, with little implementation of research methodology. Frank H. Young (1935), former director of the American Academy of Art, and Gossop (1927), each provide examples of early intellectualization about art direction. These accounts reflect the viewpoint of a producer. Rich in explaining practical expertise and philosophies of practice, but short on rigorous substantiation, the preoccupation in these accounts is to provide guidance for the production of images, and gives insight into the role of the visual practitioner within the advertising industry. These approaches draw on reflections based on experience through industry practice. This kind of approach, often born outside scholarly frameworks, repeats on many occasions thereafter (see for example Baker 1959, British Design and Art Direction 1996, Challis 2005, Himpe 2008, Landa 2004, Meeske 2003, Stoklossa 2007).

In relation to the definition of knowledge about art direction and knowledge transfer in this area, the problem evidenced so far in this thesis is threefold:

- firstly, that intuitive processes to produce intentional visual communication prevents asserting the role of images within production processes. This makes it difficult to assert the economic or cultural impact of images. This is a pivotal problem that relates to management and controlled performance;
- secondly, that knowledge built during intuitive processes to produce intentional visual communication is not transferable (within industry or education). This issue makes it difficult to substantiate justification about the impact of images in front of clients. This also limits the formulation of systematic forms of knowledge transfer in classrooms; and
- thirdly, that knowledge built intuitively in the production of intentional visual communication cannot be expanded on in a systematic way. This truncates the possibilities for systematic improvement and development.

Systematically researching the relationships between intentions and content in advertising campaigns could allow for an understanding of the role of art direction practices and outputs in larger contexts, toward providing a theoretical platform for learning art direction in higher education. Questions of the relevance of current theory and research about the production of advertising images are pivotal to this thesis. While outcomes of this project may contribute to critical theory, the focus of this thesis is an exploration of the connections between practice and thinking,
between practice and theory, and between practice and analysis. Wherever possible, this thesis makes these connections explicit. In this sense, understanding practical knowledge in this thesis contributes to intellectualization about images in current approaches within established research traditions and academic disciplines.

This research is also interested in issues related to the professional standing of art direction. This research assumes that professional standing may improve if creative decision-making is justified and explicit. This research also tends to assume that justification of the use of images in advertising can become clear if connections between aesthetics and strategy become explicit, hence the term used in the title: ‘strategic aesthetics’. In sum, the imperative in this research is to understand the theory and analysis underlying art direction, toward addressing the insufficiencies in this area within higher education. In the next chapter, literature related to art direction knowledge is reviewed and mapped in relation to art direction production stages.
Chapter Three

Exploring a Theoretical Foundation to Assist the Learning of Advertising Art Direction: A Literature Review

3.1. Introduction: Learning Visual Practices

As the last chapters illustrate, even though art direction is well established as a practice, it lacks strong scholarly foundation. For educational purposes, as an extension of the effort started in the last chapter, this chapter aims to present a base for a structured approach to theory in art direction. Because of the nature of art direction and lack of discrete theories associated with it, it is necessary to build a literature review that appropriates theories from a range of academic disciplines. One aim is to ensure a link can be made between theory and practice as this chapter addresses a gap in the intellectualization of art directing. In some instances this literature review overlaps with visual communication theory, but there is a distinction where art direction concentrates on production processes and intentions. This review also draws on visual rhetoric, because of its relevance to persuasive aspects in advertising practices. On occasion it draws on semiotics to help label a variety of aspects within visual structures. It draws on marketing communications theory to map out connections between consumer behaviour and aesthetics, and advertising as a marketing tool. It draws on design and art, because of the visual knowledge available in these realms. It draws on cognitive psychology to explore its connection to creativity. Finally, this review also draws on a variety of approaches provided by industry practitioners within advertising.

For the purposes of exploring a theoretical model for art direction education, the following literature review will be broken into three sections: persuasion, creativity, and analysis. These three sections could form a broader conceptual model for the theoretical study of visual commercial practices. This model is based on the idea that art directors manage the generation of visual content (creativity) with a pre-established purpose (persuasion), and their outcomes are often based on, and subject to, analysis.
I offer an initial articulation of this theoretical model to help understand how various theories are relevant to art direction practice. In 2005, Smith et al. compiled the areas of knowledge of relevance to the study of visual communication in the edited *Handbook of Visual Communication*. These areas were: aesthetics, perception, representation, visual rhetoric, cognition, semiotics, reception theory, narrative, media aesthetics, ethics, visual literacy, and cultural studies. I suggest that these areas may be classified and assigned to the three broader areas of knowledge that best mirror the essence of advertising creative practice: persuasion, creativity and analysis.

**Table 3**

*Theories in relation to the three areas of relevance to art direction*

<table>
<thead>
<tr>
<th>Persuasion</th>
<th>Creativity</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual rhetoric</td>
<td>Cognition (of creative thinking)</td>
<td>Cognition (of perception)</td>
</tr>
<tr>
<td>Representation</td>
<td>Visual rhetoric</td>
<td>Perception</td>
</tr>
<tr>
<td>Information design</td>
<td>Semiotics</td>
<td>Representation</td>
</tr>
<tr>
<td>Bauhaus</td>
<td>Aesthetics</td>
<td>Semiotics</td>
</tr>
<tr>
<td>Aesthetics</td>
<td></td>
<td>Reception theory</td>
</tr>
</tbody>
</table>

This model offers a pragmatic means for a critical review of boundaries and the overlapping of established theory within the broad areas of persuasion, creativity and analysis, and is thus a parameter for understanding the place of theories in production-relevant education. For example, at a glance one can see how Smith *et al.* approaches visual communication as a field that concentrates on analysis more than the creative production of persuasive outputs. At the same time, this model can aid the mapping of new or appropriated theory to ensure it offers, at least potentially, a practical application and some research opportunities that have relevance within a formal disciplinary base.

Mapping areas the way it is presented here, helps assess the intellectual weight one gives to various theories. For example, I have added gestalt theory, Bauhaus models,
and sustainability, which I think are strong enough to independently grow in scholarly research from an art direction perspective. This structure, to which additional theory can be added, is prescriptive to the extent that the main areas of discussion (persuasion, creativity and analysis) provide a framework that faithfully reflects practice. Because persuasion, creativity and analysis are theoretically robust and have been tackled from many intellectual viewpoints, it is assumed that by using these three areas as a guide to prepare education content, the art direction of media will be contextualized and deepened, to the extent that ‘contexts’ will positively affect a critical view of production. In this model, visual persuasion or rhetoric addresses the role of purpose and influences methodologies for content generation and analysis. The visual side of creativity addresses the nature of creative processes and creative thinking and its influence on contemporary art direction practices.
3.2. Persuasion

How does the everyday knowledge of lay people about visual influence tactics and practices compare to that of the experts? ... Practical expertise would enable a person to do one or both of the two persuasion related tasks: a) persuading others, and b) coping with others’ attempts to persuade oneself (Malkewitz, Wright and Friestad 2003, pp. 4-5).

The visual rhetoric of visual art and of mass communication has been studied since the 1960s, by semiologists interested in the meaning of images in relation to culture and ideology. Visual areas of study in visual communication and design have looked at the qualities of rhetoric to help explain production procedures. From this viewpoint, rhetoric is ‘a vocabulary that describes the effective, persuasive use of speech … [, it] is theoretical and practical, a tool for describing existing statements and for designing new ones’ (Ehses and Lupton 1988, p. 7). Researchers in consumer behaviour have looked at responses to persuasive devices to understand effective means of communication. The art of persuasion, as rhetoric has commonly been defined, provides a framework for studying and understanding the nature, role and characteristics of best practice in intentional message argumentation. In connecting neurology with rhetoric, a suggestion is made that memory is the fundamental source for rhetorical production; thus rhetorical processes can be seen as communication-induced modulations of memory and memory-processing tendencies (George Elder 1999). Peter Dixon defines rhetoric as ‘the art of speaking well, of using the words in their best understanding’ (1971, p. 23). He defines the rhetor as the artificer or producer of persuasion.

3.2.1. Appeal

The value of rhetoric is its concern with the nature of human communication. Aristotle was interested in understanding and classifying feelings and behaviour and the actions and reactions of audiences in speech communication. His work mainly focused on the modes of appeal, those nowadays described as rational, emotional and ethical. These classical modes of appeal are defined in more or less the same way by various authors. They were initially thought to inspire, and be inspired by, the type of

1) **logos**: classically used in forensic or judicial speeches. In this case the rhetor was talking about past events in a factual, plain and logical manner. Proof through argumentation was the primary goal in this kind of speech. It aimed to instruct or educate, inducing the audience to accept information based on evidence. It is contemporarily known as rational appeal;

2) **pathos**: classically used in assemblies to speculate on future events in deliberative speeches. It was meant to be vehement, passionate and discordant, to induce the audience to take action. Aristotle writes exhaustively about this mode of appeal, perhaps because he believed that this appeal positioned the audience into a certain frame of mind. The rhetor was required to understand the audience’s emotions, and employ this understanding to invoke those emotions, to gain the sympathy of the audience and therefore, convince. It is contemporarily known as emotional appeal.

3) **ethos**: initially displayed in ceremonials and rituals; they were demonstrative and/or epideictic speeches. The rhetor meant to delight the audience through adopting an appropriate stance and persona, an appropriate character. It was a speech that blamed, praised or censured based on accepted patterns of morality. It is contemporarily known as ethical appeal.

In Book I of *On Rhetoric* Aristotle states: ‘The modes of persuasion are the only true constituents of the art: everything else is merely accessory’ (1984, p. 19). In advertising, rational appeal is thought to engage audiences in rational evaluations of advantages and disadvantages of products and/or services, informing purchase intentions. Emotional appeal in advertising imagery aims to move people at an emotional level. Ethical appeal could be thought of as appealing to the audience’s values, character, attitudes or personalities (i.e. messages communicate a sense to be, feel, or do good, or are those which empathize with the basis of consumer personalities, like, for example, ‘this [product/brand] is just like you’).

Many writers suggest that the same modes of appeal are used in rhetoric as in visual rhetoric, though slight changes can be found in visual approaches to rhetorical appeal. Ehses and Lupton add to the ethical appeal an ornamental value, and go
further, defining it as an appeal to the beautiful, tasteful and likely (1988). Ann Tyler translates the modes of appeal into functions of the visual, within mediums or communications type, connecting the ethical appeal to communication functions performed in displays or exhibitions, the emotional appeal to messages that ‘sell’ ideas or products and the rational appeal to corporate identity (1996). For example, a magazine displays information, therefore it can be defined as an ethical visual device; Nike’s logo could be thought of as a rational device. Understanding appeals, in this sense, can guide the analysis and production of imagery, but, as some authors point out, the three modes of appeal can simultaneously appear in a single device (e.g. Nike’s logo, which is a corporate identity icon, also incorporates an emotional appeal, where the audience is persuaded to link the brand with the action of moving swiftly; hence this idea is anchored by the slogan ‘just do it’). In this sense, modes of appeal have offered an appeal-based framework to study the effects of visual components in advertising communication (see for example Johar and Sirgy 1991, Liu and Stout 1987).

3.2.2. The Rhetorical Structure

According to Dixon’s historical account of rhetoric, Corax, who lived in a Greek colony of Sicily four and a half centuries B.C. was the first rhetorician. He used rhetoric in court to defend Greek inhabitants/landowners of Sicily whose lands had been misappropriated by previous governmental regimes. Some believe that Corax and his pupil Tisias were the first sophists. Sophists were ‘a number of ancient Greeks … who professed to teach, for a fee, rhetoric, philosophy and how to succeed in life. They were typically itinerants…’ (Audi 1999, p. 862). Aristotle was the first theorist to provide a written treatise about rhetoric. Centuries after this, Roman lawyer Cicero structured rhetoric into parts for pedagogical reasons (Nelson et al. 1987, Leach 2000, Dixon 1971).

In the 1980s a practical method for visual production based on classical parts of rhetoric was proposed. The rhetorical handbook parallels the rhetorical process (or parts or cannons of rhetoric) to the design process (Ehses 1986, Ehses and Lupton 1988):
To Ehses and Lupton,

rhetoric is not a set of fixed stylistic rules, but an open description of the patterns and processes of communication. The rhetorician chooses a style, or a mode of appeal, which will be powerful and appropriate in a given situation (1988, p. 7).

The rhetorical process draws on some of Aristotle’s notions. To make a speech, Aristotle says, the orator must study three points: ‘first the means of producing persuasion; second, the style or language to be used; third, the proper arrangement of the various parts of the speech’ (Aristotle 1984, p.164). But the five-stage structure of the rhetorical process relates more faithfully to Cicero’s parts of rhetoric. Notions in these ‘parts’ (or ‘cannons’, as some prefer to call them) have also been used to model the methodology of analysis of images in media content (for example see Barthes 1977, Durand 1983, Leach 2000, Scott 1994). Due to its structural rigidity the use of this model has been criticized for its suggestive idea that the rhetor should follow the structure at every term (i.e. Leach 2000). In other cases the rhetorical structure is attached to a sort of warning that the structure is not designed to be rigidly followed (Ehses and Lupton 1988).

Linda Scott (1994) argues that research perspectives from which one can assert principles and communication effects of images often ignore rhetorical means, such as the role of rhetorical invention, arrangement and delivery of arguments. Rhetorical figures, such as metaphors or juxtapositions, and formal cues, such as camera angles and colour, are studied in consumer behaviour and interpretive research. In research framed by interpretive paradigms, mostly those that use semiotics as primary means of analysis, images are viewed as a representation without causation or intentionality. Symbolic imagery is, in many cases, thought to be an index to products and benefits. The reason, Scott suggests, is that images are still seen in these studies to be copies
of reality, and are not argumentative constructions where the rhetor chooses to use particular visual devices that share, or sometimes criticize, cultural meaning (ibid). In addition, symbolic imagery is thought to stimulate responses in all, and not in specific, segments of consumers in consumer research. Art direction choices are always intentional, and this leaves no room for thinking of images as something real or generalizable. This intentionality also affects the possibility of generalizing advertising effects if studies of visual cues are not contextualized within the argument. These reasons give a basis for Scott to claim ‘a need for a theory of visual rhetoric’ (Scott 1994).

In the 1960s, 1970s and 1980s, studies of persuasion implied a somewhat unidirectional mode of communication, or a passive function on the side of the message receiver. Since the 1990s this notion has shifted to an understanding of persuasion as a dynamic system in communication relationships. For instance, Elder (1999) discusses that when choosing an appeal, we are only assuming this appeal will be appropriate for the audience, but ‘there is little consensus on exactly how emotions influence decision-making’ (p. 183).

Congruence between the sender of the message and its receiver is Elder’s way out of this problem. In this sense, lack of congruence would be proportional to power-loss of a message in rhetorical situations. Elder suggests that the innate capacity to generate affective resources can generate affective responses. The sender hears the response and generates an appeal to, in consequence, utter a congruent interaction (ibid). Of course this dynamic cycle is more rapid in speech communication than it is in communication that is not interactive, such as in print advertising. Yet one could think of ‘testing’ (a process to gather information about an audience’s response to content) as being the ‘hearing’ of the audience’s response, to subsequently enable the generation of a congruent advertising solution, thus a congruent interaction. If the power to communicate relies on the definition of communication means (as stated by Spurgin 1985), one is to assume that this definition is as important in visual communication as it is in speech communication. Still, inherent ambiguity of visual elements makes it difficult (perhaps more so than with written words) to measure responses to a group of images, or to predict the effectiveness in communication between visual practitioner (or advertiser) and audience.
Malkewitz et al. (2003, pp. 4-6) suggest that expert persuasion of others occurs ‘by design’ provided four aspects are well understood:

1) mental state expertise or expertise in people’s mental states, which are instrumental to their performing an action sought by the agent;

2) production technology expertise;

3) strategic persuasion expertise;

4) persuasion research expertise, or qualitative and quantitative testing toward measuring effectiveness. To cope with persuasion one needs the previous; and

5) persuasion coping expertise to functionally manage (permit, correct and modify, thwart) visual persuasion, once intent is suspected.

The following section will discuss some models for the definition of strategic visual persuasion.

3.2.3. Planning Aesthetics

Over time there have been four broad approaches to advertising strategies that industry practitioners have provided and which help to introduce this section of the chapter: Rosser Reeves’ ‘hard sell’, Leo Burnett’s ‘inherent drama’, David Ogilvy’s ‘brand image’ and William Bernbach’s ‘honesty with a twist’ (Ray 1992).

- The hard sell approach developed on the basis of Reeves’ lifelong sales career, draws on the identification of a single differential product benefit. This approach suggests that advertising is nothing but a sales tool to tackle and reinforce a benefit or proposition. The USP (unique selling proposition) and other ‘immutable principles of advertising’ derive from Reeves’ book *Reality in Advertising*.

- Finding the inherent drama of products was Burnett’s idea to bring people closer to products by empathising, rather than by relying on ‘tricks’. He believed that there was something in most products, related perhaps to the ‘reason why’ a product was manufactured in the first instance or an ‘insight’, that kept a product in the marketplace. Or there was something related to a reason for repeated purchase.
• ‘Brand image’ refers to Ogilvy’s belief that communication was a long-term investment. The ‘charm’ provided by the overall ‘brand image’ enhanced product status, and the consistency of this ‘brand image’ enhanced, over time, brand value.

• Bernbach’s honesty with a twist was about finding communication opportunities in the weaknesses of a second rank product, or, in other words, turning disadvantage into advantage (ibid).

Advertising communication solutions depend on specific situations shaped by the contextual characteristics of a project. This is the reason why a prescriptive applicability of any of these four approaches has been negatively criticized (ibid.). In contemporary practice ‘situations’ are examined in relation to market share, competitiveness, opportunities, audience characteristics, and so on. The following section shows some marketing communication models and models in advertising and consumer research that facilitate an understanding of strategy and tactics in advertising, a few of which have become popular in industry practices in the UK (Gabriel et al. 2006). This part of the chapter helps understand consumer behaviour and audience research as a determinant in the rhetorical production of commercial aesthetics.

3.2.3.1. Motivations and Behavioural Processes

In advertising, consumer behaviour is studied to understand the consumer’s perception of brand image and to understand consumer decision-making in purchasing. Notions in consumer behaviour aid the planning of aesthetics toward influencing attitude and behaviour in relation to these aesthetics. The following map simplifies consumers’ behavioural and cognitive processes.

![Stages in the consumer behaviour process](image)

**Fig. 2. A Basic Model of Consumer Decision Making**

Consumer behaviour in marketing communications starts with the recognition of a problem, like needing to replace products when out-of-stock, like dissatisfaction with a current choice, or new needs and wants arising from changes in lifestyle. In marketing communications, motivations related to the recognition of a problem are borrowed from Abraham Maslow’s 1948 high and low hierarchy of needs, which include: physiological needs like hunger and thirst; safety needs like security and protection; social needs like sense of belonging and love; esteem needs like self-esteem, recognition and status; and self-actualization needs like self-development and realization. Problem recognition is followed by a search for information to find a solution to a particular problem. Perception in selecting and interpreting information leads to attitude formation and, eventually, in terms of marketing, to purchase decision (Belch and Belch 2007).

Marketing communications theory suggests that problems can be self-generated or marketing generated. Design theorist Catherine McCoy (2000) suggests that the difference between persuasion and information in design lies in the audience’s attitudes toward visual devices. She says that if an audience seeks information about a product and proactively reads messages, this cannot be called persuasion. However, if marketing communication theory suggests that problems can be marketing generated, it follows that a ‘proactive’ search for information, and the processing of information, can still be considered persuasion. Art direction of media content may play a role in inducing problem recognition, aiding information search and providing the means to mediate attitude formation.

3.2.3.2. Communication Responses

Stages of an audience’s responses to communication, from the moment advertising messages are presented, or from unawareness to the moment of purchase, have been described in various models taught in marketing communications.
In 1925, Strong proposed AIDA as a personal-selling model. In this model ‘attention grabbers’ first arrest the consumers’ attention, and then a sort of benefit arouses the ‘interest’ of the viewer. If enticing enough, the benefit can make the product something ‘desirable’. The closing of the sale occurs upon commitment or ‘action’ (Belch and Belch 2007). At least 19 variations of this model have appeared, that depict marketing and advertising communication responses (Barry and Howard 1990 in Gabriel et al. 2006).

Robert Lavidge and Gary Steiner proposed the ‘hierarchy of effects’ model in 1961. This model is popularly known to show ‘the way advertising works’, and has been reported to be one of the most used models within the advertising industry in the UK (Gabriel et al. 2006). Everett Rogers developed the ‘innovation adoption’ model in 1962, depicting specific communication responses in ‘new adoption’ situations (hence the final stage includes ‘trial’). The information-processing model developed by William McGuire in 1978 treats the media consumer as a problem-solver rather than as a passive viewer (Belch and Belch 2007).

Without exception, these models go through three sequential stages: firstly, a cognitive stage or thinking; secondly, an affective stage upon comprehension at the rational level; and, thirdly, a behavioural or conative stage. Some clues have been offered for effective art direction according to these responses. This will be discussed later in the chapter.
3.2.3.3. Involvement Affecting Responsiveness

Because categories of products have different levels of involvement, in other words, motivations and type of products make a difference in terms of effort and time consumers spend on media scrutiny, alternatives to the cognitive, affective and behavioural response sequence were proposed in 1973 by Michael Ray.

![Fig. 4. Alternative Response Hierarchies: The Three-Orders Model of Information Processing](image)


The *learning model* in this matrix is the same used in AIDA and in a hierarchy of effects. The *dissonance/attribution model*, however, shows the stages of a response that starts with a behaviour (i.e. a purchase) that is of low involvement, where, perhaps, product alternatives are similar in quality, the information search seems too complex or the benefits of the products in the category are unknown. This conative stage is followed by affective attitude formation, and is then followed by a rational decision to repeat purchase. In the *low involvement model* the consumer engages in random learning rather than in active information seeking. An action follows, such as a purchase, and, lastly, attitudes change, where there is a formation of a stronger affective attachment (ibid). According to Ray, it is essential to analyse the target audience’s likely level of product involvement (Gabriel *et al.* 2006).

Richard Vaughn from FCB (Foote, Cone and Belding advertising agency) developed a grid in 1980, known as the ‘FCB grid’, to guide the mapping of brands using levels of involvement.
The FCB grid cross-tabulates feeling and thinking dimensions (affective and cognitive or emotional and rational) with high and low involvement qualities of product categories. This grid can be used in specific projects to define strategic decisions in relation to the dimensions presented. Some suggestions for media and creative emphasis are provided as tentative (ibid).

3.2.3.4. Awareness and Attitude

Within marketing communication theoretical frameworks, Rossiter and Bellman (2005) provide a summary of managerial implications related to the transformation of an audience’s attitudes toward brands and form them into communication objectives.
Taking this managerial options scheme, and adapting it to visual communication practices, art directors may assume that:

1) if there is a negative preference (or attitude) toward a particular aesthetic approach, an overall change should occur;
2) if a target audience is unaware of any particular aesthetic approach, a new aesthetic proposition ought to be created;
3) if there is a moderate preference toward an aesthetic approach, decisions to improve the aesthetic approach would apply;
4) finally, if there is a strongly positive preference toward an aesthetic approach, this should be reinforced, perhaps by replicating the style and theme in different ways across media and over a set period of time.

Petty et al. (1983) summarize approaches to attitude change in social and consumer psychology suggesting two communication routes by which attitude change can occur: a central route ‘resulting from a person’s diligent consideration of information that she feels is central to the true merits of a particular attitudinal position’; and attitude changes occurring by a peripheral route, which occur ‘because the issue or object is associated with positive or negative cues - or because the person makes a simple inference about the merits of the advocated position based on various simple cues in the persuasion context’. As explained in Petty et al., this central/peripheral dichotomy finds much in common with other approaches (1983, pp. 135-6):

- Internalization/Identification (Kelman 1961);
- Deep/Shallow (Craik and Lochart 1972);
- Controlled/Automatic (Schneider and Shiffrin 1977);
• Systematic/Heuristic (Chaiken 1980);
• Thoughtful/Scripted or mindless (Abelson 1976; Langer et al. 1978).

In 1981, Petty and Cacioppo proposed the ELM (Elaboration Likelihood Model) of attitude change, which refers to the probabilities of a relevant thought occurring about a message. These authors suggest that under low-involvement conditions, attitudes are affected by the acceptance or rejection of simple cues via peripheral routes, and under high-involvement conditions people exert cognitive effort required to evaluate arguments via central routes (for evolution of ELM see Petty et al. 1983).

Petty et al. (1983) conducted a study to understand consumers’ elaboration of celebrity endorsement of products. They concluded that the celebrity status of endorsers is a potent determinant of attitudinal change in low-involvement situations, where celebrity endorsement is elaborated upon via peripheral routes. In high-involvement situations, celebrity status has no effect on attitude change, but the cogency of the information about the product presented in ads is an important determinant of attitude change.

ELM avoids the use of the feeling/thinking dichotomy to assert that responses depend on involvement, thus an interest, in the communication message. One may assume, as is suggested in the previous section of this chapter, that feeling and thinking (or rational and emotional appeals) interchangeably occur within any given communication situation. ELM distinguishes between the term ‘thoughtful’ elaboration and the term thinking or rational elaboration. This is an important difference between this model and the FCB grid.

The findings of Petty et al. (1983) also suggest that the peripheral and central routes variables are not isomorphic with a visual/verbal dichotomy. In other words, there is no reason to think that visual devices perform by default a more important role in peripheral routes in low involvement situations.

These researchers suggest that there is a problem with ignoring peripheral routes to persuasion and overemphasising argument in consumer research. Brand-saliency is a form of brand-awareness measurement. Levels of brand-awareness range from being unaware of the brand, to brand recognition, recall and, at the highest level, top-of-
mind awareness. Some factors affecting brand awareness include consumer history of experience with the brand, product distribution, point-of-purchase presence, product quality, word-of-mouth communication, and advertising creative content. Execution elements in creative content that differentiate brands with low saliency from those with high saliency have been discussed as follows:

- brand personality: the set of ideas and impressions that consumers form about a brand through exposure to packaging, the product, advertising etc.
- campaign continuity: using the same content across media platforms and keeping some of its elements over time.
- continuing execution elements: keeping one element, such as a theme, actor etc., across time and media.
- high (positive) viewed reward: messages which ensure positive reward include presenting relevant new attributes, reinforcing brand attributes that are perceived as positive, empathising through identification with what is being represented, and entertainment in enjoying advertising messages. (Holman and Sid 1983)

A number of models have been offered that explore brand personality and its effects on self-expression, ideal self, and how consumer personality relates and establishes relationships with brand personality. Brand personality is referred to as ‘a set of human characteristics associated with a brand’ a definition that might present limitations if cultural differences are taken into consideration (Aaker 1997). The following is a summary of an extension of the ‘big five’ personality dimensions provided in a study conducted by Aaker in 1997. The study sheds light on ways to measure brand personality.

- Sincerity: down-to-earth, honest, wholesome, and cheerful;
- Excitement: daring, spirited, imaginative, up-to-date;
- Competence: reliable, intelligent, and successful;
- Sophistication: upper-class, charming;
- Ruggedness: outdoorsy, tough.

The art direction of visual representations of personalities to enhancing communication effectiveness seems not to have achieved much attention, thus one
may assume that, as with other decisions, visual creative practitioners rely on intuition.

Drawing on their previous findings, Percy and Rossiter (1992) provided a guide for marketing and advertising strategic decision-making that combines ideas of involvement with consumer motivations and purchase situations. The aim of this work was to link consumer behaviour knowledge to practical situations.

Initially, these authors emphasize the importance of the distinction between the moments of purchase, in which consumers need to recognize images, packaging or the brand itself, from moments prior to purchase, where consumers need to remember brands, for example to prepare a shopping list or to choose a restaurant. They claim that brand recognition is triggered by brand awareness, and that in brand recall the process is triggered by a category need. In low-involvement situations a trial experience is sufficient, and in high-involvement situations information search happens prior to purchase.

<table>
<thead>
<tr>
<th>BRAND AWARENESS</th>
<th>BRAND ATTITUDE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brand recognition (at-point-of-purchase)</td>
<td>Brand recall (prior to purchase)</td>
</tr>
<tr>
<td>Low involvement Informational</td>
<td>Low involvement Transformational</td>
</tr>
<tr>
<td>High involvement Informational</td>
<td>High involvement Transformational</td>
</tr>
</tbody>
</table>

**Fig. 7. Two-Factor Communication Models**


Brand attitude in this model refers to the evaluation of a brand with respect to its ability to respond to consumer motivations. Brand attitude consists of a cognitive component, or a logical belief, that guides behaviour, and an affective component that energizes behaviour through affect, or an emotional feeling. This model proposes that information, or ‘informational strategies’, satisfy negative motivations, and ‘transformational strategies’ provide sensorial gratification for positive motivations.
The part played by motivations and involvement in strategic choices is shown in a revised version of the FCB grid. This includes strategic alternatives that correspond with consumers’ positive or negative motivational tendencies. This grid also shows the type of marketing decisions made according to consumer involvement: whether trial is sufficient or whether search and conviction are required in a purchase decision.

<table>
<thead>
<tr>
<th>Motivation</th>
<th>Motivation process</th>
</tr>
</thead>
<tbody>
<tr>
<td>Negative</td>
<td>Seeking resolution to a conflict caused by positive and negative attributes in the same product</td>
</tr>
<tr>
<td>1. Problem removal</td>
<td>Seeking solution to current problem</td>
</tr>
<tr>
<td>2. Problem avoidance</td>
<td>Seeking to avoid anticipated problem</td>
</tr>
<tr>
<td>3. Incomplete satisfaction</td>
<td>Seeking a better product</td>
</tr>
<tr>
<td>4. Mixed approach avoidance</td>
<td>Seeking resolution to a conflict caused by positive and negative attributes in the same product</td>
</tr>
<tr>
<td>5. Normal depletion</td>
<td>Seeking to maintain regular supply of product</td>
</tr>
<tr>
<td>Positive</td>
<td>Seeking extra physiological enjoyment from the product</td>
</tr>
<tr>
<td>6. Sensory gratification</td>
<td>Seeking extra physiological enjoyment from the product</td>
</tr>
<tr>
<td>7. Intellectual stimulation</td>
<td>Seeking psychological stimulation from the product</td>
</tr>
<tr>
<td>8. Social approval</td>
<td>Seeking an opportunity for social reward from the product</td>
</tr>
</tbody>
</table>

Fig. 8. Eight Basic Motives

Additionally, Percy and Rossiter (1992) recommend specific ‘tactics’ for creative advertising decision-making. These ‘tactics’ are actually tips for creating or improving brand attitude, in accordance with the four strategic variations presented in the previous grid.

<table>
<thead>
<tr>
<th>Type of decision</th>
<th>Informational Negative drive reduction</th>
<th>Transformational Positive drive enhancement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low involvement</td>
<td>Aspirin</td>
<td>Soda</td>
</tr>
<tr>
<td>(trial experience sufficient)</td>
<td>Light beer</td>
<td>Regular beer</td>
</tr>
<tr>
<td></td>
<td>Detergents</td>
<td>Snacks and dessert</td>
</tr>
<tr>
<td></td>
<td>Routine industrial products</td>
<td>Cosmetics</td>
</tr>
<tr>
<td>High involvement</td>
<td>Housing</td>
<td>Vacations</td>
</tr>
<tr>
<td>(search and conviction required prior to purchase)</td>
<td>Professional calculators</td>
<td>Fashion clothing</td>
</tr>
<tr>
<td></td>
<td>Cars (print)</td>
<td>Cars (TV)</td>
</tr>
<tr>
<td></td>
<td>New industrial products</td>
<td>Corporate image</td>
</tr>
</tbody>
</table>

Fig. 9. Four Main Strategies for Brand Attitude Based Upon Type of Motivation and Type of Decision
Correct emotional portrayal of the motivation. Use simple problem-solution format. It is not necessary for people to like the ad.

Adequate logical support for perceived brand delivery. Include only one or two benefits or a single group of benefits. Benefit claims should be stated extremely. The benefits should be learned in one or two exposures.

Correct emotional portrayal of the motivation. Emotional authenticity is the key element and is the single benefit. The execution of the emotion must be unique to the brand. The target audience must like the ad.

Adequate logical support for perceived brand delivery. Brand delivery is by association and is often implicit. Repetition serves as build-up function and as reinforcement function.

Correct emotional portrayal of the motivation. Correct emotional portrayal is very important in the product life cycle but less so toward maturity. The target audience must accept the ads' main points, but need not like the ad itself.

Adequate logical support for perceived brand delivery. The target audience's initial attitude toward the brand is the overriding consideration to take into account. Benefit claims must be pitched at an acceptable upper level of brand attitude (do not overclaim). Benefit claims must be convincing (do not inadvertently underclaim). For target audience who have objections to the brand, consider a refutation. If there is a well-entrenched competitor and your brand has advantages on important benefits, consider a competitive approach.

Correct emotional portrayal of the motivation. Emotional authenticity is paramount and should be tailored to lifestyle groups within the target audience. People must identify personally with the product as portrayed in the ad and not merely like the ad.

Adequate logical support for perceived brand delivery. Many high involvement transformational advertisements also have to provide information. Overclaiming is recommended, but do not underclaim. Repetition serves a build-up function and a reinforcement function.

**Fig. 10. Specific Advertising Tactics for Brand Attitude Strategies**


This model suggests tactics for informational communication strategies that require little emphasis on advertising being visually attractive, whereas tactics for transformational strategies need the audience to ‘like’ advertisements to the point that they must personally identify with the formal qualities and the visual arguments, particularly in low-involvement situations.

As shown in previous sections, marketing communication and consumer research offer some parameters for approaching creative production through strategic and tactical modelling. Even if not unequivocally effective, communication that is based on these models is, arguably, likely to be effective. In terms of art direction practices, some lessons appear reasonably clear. For example, over-claiming tactics recommended in Percy and Rossiter’s model for high-involvement transformational strategies would result in aspirational advertising aesthetics. In low-involvement
informational strategies advertising aesthetics would be the result of an information-design effort concerned with priorities of reading. One could also assume that higher complexity in advertising content would suit central routes in high involvement situations, and so forth. In this sense, stylistic choices should respond to explicit (or implicit) strategic statements in visual practices if aesthetics intends to address a target audience. But as we will see, style is relatively more complex than the dichotomized decision to inform or transform, or to communicate peripherally or centrally.

Percy and Rossiter offer little guidance in relation to a tactical use of specific visual cues. This seems to be a gap in art direction knowledge. Aesthetic decision-making is guided by strategy and tactics, but visual elements or cues are decided upon intuitively. Modelling and drawing parallels between strategy and specific visual elements in order to claim the adequacy of the strategic use of the elements may not be a manageable solution to this problem, mainly because visual cues act within aesthetic contexts that vary in every case. This gap in knowledge seems to prevent a definite distinction between the study of art and commercial visual practices such as art direction. Testing the effectiveness of images on members of a specific target audience has provided a solution to the problem of justification of production within the advertising industry, but content producers are unable to justify aesthetic decisions otherwise, and this is where commercial visual practices and art direction professionalism stumble.

This problem also prevents the design and incorporation of explicit curricula in education, in all areas related to the production of persuasive images. To learn art direction it is necessary to study the strategic adequacy of the use of visual elements in infinite contexts. The formulation of a cause-related framework for the study of images in advertising art direction seems to depend on this issue alone.

Schmitt and Simonson published a book in 1997 about the management of marketing aesthetics, specifically about corporate identity. They suggest that corporate expressions create impressions on the target audience, and that these expressions in corporate identity are aesthetically manifested through styles and themes. This is an important reference in this research because, even if pragmatic in its approach, the idea of studying style and themes seems to provide a point of departure for the study
of strategic aesthetics. Themes will be introduced in the creativity section of this chapter. First we look at style. Both themes and style will be further discussed in remaining chapters.

3.2.4. Rhetorical Style

The term ‘content’ in medium-based communication is often used to refer to verbal and visual statements and depictions of elements, and ‘style’ defines the manner in which this content is expressed (Phillips and McQuarrie 2002). McQuarrie and Mick (1996) say that what rhetoric promises is ‘a system for identifying the most effective form of expression in any given case’ according to the following premises:

1. that variations in the style of advertising language, in particular the presence of rhetorical figures, can be expected to have important consequences for how the ad is processed,
2. that these consequences can in turn be derived from the formal properties of the rhetorical figures themselves, and,
3. that these formal properties are systematically interrelated (p. 425).

In art theory, as in everyday language, style can be thought of as a ‘global attribute of a visual depiction’; one that links, or differentiates, visuals from certain other visuals (McQuarrie and Mick 2003, p. 194). Visual style, the third part of classical rhetoric, was linked and overlapped with semiotics in the work of Roland Barthes (1977), toward understanding the structural meaning of advertising. Based on Barthes’ work, Jacques Durand (1983) proposed that visual rhetoric and the understanding of rhetorical figures could aid creative production. Within the style part of rhetoric, the producer constructs an argument transforming a literal meaning to a figurative meaning through ‘operations’ such as adjunction, deletion, substitution and rearrangement of visual elements, which define forms of expression (or in semiotic terms: signifier); and ‘relations’ such as identity, difference, or oppositions of visual elements which define the form of content (or in semiotic terms: signified).

Rhetorical figures can be divided into metabolas, or paradigmatic (like wordplay, metaphor, metonymy, etc., where signifiers are replaced), and parataxis, or syntagmatic (like anaphora, ellipsis, suspension, anacoluthon, etc., where normal successions of signs are modified by means of modifying relations) (ibid). In recent
research the terms tropes and schemes have been more commonly used to identify paradigmatic and syntagmatic argumentation, respectively. In rhetorical terms, style deals with tropic and schematic choices in creative content. Rhetorical figures, such as metaphors, puns, juxtapositions and so forth, are tropes; they are forms of pattern association that allow the rhetorician to make a figurative persuasive argument (Barthes 1977, Durand 1983). An extract of rhetorical figures can be found in Durand (1983). They include:

- accentuation, alliteration, allusion, anachronism, anacoluthon, anadiplosis, anaphora, annomination, antanaclasis, antilogy, antitrope, antithesis, antonomasia, aphaeresis, aphegesis, apophasis, aporia, assonance, asyndeton, catachresis, chiasmus, circumlocution, climax, comparison, concatenation, conjunction, diaeresis, disjunction, dubitation, ellipsis, enallagy, epanadiplosis, epanalepsis, epanaphora, epanastrophe, epanodos, epanorthosis, epistrophe, epizeuxis, euphemism, gradation, hendiadys, homoeoteleuton, homology, hypallagy, hyperbole, inversion, isocolon, litotes, metalepsis, metaphor, metonymy, oxymoron, paradox, paragoge, paranomasia, periphrasis, pleonasm, preterition, prosthesis, pun, repetition, reticence, rhyme, simile, suspension, syllepsis, symbol, symploce, synecdoche, tautology.

Visual rhetorical figures have been a focus of discussion, not without justification if one is to consider that rhetorical figures in advertising have increased in incidence and complexity over the years, at least in some parts of the world (see Phillips and McQuarrie 2002 for a longitudinal study of rhetorical figures in U.S.A magazines). Some of these discussions express interest in the creative process underlying the production of visual devices (e.g. Ehses 1986), asserting on occasions that ‘like constructing and exploring conceptual combinations, constructing and using a metaphor is by its very nature a creative process’ (Finke et al. 1992, p. 105). Other discussions have concentrated on the impact of these rhetorical figures on audiences (e.g. Ang 2002). Others have emphasized the role and differentiations of these visual devices within ad systems (e.g. McQuarrie and Mick 2003). Rhetorical figures present some important communication attributes (McQuarrie and Mick 1996, p. 425 ff):

- ‘…a rhetorical figure occurs when an expression deviates from expectation…’ (p. 425);
• ‘because it is a deviation every figure carries at least one additional meaning’ (Genette 1982 in McQuarrie and Mick 1996, p. 426);
• ‘a rhetorical figure provides the means for making the familiar strange’ (p. 426);
• ‘…any…figurative expression can deviate to a greater or lesser extent and, thus, be more or less incongruous’ (Leech 1969 in McQuarrie and Mick 1996, p. 427);
• ‘…if the deviation drops below some threshold there is no longer a figure. This occurs, for example, in the case of metaphors that have become frozen or conventional’ (ibid.);
• ‘Figures also yield what semiotician Barthes (1985) called a ‘pleasure of the text’ –the reward that comes from processing a clever arrangement of signs’ (ibid.);
• ‘…a depth-of-processing perspective argues that, on average, schemes will be less deviant than tropes’ (ibid. p. 428);
• ‘Schemes…fit a model of undercoding, while tropes fit a model of overcoding’;
• ‘in overcoding there are more possible organizations of information than are necessary for message reception, while in undercoding the readily available organizations are insufficient’ (ibid.).

Scott and Batra (2003) support integration of the study of impact of rhetorical figures on audiences and the role of images within visual systems. But the quality of rhetoric to aid invention, or the intentionality of rhetorical arguments, is often overlooked, despite scholarly effort. Other content-related considerations affecting art direction style follow. For example, anchorage and relay are types of interdependency between elements within creative arguments, between images and words (Barthes 1968). Advertising creative practitioners strive to avoid communication waste by anchoring all elements in communication arguments, to avoid distraction. Studies show how levels of comprehension of arguments may be affected by the complexity of images in relation to headings. Where words are delivered metaphorically, images should disambiguate these metaphors, and, conversely, where metaphors are contained within images (i.e. visual metaphor) words should disambiguate visual arguments. Advertisements that use metaphor in both heading and images demand more effort to

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process, and this seems to jeopardize comprehensibility (Barthes 1977, Morgan and Reichert 1999). The strategic intention behind the choice of a rhetorical figure over another is obscure, but Morgan and Reichert (1999) have suggested that concrete metaphors tend to be more appropriate when the target audience of a message is intellectually less apt or involved, and that abstract metaphors account for more sophisticated arguments.

Uwe Stoklossa (2007) exemplifies, in Advertising new technologies for visual seduction, nine formal mechanisms that appear in the visual content of contemporary advertising across media:

1) figure and ground, or perceptual isomorphism, of visual elements;
2) making two and three dimensions look like one another;
3) foreground and background, which refers to variations in the arrangement of elements that add depth-of-field;
4) big and small variations in proportions of elements;
5) composition of symbols using recognizable objects;
6) setting up a scene [visual puns];
7) making use of outlines as dominant form;
8) words and pictures [pictorial representation using words or letters];
9) on the spot [mainly discusses ambient advertising].

Rhetorical mechanisms vary, so it is difficult to assert how mechanisms respond to strategic intentions or tactics, or how they respond to any other context.

McCarthy and Mothersbaugh (2002) suggest that typographic characteristics (e.g. family type, kerning, leading) and typography layout affect semantic associations, legibility and ad appearance. These authors suggest that typography is likely to affect, on some level, attitudes toward ads and brands. In this sense, there is an opportunity to study links between these typographic cues and ‘motivations’, ‘opportunities’ and ‘ability’ to process ads (MOA). McCarthy and Mothersbaugh suggest the need for:

1) an organizing framework that categorizes typographic dimensions based on core underlying similarities and differences; and
2) Ties of those dimensions to theory in information processing.

Rhetoric has been explored to understand communication ambiguity and, in cases, to predict advertising effectiveness. Furthering studies in visual rhetoric could fulfil some needs across paradigmatic platforms (Scott 1994). A stronger theory of visual rhetoric could aid integration of the study of persuasive intentionality with studies of representation and culture, and with consumer behaviour and marketing communications. Scott (1994) suggests a need for a theory of visual rhetoric while lamenting the overlooking of persuasion and image complexity in scientific research paradigms, where images are often used as mere sensorial stimuli. MOA and information processing research could help further investigations into the qualities and the impact of choices of formal visual elements, such as type, colour and visual rhetorical figures. MOA or ‘attitude’ studies could be linked to specific rhetorical mechanisms provided in Durand (1983) or Stoklossa (2007).

Scott (1994) discusses problems related to paradigms in image criticism, where persuasive images are often seen as a distortion of reality. She also explains that, in interpretive research paradigms, advertising images are often still studied as mere depictions of reality. The influence of humanities on media literacy relates to Scott’s discussion about the tendency in interpretive paradigms to dismissing the complexity of intentions in persuasive images. A lack of inclusion of cause-related frameworks for the study of media production complicates a comprehensive articulation of the study of images in general, and this limits a student’s capacity to critically analyse, or to ‘cope’ with, persuasion, if that was a primary learning objective.

Knowledge in the production of commercial images can be partly based on strategic and tactical models and on visual rhetoric in general. The following section of this chapter will explore creativity as a second major curricular component.
3.3. Creativity

‘I occasionally use the hideous word creative myself, for lack of a better. …Creativity strikes me as a high-falutin word for the work I have to do between now and Tuesday’ (Ogilvy 2007, p. 24).

From a social psychology stance, Sternberg and Lubart (1999) classify creativity studies as: mystical, pragmatic, psychometric, psychodynamic, cognitive, and social personality approaches. This classification shows a move toward the demystification of creativity. A century of intellectually rich endeavours have produced descriptive models, empirical research and interdisciplinary philosophical discussions to clarify the subject. In advertising industry practices, the tangible value of intangible ideas was recognized and used for economic advantage, in parallel but not in collaboration with developments in creativity theory. In recent years a renewed interest in creativity within creative economy notions has aimed at understanding community, talent and partner collaborative participation, technology, intellectual property, copyright legislation and international commercialization of creative outputs. Fuelled and leveraged by positive economic performance reports of creative industries, entrepreneurial creativity has been paid greater attention, toward fostering economic growth in cities, regions and the virtual space (for further understanding of creative economy see Creativity is big business – A framework for the future Queensland Government 2004, Creative Economy Report 2008, and Creative Nation: Commonwealth Cultural Policy 1994. Popular readings include Lawrence Lessig 2001 and Richard Florida 2002).

This section is about the visual side of creativity. It explores the theoretical implications that approaches to creative processes and creativity cognitive dynamics (or pure creativity) may have on the study of advertising art direction practices. It responds to the theoretical need in this thesis to develop the central concept of strategic aesthetics. Here, there is a tendency to differentiate notions of creativity such as: creative process, creative thinking, creative practice, creative economy, creative product, creative collaboration and problem solving.
3.3.1. Creative Process

In 1926 Graham Wallas (1949) formulated four stages of the creative process: ‘preparation’, which is the process of gathering information and understanding the problem or task at hand; ‘incubation’, which is the lack of wilful effort to generate ideas, as information is being assimilated; ‘illumination’, which refers to the sudden appearance of ideas; and ‘verification’, which gives the opportunity to check on the appropriateness of ideas generated, to refine or rectify as necessary. While assuming a sort of rigidity in the creative process (i.e. separation between stages), this approach provides a reference for understanding invention within a variety of contexts. For instance, these four stages of the creative process could be said to start and end cognitively, but if we change the context, these stages can also describe parts of group-based creative practices in industry or community projects. Conventional advertising practices can mirror Wallas’ stages. Creative practitioners prepare, by conducting informal research about a particular project, or by discussing aims with account executives or clients. Incubation and illumination happens as ideas are thought of, sketched and discussed. Verification has various informal methodologies, such as comparison of ideas, to ensure they respond to communication objectives, or formal methodologies such as testing. Wallas’ stages have been modified or reduced on various occasions. For example, William and Stockmyer’s (1987) LARC creativity program (*Left and Right Side of The Brain*), seem to substitute Wallas’ four stages with practical activities: ‘drawing’, ‘smashing’, ‘creating’ and ‘rearranging’ after evaluation. LARC stages are organized in relation to cognitive functions attached to the two sides of the brain. These definitions assume an aim in the creative process to achieve high-quality creative outputs.

On his experience with ‘synectics’ experimentation, William Gordon (1961) published conclusions about ways to induce creativity, identifying ‘mechanisms’ of creative processes, in addition to generic stages. Starting in 1944, Gordon conducted a number of sessions where subjects were asked to write and talk about their thoughts during creative processes. This technique aimed to unveil unconscious levels. Gordon believed that non-rational cognitive efforts helped ‘produce evocative metaphors’ in a gestalt-like process of making the familiar strange and the strange familiar. He concluded from these experiments that four stages of thought were
followed by the participants: detachment-involvement, deferment, speculation and autonomy of the object. After this, Gordon continued experimenting, but this time using these four stages as a guide for inducing people’s creative processes. His findings revealed that people felt resistance to accommodating their creative process in predetermined stages. In 1952, new experiments took place where team members were given as little information as possible about the process and research aims in order to avoid self-conscious responses. Conclusively, four psychological mechanisms (instead of sequential stages) were identified: personal analogy, direct analogy, symbolic analogy, and fantasy analogy.

Alex Osborn formalized ‘brainstorming’ in the 1950s based on his experience in advertising (Osborn 1953). His approach offered some rules for members of a group to collaboratively participate in creative processes. Two important differences between this and earlier methods are worth mentioning. Firstly, this method of creativity supported the generation of quantity instead of (or not necessarily for) quality ideas, which brought the need for verification through a voting mechanism, and the need for managerial leadership, both aspects which are contemplated in Osborn’s brainstorming procedures. Secondly, while three of Wallas’ stages are referred to in brainstorming, incubation is omitted. Lack of incubation distinctively qualifies creativity as a process of production, with undertones and implications similar to those of mass-production. Because of the historical timing Osborn’s brainstorming does not offer insight into creative collaboration in technology-aided contexts. Renewed versions of brainstorming seem to be needed to help understand creative processes that are undertaken in collaboration between remote participants, like phone/video conferencing or online creative collaboration.

Metaphors are important to refer to again, because, alongside other rhetorical figures, they are considered proof of creative transformation, from conventional to innovative. For example, brainstorming contemplates laws of association, similarity and contrast, which are substantially based on the use of metaphor, hyperbole and other rhetorical figures (Osborn 1953). The metaphoric transformation, or synthesis, of the real ideas (factual or plain) occurs first in creative thinking, it is conceptual. Then this transformation is evidenced in outputs, like in the case of depicted visual metaphors. The active participation of practitioners in creative thinking partly defines
the nature of art directors. This gives an ontological reason for valuing creativity in the teaching of production.

3.3.2. Creative Thinking

Cognitive approaches to creativity ‘have tended to view creativity as an extraordinary result of ordinary structure of processes…underlying thoughts’ (Sternberg and Lubart 1999, p. 4). This is largely what is referred to as creative thinking in this research. Defining the nature of creativity in cognitive approaches have largely fallen into two opposing camps in scholarly research. Petit (1999) affirms that the central opposition is between gestaltists and thomists. Gestaltists (or ‘functionalists’) recommend, if not an isomorphism in the way the brain behaves, at least some kind of ‘program’ to understand and implement correspondences between levels of cognitive change (ibid). Since cognitive approaches emerged in the 50s and 60s, a ‘computationalist’ implementation of functionalist principles, namely cognitive science, has dominated. Gestaltists discuss, amongst other things, closed and open systems in perception, and the nature of reversible and irreversible time, in cognition. Gestalt principles show relationships between ‘primary differentiated figures’ and ‘secondary undifferentiated ground’ (see Rothemberg, 1979, p. 154). The figure and ground interchange has been considered an important foundation to contemporary cognitive science (Petit 1999, van Gelder 1999).

Thomist is a more recent approach that explores dynamic characteristics of thought events. According to this approach ‘cognition is not the manipulation of symbols but rather state-space evolution within a dynamic system, and the emergence of order and structure within such evolution’ (van Gelder 1999, p. 252. For a contextualized use of the term ‘thomist’ see Petit 1999). This approach is also called dynamic cognitive approach (see Sternberg and Lubart 1999). It is closely connected to nonlinear dynamics, chaos theory and complexity theory, which are three terms that

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3 Gestalt psychology is “a product of intellectual life of Weimar Germany, …[brought] to the United States as part of the wave of immigration accompanying the rise of Nazism. Wolfgang Köhler had been one of the founders of the movement in the 1920s, at the psychological Institute of Berlin, where he had taken over the directorship from his teacher Carl Stumpf, who himself had been a student of Brentano and close to Husserl.” (Jean Pierre Dupuy 1999, p. 554).
equally define ‘a recent field of research rooted in mathematics but also in physics and other natural sciences. Rigorous definition has only evolved with the discovery of more and more surprising dynamical effects’ (Francisco Varela 1999, p. 309). The importance of the study of dynamics in creativity lies in the way that dynamics are considered to trigger creativity. Thus dynamics are a ‘medium of creative visual synthesis’ (e.g. Freyd and Pantzer 1995, p. 181). Varela (1999) explains that dynamic systems can be linear or nonlinear. Linear systems can present:

- stable dynamics: which remain bounded in ‘phase space’; and
- unstable dynamics: which show sensitivity to initial conditions.

Chaotic behaviour is observed when stable and unstable dynamics are combined, and this combination can only be obtained in nonlinear systems. Prigogine and Stengers (1984) suggest that complexity sciences developed as a result of the developments in the laws of thermodynamics, proposing the year 1811 as the starting point for these sciences. In this year, Baron Lean Joseph Fourier won an award at 'the French Academy of sciences for his mathematical description of the propagation of heat in solids’. This discovery led Sandi Cannot in 1824 to define the notion of ‘irreversibility’ within the second law of thermodynamics. This also led Clausius in 1865 to introduce the concept of ‘entropy’: the distinction between ‘useful’ and ‘dissipated’ energy (p. 104). Also, Husserl’s elaborations on the concept of ‘time’ have helped authors in this area understand ‘time’ as a determinant factor in non-deterministic behaviour (see for Husserlian influence on dynamics, Petitot, Varela, Pachoud, and Roy 1999). Philosopher Dupuy (1999) argues that “what gives coherence to the many different research programs that go under the name of ‘cognitive science’ today is the philosophical work being done in connection with them”.

Communication, linguistics and biology, among other academic fields, have, on occasions, embraced nonlinearity notions. Prigogine (1984) states that ‘communication is at the base of what probably is the most irreversible process’ (p. 295) because of the unavoidable enrichment of collective knowledge. In this sense, the generation of advertising campaigns is a dynamic process that leads to organized structures (i.e. scripts, slogans, visual metaphors, etc.) with irreversible communication repercussions. Characteristics of nonlinear dynamics include notions
such as bifurcations, chances, attractors, and unpredictable and irreversible behaviour:

- **Chance:** the very instant in which the bifurcation occurs is defined by cognitive studies as *chance*. Chance could be seen as the very instant of the sudden transition from conscious and unconscious thought processes (See Udall’s ‘flip’ idea 1996). It could also be seen as the sudden moment of change from one train of thought to another (See De Bono’s 1985 ‘po’ idea). The abruptness and intangible nature of chance is perhaps one of the reasons why people have thought of creativity as a magic or mystical matter.

- **Bifurcations:** ‘The situation where changes in the parameters of a system result in qualitative changes’ are *bifurcations* (van Gelder 1999, p. 255). In terms of practical creativity we can observe bifurcations when ideas evolve into another. *Bifurcations* do not have a defined trajectory. ‘Trajectories are incompatible with the idea of irreversibility’ *Unpredictability* is the idea that one can not follow identically a sequence of thought that one has had in the past (Prigogine and Stengers 1984, p. 247).

- **Attractors:** they motivate bifurcations and are the meeting point to which ideas tend toward. “An attractor is simply any position or projection in phase space towards which the various data points appear to be pulled or ‘attracted’.” (Eiser 1994, p. 165).

Creative thinking is an important part of art direction practices. But a problem in adopting a theory like cognitive science is that embedded concepts seem alien, in terms of lexicon and in terms of scant visual focus. Some pragmatic approaches to creativity seem to accommodate principles of cognitive dynamics. Finke *et al.* (1992) propose a creative cognition model called Geneplor, which divides the creative process into two parts: a ‘generative’ phase, to search for ‘mental representations’; and an ‘exploratory’ phase, to explore modifications or variations of initial ideas. Koestler (1964) suggests creative thinking is a process of associating two ideas or ‘bisociations’. Guilford (1967) described creativity as ‘divergent thought’ or a ‘divergent process’ where ‘logical alternatives’ are arrived at in a sort of brainstorming.
De Bono’s (1977) *Lateral Thinking* describes the mind as a passive, self-organizing memory system with the limitations of attention span. In his view, creative thinking maximizes the dynamic processes of selection, rejection, combination and separation of ideas. According to De Bono, a part of memory can be activated at any one time, but with a limitation that the most easily activated memory area is always the most familiar, or the ‘pattern’ which has been encountered most often. These patterns become the basis of communication codes, he says. De Bono uses the example of the square pattern to illustrate how attention span and fixation of patterns in memory causes problems in constructing a squared shape with a few differently shaped objects. He suggests that, if one starts the process by thinking of the square pattern, or about a preconceived idea of ‘square’, thoughts unequivocally start in a mental break-down of an imaginary squared shape into the objects available; then the brain starts ‘rearranging’ objects to form the required square shape. Because there are limited options for rearrangement, there comes a time when thoughts cannot proceed any further without breaking-up the preconceived idea of a pattern, in this case, the squared pattern (De Bono 1977, p. 33). Lateral thinking suggests overall that a predetermined aim to achieve a particular outcome and an early judgement of the creative output are not conducive to creative thinking. ‘Both inductive and deductive logic are concerned with concept forming. Lateral thinking is more concerned with concept breaking’ (ibid, p. 46). De Bono offers a comparison between lateral thinking and vertical thinking:

- Vertical thinking is selective, lateral thinking is generative… with vertical thinking one may look for different approaches until one finds a promising one. With lateral thinking one goes on generating as many approaches as one can even after one has found a promising one.
- Vertical thinking moves only if there is a direction in which to move, lateral thinking moves in order to generate a direction. …One does not have to be moving toward something, one may be moving away from something. It is the movement or change that matters.
- Vertical thinking is analytical, lateral thinking is provocative
- Vertical thinking is sequential, lateral thinking can make jumps.
- With vertical thinking one has to be correct at every step, with lateral thinking one does not have to be
• In vertical thinking one uses the negative in order to block off certain pathways. With lateral thinking there is no negative.
• With vertical thinking one concentrates and excludes what is irrelevant, with lateral thinking one welcomes chance intrusions
• With vertical thinking categories, classifications and labels are fixed, with lateral thinking they are not
• Vertical thinking follows the most likely paths, lateral thinking explores the least likely
• Vertical thinking is a finite process, lateral thinking is a probabilistic one (1977 pp. 37-43)

For educational purposes, Arens’ (2002) textbook *Contemporary Advertising* summarizes the history of creative thinking like this:

• At the turn of the century, the German sociologist Max Weber determined that people think in two ways: an objective, rational, fact-based manner and a qualitative, intuitive, value-based manner.
• In the 1950s, the theories of convergent and divergent thinking described processes of narrowing or expanding one’s assortment of ideas.
• In the late 1970s, researchers discovered that the left side of the brain controls logical functions and the right controls intuitive functions.
• In the 1980s, social scientists Allen Harrison and Robert Bramson defined five categories of thinking: the synthesist, the idealist, the pragmatic, the analyst, and the realist. The analyst and realist fit Weber’s fact category and the synthesist and idealist fit his value category.
• Roger von Oech defined the previous dichotomy as hard and soft thinking. Hard thinking refers to concepts like logic, reason, precision, consistency, work, reality, analysis, and specificity. Soft thinking refers to less tangible concepts: metaphor, dream, humour, ambiguity, play, fantasy, hunch (p. 380).

Creative thinking is an important notion in creative advertising education and, thus, in art direction. It is a skill to generate ideas. In his historical pinpointing Arens relates Weber’s dichotomized understanding of ‘thinking’ to the possibility of thinking creatively in two distinctive ways: soft vs. hard, synthetic vs. idealist. This
type of modelling can closely relate to the divergent vs. convergent dichotomy, or to
generative vs. exploratory processes. In the case of creative advertising practices,
creative thinking is contextual, is performed within strategic imperatives to
rhetorically communicate with consumers. These dichotomies are quite fitting in
planning models reviewed in the visual rhetoric part of this chapter, in that soft
thinking could be assigned to ‘transformational’ tactics, and hard thinking to
‘informational’ tactics. Arguably, this kind of understanding could enhance focused
forms of creative thinking.

3.3.3. Creative Practice

‘Brand equity’ is a concept developed after business people noted brands were traded
for large sums of money in the 1980s. This coincided with times when graphic
design started to devote considerable effort to the design of corporate image. Brand
equity legitimatized a shift in focus from evaluating sales to evaluating consumer
perception of brands, and the attitudinal impact of communication messages. In 1991
David Aaker described five components of brand equity: brand loyalty, awareness,
perceived quality, other associations and other brand assets. Brand equity has been
defined in at least three ways:

• the total value of a brand as a separate asset—when it is sold or included on a
  balance sheet, which can also be called brand valuation or brand value; or
• a measure of the strength of the consumer’s attachment to the brand, or brand
  strength, where levels of attachment can be brand loyalty; or
• a description of the associations and beliefs the consumer has about a brand,
  which can also be called brand image or brand description (Feldwick BMP
  DDB 1996).

The aesthetics of marketing and advertising communication are an essential part of
building and maintaining brand image or brand equity (Schmitt and Simonson 1997).
In this thesis creative practice refers to an everyday effort to embrace the overarching
need to maintain or enhance brand equity, through the creative development of
specific advertising projects. Against this backdrop, this section helps identify the
role of contexts in creative thinking.
In Australia, during the John Howard prime ministership, the Government Communication Unit (2006) made available an online guide for their communication professionals *How to write a brief for an advertising agency* which explained in detail the format for requesting the development of communication content. The headings of this guide read:

1. Purpose, 2 Background, 3 Previous research, 4 Previous communication activities, 5 Aim and objectives, 6 Target audiences, 7 Special audiences, 8 Call to action, 9 Key messages, 10 Tone of message, 11 Media strategy, 12 Geographical areas, 13 Mandatory requirements, 14 The pitch task 15 Selection criteria, 16 Pitch fees, 17 Budget, 18 The task for the successful consultant, 19 Contacts and in-house resources, 20 Timeline, 21 Contract, 22 Conflict of interest, 23 Security, confidentiality and copyright, 24 Project termination and/or variation of project.

Creative strategies and briefs identify insights that guide creative decision-making toward addressing a particular target audience. In Arens’ textbook (2002), a creative brief answers the following questions:

- Who? Or target audience,
- Why? Or needs and appeal,
- What? Or positioning,
- Where and When? Or media plan,
- What style and tone?

Procter and Gamble and its agency, Leo Burnett, have used a three-part format: 1) An objective statement 2) A support statement 3) A tone or brand character statement. (ibid). Advertising transnational agency McCann Erickson has suggested the following consumer centred format:

- Who is my target?
- Where am I now in the mind of this person?
- Where is my competition in the mind of this person?
- Where would I like to be in the mind of this person?
- What is the consumer promise, the ‘big idea’?
- What is the supporting evidence?
• What is the tone of voice for the advertising? (Drewniany and Jewler, 2008, p. 113).

An advertising campaign is a multimedia effort conceptually connected by variations of a central ‘theme’ or ‘big idea’ to allow the achievement of aesthetic and conceptual continuity across media (Moriarty 1991, pp. 397-402). This ‘continuity’ in brand image contributes with brand equity in the long run. The creative thinking underlying the choice of a ‘theme’ should respond to the specific tactical choices provided in the brief and/or strategy at hand (as suggested by Rossiter and Percy 1980).

Strategic parameters give a context and, in a way, drawing on cognitive dynamics, this context becomes an ‘attractor’ of thoughts of a certain kind in group brainstorming sessions or in individual creative thinking.

Fig. 11. Contexts as Attractors in Individual and Group Brainstorming

Jim Aitchison (1999) implies that contexts inspire (or attract) the generation of ideas. He encourages creative practitioners to ask themselves:

• Is there an idea in the product name or logo?
• Is there an idea in the packaging? Shape, colour, the way it opens, or reseals, the label, the way it feels etc.
• Is there an idea in how the product is made?
• Is there an idea in where the product is made?
• Is there an idea in the products’ history?
• Is there an idea in the products old advertising?
• Is there an idea in something that’s happening around you?
• Is there an idea in showing what happens with the product? This route is a bit like showing the ‘After’ without first having shown the ‘Before’.

• Is there an idea in showing what happens without the product? This route is a bit like showing the ‘Before’ without ever showing the ‘After’.

• Is there an idea in showing what happens with and without the product in the same ad? In this route, ‘Before and ‘After’ are shown side by side, for easy comparison.

• Is there an idea in where the ad will run? Let the medium become the message. (Aitchison 1999, pp. 112-156).

Tom Himpe (2008) encourages approaches to creative practice that integrate unconventional media, such as guerrilla, stealth, ambush, buzz, viral, grassroots, wildfire and ambient, and the use of these media in ways that are:

• playful (as with interactive design),

• contextual (as with ambient media),

• spectacular (as with sizeable productions),

• contagious (as with contests and infomercials),

• intriguing,

• storytelling,

• 24/7 such as reality TV like ads,

• transparent (as with showing the manufacturing of products),

• experimental (with technology, media, and message),

• personal,

• sociable,

• collaborative,

• co-creative (as with managing the production of projects that make use of the creative community while balancing differences between discourses related to media democratization and the expert producer),

• ownable (or enhancing loyalty),

• and green.

Himpe suggests that advertising is at a stage in its development when the question to ask is not what message is best, but how can advertising be of use in everyday life.
The answer to this question can, in turn, define the utility (or benefit) of brands. So one could think that contextual parameters provided by audience research and strategic models are in fact attractors to thoughts. Emotional and rational appeal, intentions to engage the audience in thought processing, themes, benefits, technology and media restrictions, and the history and situation of the image of a brand determine the types of solution and thinking processes required to reach solutions in art direction practices.

Fig. 12. Project-based Contexts as Attractors in Individual and Group Brainstorming

Whether art directors develop projects for an institution, for a corporation, for a community, for consumers, or for themselves would also determine the kind of aesthetic choices and rhetorical devices that they would use.

Fig. 13. Client Type as Attractor in Individual and Group Brainstorming
How well contexts work as effective attractors is debatable. An exploratory study conducted in 2001 analysed how the use of ‘myths’ (using Frye’s 1957 myths: comedy, romance, tragedy and irony) affected the creative process. This study was conducted to understand if thought processes were bound by cognitive fixations on particular myths. To this end this project used a ‘thinking-loud’ protocol to record the creative thinking of five creative teams as they undertook the task of coming-up with an idea for the content of an ad.

Although limited in scope by the small number of creative participants, the researchers found that in thought processes bound by one myth only (i.e. tragedy), the production of quality and of quantity ideas was counterproductive; and that concentration shifts across various myth types enhanced diversification of ideas, and also output quality, as agreed by guest judges (Johar et al. 2001).

As mentioned before, art direction practices have not been sufficiently explored in scholarly research, and this includes insufficiencies in the exploration of applications of cognitive science. Creative thinking is clearly not exclusive to creative practices; however, creative thinking is a primary determinant of professional performance in creative practices.
3.4. Analysis

This section revises approaches to the analysis of advertising imagery. This section is important for helping to understand the theoretical underpinnings of analysis toward aiding the definition of art direction knowledge. It also gives a basic background for the analytic approach used in the empirical part of this thesis. In the following chapters this thesis begins to formulate an art direction theory. It then operationalizes theory by means of a formulation of a systematic approach to analysis. This approach will shift conventional methodologies of content analysis and adapt aspects of a visual anthropological approach. This particular section does not discuss methodologies of analysis in depth; it concentrates on a review of disciplinary perspectives to the analysis of advertising images, and the significance of outputs to art direction knowledge. A deeper discussion on this thesis’ approach to analysis is presented in the next few chapters.

Outside advertising-related research, the analysis of the persuasive image has served the discovery of mechanisms and functionality underpinning visual devices, such as in the case of the study of theatre posters undertaken by Ehses and Lupton (1988), who’s analysis aimed to help understand the functions attributed to various visual rhetorical figures; or the case of the study of visual forms of irony within post-modern photography (Scott, B. 2004). The study of images in these cases is conducted with a view to improving methodologies of visual analysis. Perhaps in a more deterministic way, empiricism is a key in advertising’s quest for respectability, and in the advertising industry’s quest to gain the prestige accorded to sciences (Thomson 1996). Since the eighteenth century various methods have been used in experimental psychology to understand audience perceptions and the potential effectiveness of images. Advertising images, or their raw forms, have been used as stimuli to analyse physiological changes in sample audiences since the early nineteen hundreds, or earlier. Walter Dill Scott pioneered this kind of research alongside Daniel Starch. Scott’s work was based on the premise that visual stimuli could provoke pleasant or unpleasant reactions, thus physical reaction could be observed and analysed. For example, a sense of pleasure in observing an image should enhance the efficiency of ‘heart-action’, thus if advertising imagery caused a pleasant effect, changes in heart action could be empirically measured (Thomson 1996).
Preference tests started at the same time, using images as stimuli. In this case, samples of the audience population were asked to rate advertisements, or raw forms, by some value (i.e. beauty, persuasiveness, interest).

In a different version of a preference test, psychologists asked respondents to rank a series of advertisements according to what they considered most persuasive, giving these ads ‘an order of merit’ (Thomson 1996). These kinds of scientific methods, using means of experimental psychology, helped formulate theoretical models that were thought to be appropriate for layout design and composition. Art direction visual practices were linked to notions of geometry, with the aim of finding ultimate effective visual solutions through the use of systems of ‘ideal proportion’, and through the promulgation of ‘laws’ based on theories of perception offered in German Gestalt psychology. The measurement of these models, and of models in art theory, helped establish generic parameters to prescribe the production of advertising content and media formats with the intention of enhancing effective communication. Thompson (1996) suggests that there were twenty years within which this kind of research was emphasized (1900-1920). In the view of Frank H. Young, layout design was a premium skill that enabled the combination of visual elements within a given space, and promised effective responses (1935). But Thompson seems to suggest that the rise of conflict, due to designers’ opposition to prescription, prevented these models from becoming the norm. Thompson suggests that laws defined at the beginning of the nineteen hundreds can be found in current books of advertising design, but that they are no longer presented as part of a broad theoretical structure (1996). Despite this, empirical investigations of the sort that uses images as stimuli have continued within consumer research.

A systematic procedure where images are used as stimuli is the eye tracking psychobiological method, which assumes that eye movements correspond to cognitive evaluation during and after visuals are exposed. This kind of research has been performed since the 1970s. For example, Kroeber-Riel (1983) studied the effects of different visual spaces between advertising peripheral imagery using this procedure, in order to understand the effect of small and large spatial distances between shapes on information acquisition and, ultimately, on product judgement. This researcher’s curiosity springs from circumstantial observations such as length of
fixation of the eyes on various occasions and the role of selectivity in visual information acquisition on product judgement. This has empirically been used to clarify how visual fixation (or gaze duration) is indicative of visual attention. Given that attention is pivotal to the establishment of communication, eye tracking has been used to measure the attention placed on imagery as well as on written ad elements. Preliminary conclusions from this research were aimed at investigating whether headlines, body-copy, product shots, or pictorial ads attained a more or less lengthy fixation, and whether ad elements were merely optically scanned (Rosbergen et al. 1997). In 2008, eye movements were recorded as data for understanding the differences in gaze duration according to the type of task assigned to viewers. This study found that viewers who were asked to judge the effectiveness, or the likeable qualities, of ads spent more time looking at the visual components of content, whereas viewers who were asked to judge their purchase intentions spent more time analysing the words of adverts (Rayner et al. 2008).

Although not directly intended to improve creative practices, analyses of the meaning embedded in advertising imagery has helped scholars understand how media is influenced, and influences, social beliefs, democratic participation, social justice, ethnicity, gender, feminism, representation of children and elders, smokers and others. Visual analysis has helped understand meaning and persuasive intentions in advertising, those intentions which in some cases are explicitly stated in advertising strategic documents.

Visual analysis first took force with the establishment of structuralist and poststructuralist hermeneutics, or the interpretation of images. Of particular influence in the analysis of advertising imagery are Jacques Derrida’s deconstruction and Roland Barthes’ approach to the analysis of semiotics and rhetoric. People like John Berger and Judith Williamson helped popularize interpretive possibilities, and more specific studies have followed (e.g. Goffman 1976, Vestergaard and Schröder 1985, Winship 2000, Bell and Milic 2002). Analysis of advertising imagery has commonly been used to understand cultural aspects and cross-cultural differences of strategic and tactical approaches to communication and representation. This kind of research takes place outside, or inside, the boundaries of consumer behaviour, allowing an understanding of consumer preferences in cultures, or an understanding of cultural
patterns in media consumption and production. Tse, Belk and Zhou (1989) discuss changes in consumer cultures in Hong Kong, People’s Republic of China and Taiwan between the years 1979 and 1985. These authors analyse changes in the use of hedonic and utilitarian appeal within newspaper ads in relation to cultural situations in these countries. This study reflects on how populations in countries other than the economic leaders develop a hierarchy of needs that differ from those exposed by Maslow’s 1954 hierarchy of effects. These authors contend that consumers’ voracity is different, slower or faster, according to the level of development of the country. Even though this research does not judge consumption development as a positive or negative pathway to progress, the sole idea that consumption affects economic performance, and that consumer needs are different across cultures, encourages them to engage in research to understand how cultures learn to develop consumption practices, given political, social and economic contextual changes (Tse et al. 1989).

In another study, a combination of analysis of imagery and interviews on advertising practitioners in France has led to an argument that French advertising strategies are more emotionally driven than U.S.A. advertising strategies (Taylor et al. 1996). In addition, online advertising in the U.S.A. has been reported as making more use of hard-sell strategies with direct and explicit messages in comparison to Japan (Okazaki and Alonso 2003). In the case of French vs. U.S.A. the incentive to study these differences partly comes from the idea that these differences can negatively affect French responses to advertising that is exported by U.S.A. corporations, whose content tends to show the aesthetic conventions attached to hard sell propositions. In the case of Japan, advertising, entertainment and emotional creative strategies are predominantly used, but to a lesser extent in online local advertising.

The ideologies of Persian advertising have also been studied, although not in comparison to other countries. In this case, the investigation was related to the impact of political and ideological changes in historical periods on advertising’s representation of women. Amouzadeh and Tavangar (2004) analyse rhetorical choices (i.e. metonymy and metaphor) in visual representations of women to understand the extent of the impact of external regulatory restrictions on creative advertising practices in Iran, and thus the extent of the influence of ideology on advertising content. They contend that in highly regulated situations, metaphors have
been used in Iran (instead of metonymy) as a paradigmatic creative solution to conveying implicit meaning.

The majority of literature that directly acknowledges the research intention to improve creative practices comes from marketing’s consumer research. Given the disciplinary framework under which marketing works, research in this area has endeavoured to provide specific guiding parameters to directly or indirectly improve the management of advertising content production toward enhancing effectiveness in communication. Since the nineteen eighties this research has paid attention to comparisons of effectiveness between elements in ad content that arouse emotional responses and elements that arouse rational responses. In the light of findings supporting the view that products with utilitarian, functional or informational propositions are associated with rational responses and products with affective or image strategy (Ogilvy 2007) or transformational (Percy and Rossiter 1992) or value-expressive expressive (Johar and Sirgy 1991) or symbolic propositions are associated to emotional responses.

In 1986, Elizabeth Hirschman tested conventional notions that verbal content was associated with rational or utilitarian responses, and visual content was associated with emotional or, as she preferred to say, ‘aesthetic’ responses. She based the choice of the word ‘aesthetic’ on previous ideas that aesthetic responses to a stimulus were suffused with emotion. She argues that there is a socialized tendency to think of images as being more closely related to aesthetics than text passages, that is to say they are more likely to be associated with art galleries and art museums in collections of aesthetic objects such as paintings and graphics, while libraries house collections of knowledge and information such books and printed periodicals. In her research she used either all-verbal or all-visual samples of ads to find definitive answers as to the effect of the relationship between creative devices in ad content on the emotional and the rational dichotomy that was previously exposed. She concluded that all-verbal advertising stimuli are perceived as being more utilitarian and rational than all-visual stimuli, and that the visual components of advertising can have positive, neutral or negative affective responses (Hirschman 1986).

The superiority and reliability of images in evoking positive emotions is unclear (see also Heimbach and Yalch 1988). The implications become relevant in the
management of advertising aesthetics in light of research findings that indicate that visual components, from which audiences make inferences about products, affect attitude toward brands, via attitudes toward the ad (Mitchell 1986), but it is contentious whether measuring attitudes toward ads would consistently be useful for predicting attitudes toward brands (Heimbach and Yalch 1988). The limited evidence demonstrating the importance of peripheral persuasion tactics has prompted research that aims to clarify whether these cues affect not only attitudes toward brands, but also consumer preferences, intentions or actual behaviour. ‘The diagnosticity of an input [i.e. peripheral cues] is largely driven by the ability of that input to discriminate the best alternative from the rest’ (Alba et al. 1991, p. 29 quoted in Miniard et al. 1992). Part of the limitation in understanding how peripheral cues can affect consumer choices lies in peripheral cues, if they are influential at all, being only one of many influencing factors. Other influencing factors can be differences in product performance and the amount and nature of competitive differentiation in the market (Miniard et al. 1992). Situations in which peripheral cues could affect purchase behaviour have been suggested:

- In some cases where consumers believe the performance of competitive offerings are not worth a shopping search effort (low involvement)
- In some cases where consumers are actively involved in the information process but:
  - the alternatives are truly equivalent
  - the information is not available
  - they lack the knowledge needed to make a judgement
  - competitors’ claims are conflicting increasing uncertainty in which case the consumer assumes all products to have the same merit (Miniard et al. 1992, p. 238).

Additionally it is assumed that ‘only when the firm faces a competitor who is able to convince the buyer that is has a clearly superior product may peripheral based advertising be of little value’ (ibid.).

Peracchio and Meyers-Levy (1994, 2005) and Meyers-Levy and Peracchio (1992, 1995, 1996) have studied the effects of specific visual devices used in aesthetic propositions on consumers’ evaluations of products. Most of this work is based on
1970s and 80s consumer research models. Their findings support Miniard’s that, for example, camera angles used in advertising photography affect product evaluations when the consumer’s involvement in information processing is low, in which case consumer responses appear more favourable when they seem to be looking up at the product (1992). In 1994 they studied the effects of cropping visual devices to see if it would also affect product evaluations and again, not surprisingly, levels of involvement made a difference. Their report suggests that severe cropping of images that are central to the argument can enhance product evaluation if the level of consumer involvement in information processing is high enough to engage and relieve ambiguity. Peripheral cues that are not central to the argument, and which are severely cropped, may enhance the affect and should not obstruct the audience’s attitude. In terms of colour, the researchers worked on the basis of previous research that suggests that the use of colour is likely to enhance the attractiveness of imagery that, in low motivation conditions, produces favourable attitudes toward the product. This is, again, based on the notion that low involvement processing of information is often performed heuristically. Insight into the elaboration-likelihood theory is provided by their study of colour. They explain that a single cue, such as colour, can be elaborated upon as central, or as peripheral, depending on the consumer’s motivation, the type of message strategy used (i.e. functional or image strategy), and whether colour explicitly substantiates the persuasive argument or not (1995). This departs from the idea that aesthetics is, by default, peripheral. In 1996 these authors also conducted a study of the effects of ‘self-referencing’ on persuasion through the evaluation of third-person and second-person wording in copywriting and through the manipulation of the perspective in a photographic scene. Under high involvement conditions, self-referencing solutions such as second-person wording and where perspective simulates the perspective of the reader persuasion seems moderately enhanced. In 2005, the authors engaged in a study of style, where style was thought of as ‘a variety of factors that affect the manner in which visual material is displayed such as the orientation (e.g. vertical, diagonal) of objects displayed in a scene and various production elements (e.g. camera angle, depth of focus...)’. In visual rhetoric, visual devices are commonly associated with rhetorical figures for their quality to contribute to the formulation of arguments, thus requiring decodification. For this reason it is believed that ‘extensive processing is required’ to capture the underlying meaning and persuasive implications of style. Nevertheless the authors suggested
that ‘stylistics choices’ (or formal choices) in fact required somewhat extensive processing for discerning underlying meaning. This seems to depart from the idea that manipulations of formal properties in advertising more effectively affect persuasive means in low involvement conditions.

McQuarrie and Mick (1999) have provided a literature review of traditions of study of the visual side of media content in scholarly research, of which a summary is offered below. These traditions are shown with their strengths and weaknesses:

Table 4
Summary of media content analytic traditions

<table>
<thead>
<tr>
<th>Tradition</th>
<th>Strengths</th>
<th>Weaknesses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archival tradition</td>
<td>• Content analysis of large samples.</td>
<td>• Primarily descriptive</td>
</tr>
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<td></td>
<td>• It may report correlations between the presence of certain elements and specific audience responses.</td>
<td>• Weak evidence for causality</td>
</tr>
<tr>
<td></td>
<td>• Visual elements investigated tend not to be generated by theoretical specifications.</td>
<td>• Visual elements investigated tend not to be generated by theoretical specifications.</td>
</tr>
<tr>
<td>Experimental tradition</td>
<td>• Systematic variation of either: 1. the presence or absence of pictures per se.</td>
<td>• Consumer responses elicited tend to be abbreviated or impoverished.</td>
</tr>
<tr>
<td></td>
<td>2. the nature of visual elements.</td>
<td>• Theoretical specification is mostly applied to consumer processing that to the visual element per se.</td>
</tr>
<tr>
<td></td>
<td>3. processing conditions under which subjects encounter particular visual elements.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Rigorous causal analysis combined with theoretical specification.</td>
<td></td>
</tr>
<tr>
<td>Reader-response approach</td>
<td>• Emphasizes the meaning that consumers draw from ads.</td>
<td>• Limited ability to conduct causal analysis</td>
</tr>
<tr>
<td></td>
<td>• Extended depth interviews sometimes rich and complex interplay between ad elements and consumer responses.</td>
<td>• Vague in how types of ad elements can be linked to kinds of consumer meanings.</td>
</tr>
<tr>
<td>Text-interpretive perspective</td>
<td>• Draws on semiotics, rhetoric and literary theories.</td>
<td>• Rarely collects or analyses advertising responses from consumers.</td>
</tr>
<tr>
<td></td>
<td>• Provides nuanced and systematic analysis of individual elements that make up the ad</td>
<td>• Causality is more often assumed than demonstrated.</td>
</tr>
<tr>
<td></td>
<td>• Treats visual and verbal elements as equally capable of conveying crucial meaning</td>
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</table>

3.5. Conclusive Notes

This chapter reviewed a number of approaches within a structure that included persuasion, creativity and analysis, arguing for the need to formulate a systematic approach for the appropriation of theory for use in art direction curricula. As a result of this, some shifts occurred in relation to the way theories were typically mapped elsewhere. For example, within visual rhetoric, this chapter reviewed modes of appeal, rhetorical figures and rhetorical structure. These aspects are typically embedded within a theory of rhetoric. But in this chapter I included consumer-related modelling and strategic and tactical planning, which are areas typically placed within marketing or consumer behaviour. This seemed appropriate in order to fulfil this research’s imperative to inform advertising art direction knowledge. Within the creativity section there was also a shift that allowed the consideration of integrating creative thinking into creative practice. This discussed ‘attractors’ as contextual agents in creative thinking. These contextual attractors (i.e. benefit, consumer, etc.) could be thought of as real triggers of thoughts of a kind. In this chapter these are contexts in creative practices to which aesthetic decision-making may strategically respond. Within analysis, a number of approaches were reviewed which concentrated on the analysis of images or the analysis to a response to images. Also, this chapter unveiled a number of key aspects that aid, at later parts of this document, the development of theoretical propositions and the development of the empirical part of this thesis. For example, within media literacy Zettl’s (1998) approach to levels of learning can be used to discuss levels of learning for art direction. Also, Seels’ (1994) approach to the visual literacy cube, which divides areas of study into visual thinking, visual communication and visual learning can compare, with differences, to the structure used for this chapter. Seels also tackles a problem in the definition of visual literacy, where causes and processes are not considered. The intention is that this chapter has helped give a sense of the scope of art direction theoretical literacy.
Chapter Four

Toward a Theory of Strategic Aesthetics

4.1. Introduction: About Research Questions in Art Direction

This chapter discusses theoretical gaps in relation to a systematic articulation of art direction knowledge. It aims to begin developing a theory of inquiry to provide focus for the empirical part of this study. The previous chapter reviewed creativity, persuasion and analysis-related literature, in a way that aimed to be relevant to art direction knowledge and the rhetorical production of advertising images. From this point onward, this document will refer mostly to analysis, presenting the form of inquiry used, and formulating a systematic approach for building knowledge in art direction. In this thesis analysis is seen as a form of learning in art direction, with the goal of informing art direction education. As this and the following chapters attend to the problem of ‘knowing’ in art direction, the link to education is often left implicit. Discussions about art direction in education re-emerge explicitly in the final chapter. As this chapter progresses, the literature review from the previous chapters will be added to and will focus on contributions that can help define a research question, a strategic aesthetics theory, and a scope for this study.

Art direction research could take a number of pathways, which this introduction explores next. The formulation of systematic forms of research in advertising art direction could create opportunities to investigate production towards improving corporate performance. This approach would easily align with the examples of marketing research reviewed in the previous chapter (e.g. Percy and Rossiter 1992). Research in art direction could also help understand the cultural impact of advertising images. In this sense, research could be aimed at understanding the effects of persuasive images on cultural knowledge, as a result of interplays between the images art directors produce and culturally defined groups or spaces. This approach could align with studies of cultural interest (e.g. Goffman 1976). This research is interested in finding a way of expanding art direction knowledge through means that incorporate tacit knowledge in order to encourage a form of research that
is significant to art direction practices. As mentioned previously, art direction is studied here to understand art direction knowledge and to find systematic forms of knowledge transfer in classrooms. Understanding what art direction knowledge is will help, at a later stage, the investigation of effectiveness in enhancing corporate performance, or the investigation of the cultural impact of images, from a producer’s viewpoint. In the past at least one author has criticized academic research in creative production (Titon 2003), particularly in relation to:

- creative industry practitioners not reaching competence when engaging in academic research; and
- academic research outputs being authored by scholars with limited understanding of industry practices (ibid).

Titon suggests that research in creative production would benefit from a level of understanding of industry practices. Adhering to this understanding can create opportunities for adopting the motivations and thinking of industry practices, within paradigms and methodologies of scholarly research. In Titon’s view, there is a need for a common lexicon between industry and academic professionals, to overcome intelligibility and to aid cross-fertilization. In this sense, Titon’s criticisms challenge this research. Research in art direction does follow the trajectory of disciplines such as social sciences, psychology, cultural studies, anthropology or marketing, where debates related to paradigms, ontology, methodologies and epistemologies are ongoing. This project needs to build an approach by which competence can be achieved.

The initial question in this research was: what does love look like? This question was naïve. The issue of competence in production-related research challenges the way this question was initially asked, but I have maintained the core of the question in the empirical part of this study for this very reason—to understand how this question could turn into a viable scholarly research question while remaining faithful to the spontaneous curiosity of the producer. For similar reasons, this project needed to attend to everyday epistemologies of art direction. Initial discussions in the first chapter suggest that advertising art direction requires practitioners to:
• approach projects with an understanding of strategic communication and branding needs;
• be able to adapt and take advantage of media technologies for production purposes;
• be skilled in effective visual creative thinking;
• manage visual communication and the overall look of a project by understanding aesthetic manipulation and rhetorical devices;
• be skilled in the management of budgets, time-frames, and creative personnel;
• ensure sophisticated outputs through an assertive supervision of content production;
• be able to discuss projects and creative products with colleagues and clients.

These aspects could inform research inquiries by helping map the art director’s motivations within these activities, thus helping to understand the relevance of research inquiries to art direction practices. In the case of this research, issues of interpersonal communication in the aesthetic management of projects, such as creative collaboration or relationships between art directors and colleagues and clients, are left aside; and it pays little attention to budgetary issues. From the activities listed here, it is clear that this thesis is interested in informing ways of approaching projects using an understanding of communication and branding needs. In addition, it may inform effective visual creative thinking and the ability to manipulate visual devices. Within the literature review in the second chapter there was a resource which demonstrated the need to gain an understanding of the relationships between images and the strategic realm. Seels (1994) showed, in a study about visual literacy, a need to think of the term ‘visual literacy’ as a ‘process’ with ‘cause’, rather than as a product, a condition or a state. In advertising art direction, taking into consideration advertising’s persuasive intent, the study of the cause of images is particularly important. Intent could be seen to be the cause of aesthetic behaviour within the content of adverts. Also, in the previous chapter there seemed to be a need to link knowledge about images with the planning aspects of advertising, such as involvement, awareness, attitude, preference, elaboration, and so on. The analysis section reviewed a number of research outputs which linked aesthetic aspects and consumer evaluations (for example: Meyers-Levy 1994, 2005;
Meyers-Levy and Peracchio, 1992, 1995, 1996), but further work appears necessary in order to continue to articulate a form of research that is intended to explicitly inform aesthetic decision-making. In this project, understanding the relationship between causes and aesthetics is pivotal to making the art director’s knowledge explicit. In the case of this research, the way questions are posed and the way methodologies are used needs to take into account the implicit knowledge of art directors in some way, so that the research this thesis produces informs art directors’ ways of knowing, and the transfer of this knowledge within higher education.

Research questions in art direction could mirror questions that industry practitioners would be interested in during the different stages of their creative process. In a broad sense, the creative process undertaken in advertising art direction is not dissimilar to creative processes in general. Early studies in creativity, reviewed in Chapter 3, described four stages in the creative process: preparation, incubation, illumination, and verification (Wallas 1949). ‘Preparation’ is the first stage, and it entails gathering information about a creative problem. In advertising art direction, this would relate to understanding audience research, the communication goals and the project requirements, such as branding needs and strategic approaches. Because creative processes are described in stages, a timeline is implied, where ‘preparation’ refers to an understanding of a current situation. Some questions that may be relevant in a ‘preparation’ stage could be:

- what is the visual situation of a brand, product or service?
- what does a brand, product or service look like?
- what is the visual communication objective a project needs to contribute to?
- in visual terms, what does a project require?
- from a producer’s perspective, what impact is the current look of a brand, product or service having on policy-making, on economic performance, or on culture?

As mentioned previously, the very first question in this research was: what does love look like? This question even if naïvely constructed, relates to a preparation stage (see second item in the previous list). ‘Incubation’ is the second stage in Wallas’ approach to the creative process; it is a sort of mental digestion of information or of
the communication problem, so there is no active engagement at this stage.

‘Illumination’, the third stage, is about idea-generation. In advertising art direction this can relate to visual creative thinking, in brainstorming, and in sketching images and words. This stage requires skills in the manipulation of visual devices and aesthetics. The process can also consider technologies and medium characteristics. The motivation in this phase is to explore ideas and rhetorical devices in order to change, maintain or improve the current situation, or the consumer’s decisions, about a brand, a product or service. Planning, not only from a communication, marketing or advertising perspective, but from an aesthetic perspective would have taken place before this stage starts. The aesthetic planning aspect seems to be missing in literature. Because this project investigates a systematic form of art direction knowledge, explaining aesthetic planning is something that this research could work towards. Some questions that may be relevant in ‘illumination’ are:

- what could images be like to address communication objectives, strategic statements, audience, etc.?
- what could an advertisement, campaign or brand look like?
- what would images be communicating if a particular combination of visual devises was used?
- from a producer’s perspective, what could be the impact of the look of a brand, product or service on policy-making, on economic performance, or on culture?

‘Verification’ is the fourth stage of the creative process. In advertising art direction this could relate to the justification of aesthetic propositions, or consultation with clients or team-members. It could also simply mean: to compare and ensure images are addressing objectives. The ‘verification’ phase relates to a motivation to comply with strategic and rhetorical goals, and it could trigger questions such as:

- what should images be communicating?
- what should a brand, product or service look like?
- what should the audience’s response be to the images a project proposes?
- what should visual devices communicate?
what should brands, products or services visually communicate, given a particular political, economic or cultural context?

These stages, except incubation, provide a structure for research questions in art direction. In preparation, emphasis is placed on the present situation; in illumination, questions emphasize the exploration of future situations; and in verification, questions emphasize the comparison between present situations and desirable situations (i.e. What is? What could be? What should be?). Importantly, the constant in the questions posed above is the study of intentional images. Pre-emptively, this project works on the following premise, which considerably narrows down a research framework for the empirical part of this study: visual practitioners such as art directors are able to further their understanding, primarily through the study of images. This statement assumes that research conducted by visual commercial practitioners can take advantage of an expertise in the visual realm; an expertise learned through formal or informal education, or as a result of industry or self-motivated practice, or a combination of these. This research uses this premise radically, to wipe out having ‘people’ as the primary subjects of research, as is the case with the research of ‘cognition’ in generating or perceiving images (for example, in psychological approaches to creative thinking), the research of people’s ‘attitudes’ toward images per se, and the study of people’s behaviour, even if ‘behaviour’ is seen as a consequence of ‘people’s apprehension or interaction’ with images (such as in consumer research studies). This premise helps ensure a degree of competence in this research.

Furthering knowledge about the nature of imagery through systematic research that is explicitly intended to improve our understanding of visual commercial practices is not a new intellectual activity, but it is an activity more often performed by non-expert producers within academia. Discussing the motivations and the ways of knowing of commercial practitioners, and the methodologies by which these practitioners may approach analytic research, is one of the aspects that this and subsequent chapters will inspect. In particular, this chapter begins with a discussion about style, arguing a need to return to the analysis of raw forms in order to gain an understanding of advertising images. This section argues the need for furthering a research in which ‘form’ is granted a function. Then the chapter discusses the need
for a cause-related framework for the study of images. This section leads to the notion of ‘strategic aesthetics’. Strategic aesthetics is thought of in this research as a theoretical solution for conveying the integration of intentionality and form in the definition of persuasive images. Strategic aesthetics is also thought of as a theory of inquiry towards investigating cause-related frameworks. Importantly, strategic aesthetics, in this research, will provide an anchor for a methodical approach to studying art direction. This chapter then dedicates attention to the study of themes. In response to the naïve initial question of what love looks like, this chapter discusses love as an advertising theme. As a result of these discussions, the initial question is elaborated into a research question. Towards the end, this chapter gives an overview of the scope of the empirical part of the study in order to introduce the next chapter, which is dedicated to discussing the methodological approach used in this thesis.
4.2. Problematizing the Marginalization of Form in the Study of Marketing Aesthetics

In relation to corporate identity the links between management and images have been discussed from a marketing perspective by Schmitt and Simonson (*Marketing Aesthetics* 1997), who see aesthetics as the new marketing paradigm. This is a key resource in this research, in that it uniquely combines notions of aesthetics with the commercial imperatives of marketing. This combination is motivated by a need to create a common lexicon between managers and the designers of corporate identity in the marketing and design industries. This contribution is backed by an understanding that designing images plays a pivotal role in efficiently marketing an organization. In these authors’ view it is ‘corporate expressions’ that enable brands to show facets of brand personality, thus attaining positive overall ‘consumer impressions’. These authors suggest that corporate expressions are manifested through two major concepts of aesthetics: style and themes. These two concepts (style and themes) provide a point of reference for exploring the interest of this research, towards framing visual analysis. This section discusses ‘style’, and a problem related to the marginalization of form in providing a focus for the empirical part of this thesis.

As seen in the previous chapter there are distinctive definitions of style. There is one definition of style that is used to distinguish the visual treatment of art movements from one another. An example of this can be found in Dondis (1974). Dondis discussed common techniques for visual solutions or ‘methodologies of expression’ in relation to a dichotomy that compares aesthetic forms that contrast with aesthetics that portray harmony, and in relation to characteristics recognized in art history (ibid). A synthesized summary of this is offered in the following table:
<table>
<thead>
<tr>
<th>Contrast techniques in relation to art history</th>
<th>CONTRAST</th>
<th>HARMONY</th>
<th>Harmony techniques in relation to art history</th>
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<tbody>
<tr>
<td>Primitive, Expressionism, Embellishment</td>
<td>Exaggeration</td>
<td>Understatement</td>
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<tr>
<td>Primitive, Expressionism</td>
<td>Spontaneity</td>
<td>Predictability</td>
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<td>Accent</td>
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<td>Asymmetry</td>
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<td>Classicism, Functionality</td>
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<td>Instability</td>
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<td>Fragmentation</td>
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<td>Classicism, Functionality</td>
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<td>Primitive, Functionality</td>
<td>Economy</td>
<td>Intricacy</td>
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<td>Boldness</td>
<td>Subtlety</td>
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<td>Transparency</td>
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<td>Expressionism, Embellishment</td>
<td>Variation</td>
<td>Consistency</td>
<td>Classicism, Functionality</td>
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<tr>
<td>Expressionism</td>
<td>Complexity</td>
<td>Simplicity</td>
<td>Primitive, Classicism, Functionality</td>
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<td>Expressionism</td>
<td>Distortion</td>
<td>Realism</td>
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<td>Functionality</td>
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<td>Primitive, Expressionism, Embellishment</td>
<td>Activeness</td>
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<td>Randomness</td>
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<tr>
<td>Primitve, Expressionism</td>
<td>Irregularity</td>
<td>Regularity</td>
<td>Functionality</td>
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<td>Juxtaposition</td>
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<td>Functionality</td>
<td>Angularity</td>
<td>Roundness</td>
<td>Primitive, Embellishment</td>
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<td>Classicism</td>
<td>Representation</td>
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<td>Expressionism</td>
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In addition to these relationships Dondis suggests the following stylistic notions, and their characteristics:

- *primitive techniques* can be characterized by colourfulness;
- *expressionism* can be characterized by discursiveness and experimentality. For example, Byzantine and Gothic where the artist or designer is seeking emotional responses;
- *classicism* can be characterized by harmony, conventionality, organization, and dimensionality. Typical of Greek and Roman art;
- *embellishment* can be characterized by detail, colourfulness, and diversity. For example, Art Noveau, Victorian, Late Roman, or Baroque, where ‘the most desirable connection between two dots is a curved line’ (p. 141);
- *functionality* can be characterized by organization, continuity, and monochromacitly. For example: Bauhaus.

Style categories are identified with words that describe aesthetic qualities (i.e. embellishment), or with words of multifaceted significance in realms other than the aesthetic (i.e. classicism or roman). A second definition of style is provided in
theories of visual rhetoric. In this case, style is more in tune with methodologies of visual argumentation. This distinction between expression and argumentation follows conventional dichotomies, such as expression vs. communication, form vs. function, art vs. design, or art vs. advertising. In some authors’ view, style in visual rhetoric is given by the choice of one rhetorical figure over the other. These figures can derive from formal choices (McQuarrie and Mick 1996).

In a general sense, Schmitt and Simonson (1997) suggest that there are three areas of visual knowledge: product and graphic design, communication, and spatial design. They argue that each of these areas is typically characterized by dichotomies:

a) Product and graphic design, which relates to the dichotomized function/form notion;

b) Communications research, which relates to the dichotomized central/peripheral message notion;

c) Spatial design, which relates to the dichotomized structure/symbolism notion. (Note that the term structure is used by these authors to denote the ‘way people interact with their environment on a practical level’; i.e. in elevators or in traffic).

In Schmitt and Simonson’s view, the ‘aesthetics’ domain is that of ‘form’ (and not ‘function’), ‘peripheral’ messages (and not ‘central’), and ‘symbolism’ (and not ‘structure’). The acknowledgment of the commercial imperatives in visual knowledge is important, but confining aesthetics to these domains the way Schmitt and Simonson’s (1997) have done seems problematic for appropriating and expanding this model to make it applicable to the art direction of creative content. ‘Form’ in this research is understood as the raw visual elements, or mechanisms, that combine the visual elements within style and the visual arguments in design or art movements. The empirical part of this study is interested in understanding how ‘form’ performs a ‘function’ in visual arguments in contemporary advertising.

In addition, the ‘marketing aesthetics’ approach seems problematic because it understands peripheral qualities of messages as tangential to the main argument, and aesthetic qualities as peripheral (i.e. cues that package the message, the attractiveness of the presenter, the colour of a room, or music surrounding the presentation. p. 20).
It is important to note that this is a variation from the Elaboration Likelihood Model reviewed in the previous chapter, which understands these notions as consumers’ routes of processing or elaboration, and not as qualities of the object being processed. A deeper difficulty with this relates to how apprehension, perception, experience or analysis of objects can make the definition of visual objects change. Petty et al. (1983), who coined central and peripheral routes notions within ELM, say, in agreement with Marketing Aesthetics’ authors that peripheral communication routes are not about the diligent consideration of information. Importantly, Petty et al. also warn against taking peripheral processing as isomorphic with visuals. The conversion of consumer processing notions to qualify or categorize parts of the object being processed seems unjustified, because messages can be elaborated upon centrally or peripherally according to the consumer’s involvement, and because visual cues perform centrally or peripherally according to unique visual contexts that characterize each communication effort. Marketing communications could benefit from further research to understand if visual cues can be categorized in relation to consumers’ elaboration processes. Stern and Robinson (in Moore & Dwyer 1994) discuss three stages of visual perception: selecting, organizing and interpreting data, which relate to the consumer’s elaboration of information:

1) Selection factors:
   i. Physiological factors
   ii. Psychological factors
   iii. Past experiences
   iv. Present experiences

2) Organizing data
   i. Simplicity and patterns
   ii. Proximity, similarity
   iii. Figure and background
   iv. Closure and good form
   v. Perceptual constancy

3) Interpreting information
   i. Beliefs
   ii. Values and attitudes
   iii. Recency-primacy
   iv. Present feelings and expectations

In this sense, marketing communications research can investigate why or how images impact an audience’s experience of selection, or of organization of data. Equally, marketing communications can investigate the image’s impact on interpretation. This kind of research would, perhaps, be suited to a preparation stage in the production of specific advertising projects, where an audience, an environment
and elaboration stages could replicate those of an actual launch of an advertising campaign. There would be a problem with this kind of research, however, in that generalization would be limited to a type of audience, an elaboration stage, the visual characteristics of the visual stimuli and the environmental context in which responses are tested. This kind of research could be problematic for generalizing intrinsic qualities of a visual element participating in the aesthetics of advertising. Importantly, because this research is not concerned with consumer processing per se, emphasis will be placed on raw forms, techniques or mechanisms evidenced in imagery—understood as forms that are produced to construct content. A tangential interest of this research is to start to understand how a disciplined way of knowing in art direction may connect to established academic disciplines such as art, design, cultural studies, disciplines within humanities, marketing, communication, etc., toward finding opportunities for interdisciplinary collaboration. This limitation in researching the fundamental aspects, over argumentation or expression, is advantageous in that the study of form may be appropriated across disciplinary paradigms that share an interest in commercial images.
4.3. The Need to Operationalize Form to Find Cause-related Frameworks for the Study of Sensorial Objects. What Do Images Respond to?

Marketing communications needs to assert the role of images on audience’s responses, and, accordingly, to see if boundaries of knowledge can be extended so that effectiveness can be predicted. The sustained effort made by Peracchio and Meyers-Levy (as seen in the previous chapter) shows a need to understand the role of particular visual cues in persuading audiences of high and low involvement. Experimental studies such as the ones offered by these authors analyse under controlled conditions the consumer responses toward visual variables on image exposure. The following figure is a simple illustration of this relationship.

![Fig. 14. Typical Relationship of Consumer Response to Image](image)

However, the help that an analysis of consumer responses can give is insufficient for creative advertising practices if visual practitioners are unable to incorporate this knowledge into visual solutions. Industry-based research can take place in at least three parts of the production of an advertising campaign. Firstly, research can be conducted to gather information about potential consumers, the category that the product or service belongs to, and the product or service brand that the client represents. Secondly, research can be conducted before advertising is produced and launched (pre-testing) to get an idea of the potential effectiveness of the content being pre-tested. Lastly, research can be conducted after the content has been launched (post-testing), which allows the recording and analysis of data in relation to the impact the communication made (on sales for example) (Chitty et al. 2005). In industry practice, researchers’ findings are decanted and transformed into positivistic statements in briefs or strategies, and visual practitioners implement strategic decisions into consistent and coherent visual arguments (Parente 2000). Here, a gap in empirical knowledge is evidenced, for example when we look at Rossiter and Percy’s (1980) tactics. These authors give a few tips in relation to general creative choices, but abandon aesthetic decision-making in relation to consumer motivations.
and strategies. One of the research questions that can be explored in research that is intended to gain an understanding of visual commercial practices can relate to the way in which contextual attractors discussed in the previous chapter (such as strategies, consumer responses, etc.) affect visual choices, and offer a definition of the nature of intentional visual objects. In other words, discussions can take place in relation to how the outcome of analytic research is implemented in visual practice, and how it is transformed into specific visual solutions within content. This notion reverses, or extends, the focus of consumer research to open possibilities for studying the production of images in a way in which contexts are taken into consideration. The following figure is a simple illustration of this relationship.

![Diagram of relationship between consumer and image]

**Fig. 15. Necessary Relationship to Enable Explicit Manipulation of Consumer Response into Image Production. Thinking of the Impact of Contextual Attractors, such as Consumers, on Images**

Cause-related frameworks for the study of images can be linked to production processes and the quality of visual outcomes. Scholarly research, most marketing communication research and contextual studies research, fail to make connections that effectively inform production processes, which is not to say there is no latent interest in doing so. In fact, even if this is not a primary intention, much research about advertising imagery claims that research outputs may help improve advertising practices. But the means to use the outputs of research in art direction production are not explicit. The intellectual omission that is being referred to here has been partially addressed by a few authors. For example, within television, Robert Tiemens (2005) suggests that there are three decisions that relate to the management of visual content and which could be mirrored to Stern and Robinson stages of perception:

a) Selectivity: camera and director dictate what the viewer is allowed to see;
b) Emphasis: by size (or crop), repetition, close-ups, wide-angle shots;
c) Reconstruction: acting, montage, juxtaposition, and editing, all of which affect meaning.
This approach can help connect consumer processing to aesthetics, but the classification and visual creative choices within the classification are too specific to apply to various mediums (hence this model is meant for TV only), too broad for responding to the specificity of communication problems, and limited to a few visual cues. Paul Messaris’ (1997) *Visual Persuasion* discusses some specific notions and argues that the choices and manipulation of visual elements can establish the status of a product or service. They can act as attention grabbers, and can establish the activeness and potency of the visual:

- Vertical camera angle: to represent high/low status;
- Attracting attention: by using surrealism, parodies, eye gaze, view from the back, subjective camera, tight close-up;
- Style given by shapes with: 1) sharp angles (triangle and star) relate to potency activity; 2) right angles (rectangle, square) relate to potency but low activity; 3) curved shapes (oval, circle) relate to low potency and low activity.

As seen in the previous chapter, in experimentation with imagery, research in consumer behaviour appropriated by marketing communication theory has aided a formulaic generation of models, which allegedly help generate effective communication. Schmitt and Simonson (1997) approach aesthetics from a similar angle. The role of research in the *Marketing Aesthetics* approach is for planners to use research findings in a way in which they can help guide the writing of a ‘design brief’. As with creative strategies or briefs in advertising, the ‘design brief’ guides designers in their creative process (pp. 189-208). Theoretically removed from rhetorical frameworks, and akin to notions of ‘forms’ of expression, Schmitt and Simonson’s approach to style discusses the role of ‘primary elements’ of style and ‘dimensions of style’ in branding. ‘Primary elements’ of style are categorized according to the five senses, which gives an audience-centred applicability to this approach:

- sight (colour, shape, and typeface),
- sound (loudness, pitch, and meter),
- touch (material and texture),
• taste and
• smell.

The integration of these elements and the synaesthesia achieved allows the creation of a holistic style, Schmitt and Simonson argue. This approach suggests that styles are visual expressions of brand identity (or auditory, or olfactory, or tactile) created by design based on the ‘input of managers’ and ‘strategic design consultants’.

‘Dimensions’ in this approach refer to:

• levels of complexity (minimalism vs. ornamentalism),
• forms of representation (abstraction vs. realism),
• perceived movement (static vs. dynamic), and
• potency (loud/strong vs. soft/weak) (ibid, pp. 80-120).

Many other a priori categorizations of form have been offered in visual literacy and visual communication studies. For example, from a visual perception perspective Rudolf Arnheim (1974) discusses the following basic visual notions: balance, shape, form, growth, space, light, colour, movement, dynamics, and expression. Robert Olson (1993) gives the following categorization of formal elements: colour, line, form, light/shadow, sheen, kinetics, contrasts, and placement. In terms of the three dimensional space, vectors are explained by Elizabeth Burch (2005). She says vectors can be divided into: pans (x-axis motion vectors); zooms (z-axis motion vectors); swish pans and zooms, which refer to very fast pans and zooms; and index vectors (e.g. showing feet, and then cut to face; often used to denote culture). Dondis (1974) suggests that the basic elements of visual communication are: dot, line, shape, direction, tone, colour, texture, dimension, scale, movement; and also gestalt, and eye level. Herbert Zettl (1998) who specializes in television and computer generated imagery suggests that there are five basic aesthetic elements that provide the aesthetic ‘materia’ (or raw material): light and colour, two dimensional space, three dimensional space (vectors and object position, coherent camera angle), time-motion (perceiving in time and memory fixation), and sound.

Bell and Milic (2002) combine content analysis with semiotic analysis and use three dimensions (derived from van Leeuwen 1996) to empirically code imagery: 1) The representational dimension which includes the representation of narrative concern
with transactions and reactions of represented participants (studied through imaginary lines formed between subjects represented), and the representation of concept which these authors refer to as non-active or interactive, depicted as part-whole relationships; 2) The interaction between the viewer and the image, or ‘metafunction’ structures, by, for example, eye gaze of represented participants, long/medium/long shots, and camera angle; 3) Layout and composition, which relates to, for example, the position of visual elements within the format (Bell and Milic 2002).

The economic imperative attached to commercial visual practices and, consequently, the need to clarify the role of images in effective communication, prompts this research to try to understand the role of contextual attractors in aesthetic decision-making. Implicitly or explicitly, visual forms respond to, are constrained by, or are ‘attracted’ by contexts such as:

- the demographic, geographic, and psychographic characteristics of the target audience
- the level of involvement of this audience
- the strategic choice between informational or transformational appeal
- the aesthetic personality and visual heritage of the brand
- the aesthetic personality and visual heritage of competitors
- the kind of information processing that will be encouraged
- the implicit of explicit benefit or proposition
- the concept or theme underlying content
- the technological restrictions and characteristics of mediums.

Content’s formal qualities can play a role in solving visual communication problems by influencing information selection and other stages in information processing. Yet content should also effectively contribute and respond to the requirements of complex situations given by constraints such as the ones mentioned above. For example, the aesthetic personality of a brand plays a part in avoiding aesthetic homogenization, thus allowing aesthetic competitiveness. In the design of corporate image, aesthetic decisions can be a result of balancing tensions that arise between an aim to offer visual representations of localized cultural pride, and the need to
compete through aesthetics in the global marketplace (see Thurlow and Aiello 2007 for a study of airlines’ corporate image). Another example of how contextual attractors affect aesthetics is that, given value exchange mechanisms, the promise offered by a particular product (service or issue) tends to be idealized or altered in commercial imagery, as opposed to representing a thing, which is what happens in television programs (See Hirschman, Scott and Wells 1998 for a comparative study of the coffee category in television programs and television commercials). Thus, in the study of persuasive imagery, research would need to discern what visual elements are responding to, to truly understand the nature of those images.

**Fig. 16. Thinking about the Impact of Contextual Attractors on Images**

In 2003, Burford, Briggs, and Eakins proposed categories for the study of images that they claimed were suitable for systematic retrieval from image database systems. Some of these categories seem to be based on digital techniques of image rendering:

- **Perceptual primitives**: include ‘luminance level, luminance contrast, colour, (hue, intensity, and saturation), and contrast polarity’;
- **Geometric primitives**: shape and form (given by ‘mainshape’ and ‘borders’)
- **Visual extension**: ‘may include depth (which may be due to a gradient in the resolution of texture, parallax or stereopsis, or occlusion); apparent motion (in a still image indicated by blur or the physical attitude of people or objects); and shape indicated by occlusion, shadows or surface contours’;
- **Semantic units**: refers to ‘meaning does is not derived from purely visual information’ which include the organization of concepts and the retrieval of visual object names;
- **Contextual abstraction**: non-visual information derived from knowledge of the environment;
• *Cultural abstraction*: may refer to many things like political or sporting events, or the historical era that an image represents;

• *Professional/Technical abstraction*: it requires specific technical expertise to interpret or extract;

• *Emotional abstraction*: refers to affective or emotional responses people may have to an image due to an experience that is generally idiosyncratic (Burford *et al.* 2003).

How do these, or other categories and visual cues respond to contextual attractors in production processes? And how can the influence of contextual attractors change production practices and the way imagery is understood? As discussed previously, since images in advertising are not pure representation but are a means for persuasion, there are implications that need pinpointing in the way images are studied. Following Goffman’s work *Gender Advertisements*, Bell’s and Milic’s (2002) research was interested in understanding gender representation through the meaning and occurrence of particular imagery. If gender was being studied from a visual producer’s viewpoint, perhaps a way of posing a research question would be: how does cultural understanding of gender affect the nature of the imagery used to ‘represent’ it? In this case, the study would take into consideration the role of consumption in generating persuasive imagery about gender (following Linda Scott).

The research interest here is to understand image and image production. If a question is posed—such as, what does (would or should) gender look like in advertising?—this question would need to consider cause-related frameworks. One contention in this research is that cause-related frameworks in visual literacy can be provided by contexts that serve as attractors during visual creative processes. For example, the visual or aesthetic heritage of a brand can be seen as an aesthetic summary of the many visual outputs this brand has launched in the past. An aesthetic heritage is a context that could play a role in the way images are decided on during the production of a new advertising campaign. Aesthetic heritage could be thought of as an attractor of thoughts in aesthetic decision-making. Furthermore, it is possible that some visual elements are more prone to respond to this context than others, like, for example, the age group of a target audience. Based on this notion, an inquiry in this research is to investigate if any one context plays a more prominent role in visual creative decision-making than any other, as evidenced in the visual content of ads. It seems
important to understand what those aspects are that make a difference in content production. For example, one could argue that branding imperatives play a more important role in the choice of graphic cues than in the generation of photographic images, because logotypes are mostly graphic. Or one could infer that in print media technology restrictions play a more important role in colour choices than in shaping layout because of technical difficulties in controlling colour reproduction. These and other aspects will be explored in this study through the empirical observation and operational categorization of images that contribute to the style of advertising content.
4.4. Strategic Aesthetics

Because art direction is guided by strategies, I have named the convergence between this notion and aesthetics notions strategic aesthetics. To begin to operationalize this term, an initial idea could be to associate creative strategy notions to aesthetic decision-making where possible. In this case, some general connections may be explored which could nominally adapt aesthetic notions to strategic definitions, or vice-versa. These explorations may provide a different understanding of the study of commercial imagery. For example:

- What is the relationship between low-involvement and the notion of a ‘disinterested’ aesthetic experience? Could we talk about disinterested involvement to refer to low-aesthetic-involvement?
- What is the aesthetic promise or aesthetic positioning of a brand? Or, what does the strategic aesthetic of the brand offer or, what is an aesthetic offer?
- What is the aesthetic personality of a brand?
- What is the aesthetic essence of a brand?
- What is the aesthetic situation of a brand?
- What is the problem with the current aesthetics of a brand and what are the aesthetic opportunities informing the new aesthetic approach?
- What might be the threats and risks related to the development of particular aesthetics?
- Do strategic aesthetics reflect an aesthetic vision and mission for the brand?
- How do strategic aesthetics address product-centred, consumer-centred and disruptive approaches to creative strategy?
- How do visual commercial practitioners aesthetically approach particular psychographics?
- What is the role of strategic aesthetics on brand attitude? Could we talk about an aesthetic attitude measure in consumer research?

Admittedly, these are merely word associations that combine a visual realm of knowledge with strategic modelling. These terms could serve to find sub-questions for the investigation of strategic aesthetics, here or in further research. In this project, through empirical investigation, some definitions for these terms have allowed ways
to think about how knowledge transfer in art direction can systematically occur, based on a strategic aesthetics theory.
4.5. The Strategic Aesthetics of a Theme

In Schmitt and Simonson’s (1997) view, themes are the second major concept by which the aesthetics of corporate and brand identity are expressed (the other one being ‘style’). Themes are ‘the content, the meaning, the projected image of an identity (…) created by designers, advertisers, architects, and other identity creators to express corporate and brand characteristics’ (need page number here). These authors suggest that themes can be used in a more focused way if:

- they are used as prototypical expressions of an organization’s core values and mission, or of a brand’s character;
- they are repeated and adapted over time; and
- they are developed into a system of interrelated ideas. (p. 124).

Stages recommended to creating themes include:

1) Defining the characteristics of the organization or brand that should be portrayed, for which one needs to investigate the firm, the customers and competitors.

2) Looking for thematic rich content in the following cultural domains:
   - the physical world
   - philosophical/psychological concepts
   - religion, politics, and history
   - the arts
   - fashion and popular culture.

3) Looking for ways to represent themes in order to express corporate or brand traits. Themes can be expressed in a variety of ways: as corporate or brand names, as symbols, as narratives, as slogans or jingles, as concepts, or as combinations of elements (ibid, pp. 120-159).

Some advantages and disadvantages are suggested below according to the ways in which themes are expressed:
Table 6
Advantages and disadvantages of theme expressions

<table>
<thead>
<tr>
<th></th>
<th>Advantages</th>
<th>Disadvantages</th>
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</thead>
<tbody>
<tr>
<td>Names</td>
<td>• Provide anchors</td>
<td>• Difficult to change</td>
</tr>
<tr>
<td></td>
<td>• Short and easy to recall</td>
<td>• Difficult to globalize</td>
</tr>
<tr>
<td>Symbols</td>
<td>• Attention-getting</td>
<td>• Can get outdated</td>
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<tr>
<td></td>
<td>• Easy to transfer to other cultures</td>
<td>• Can be ambiguous</td>
</tr>
<tr>
<td>Narratives</td>
<td>• Express lifestyles</td>
<td>• Take time to understand and process</td>
</tr>
<tr>
<td></td>
<td>• Involving</td>
<td>• Can easily be initiated</td>
</tr>
<tr>
<td>Slogans OR Jingles</td>
<td>• Memorable even after years</td>
<td>• Slogans are difficult to translate</td>
</tr>
<tr>
<td></td>
<td>• Highly involving</td>
<td>• Different music appeal to different people</td>
</tr>
<tr>
<td></td>
<td>• Catchy</td>
<td></td>
</tr>
<tr>
<td>Concepts</td>
<td>• Often innovative</td>
<td>• Abstract</td>
</tr>
<tr>
<td></td>
<td>• Grand and encompassing</td>
<td>• Difficult to communicate</td>
</tr>
<tr>
<td></td>
<td>• Catchy</td>
<td>• Not legally protectable</td>
</tr>
<tr>
<td>Combinations of</td>
<td>• Create complex themes</td>
<td>• Can be overwhelming</td>
</tr>
<tr>
<td>elements</td>
<td>• Provide multiple anchors and cues</td>
<td>• Can contain incongruency</td>
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</tbody>
</table>


Defined by a set of shared conventions, themes are aesthetically shaped in media content, thus providing interpretive studies an opportunity to empirically gather what those conventions are, or how they have been modified in media. The ‘theme’ idea is closely related to the ‘myth’ idea discussed by Roland Barthes (2000) in Mythologies, where a myth is ‘form’ or a mode of signification in contemporary media. The study of the visual meaning of creative content in advertising campaigns has been a controversial topic of discussion for decades. Advertising has been seen as a type of communication that ‘obscures’ the real issues of society (Williamson 1978). From a different angle, advertising constructs myths that contribute to shaping cultures. I think that visual commercial practitioners often look for innovative visual communication arguments that are honest to culturally aware audiences and yet are also persuasive. As publics make themselves aware of advertising mechanisms, visual creativity reinvents itself. But audiences can easily lose interest in the decoding of persuasive meaning, and can become resentful of the intentions of emotional or rational communication. I suggest this is largely why visual producers become conversant with particular themes. Expertise enables a positivistic aesthetic manipulation of aspects of a theme within a larger persuasive argument. While the ‘representation’—or, more accurately, the ‘produced representation’—of themes is
persuasively transformed in visual production, the produced representation of themes is ‘read’ in interpretive studies.

In 1996, Otnes and Scott studied the appearance of wedding rituals in advertising content. These authors argued that advertising influences ritualized practices in society, and that, at the same time, rituals inform advertising content. They say that advertising, sometimes by glamorizing or flouting the conventions associated with such rituals, is one of the aspects shaping rituals in post-modern cultures (i.e. weddings). Rituals can also influence advertising, because advertising uses symbols that are related to those rituals, or it uses those rituals as ‘symbolic statements’ (Otnes and Scott 1996, p. 47) ‘to invest goods with meaning’ (ibid, p. 34), even if the ritual is symbolized outside the typical ritual context.

Through understanding the role of contexts in visual production, one of the aims in this research is to help make explicit the nature of visual objects that shape the aesthetic style of themes in commercial content. The visual construction and synthesis of visual elements shape a style, and this style gives themes an aesthetic quality that is, in the first instance, strategic. At the same time, themes, alongside other contexts like target audience, medium and technology, communication objectives and proposition, brand heritage and a type of client aid decision-making during the production of strategic aesthetics. Before one can empirically understand the behaviour of commercial visual objects, it is necessary to first understand the level of impact of ‘contexts’, such as the ones mentioned previously. Studying a theme just by studying the relationship between this theme and the visual elements produced to represent it may be misleading, because visual cues within content may respond to reasons other than the contribution to representing the theme. But in cases where themes are used, it is possible that the theme plays a more determinant role than other contexts in the strategic aesthetics used in advertising. This approach finds a connection with Marketing Aesthetics in that aesthetics are given by style, but also by contexts, which include thematic contexts.

As with the study of raw advertising images, in studying advertising themes it seems important to take into account that advertising communications aim to build niche markets by strategically positioning brands in a way that differentiates one product from another. Themes ought to be treated uniquely, even when talking about a global
idea for a theme. For example, if there was a brand that wanted to use cowboys as an identifying theme, a challenge would obviously be to find an identifying aesthetic for cowboys that is different from Marlboro cowboys. To what degree is this possible?

‘Cowboy’ is a single-minded nomination for people who share cowboy values, so aren’t all cowboys also meant to ‘look’ the same? At a deeper level, this addresses a contradiction between, on one hand, the need for organizations, brands, products or advertising to be visually segmented and, on the other hand, communication relying on the definition of codes that are shared by a large audience. This is what visual rhetoric and art overcome through the use of rhetorical figures and formal innovation. The visual differentiation of cowboy notions from one another may have limitations that are difficult to know a priori. It is possible that external contexts allow for the differentiating of the ‘representation’ of themes from one another. One could assume that art directors, as experts in the visual manipulation of themes such as this, would know these limitations better than non-experts in the field. The practical expertise of art directors is evidenced in the quality of visual responses to contextual needs. Transforming the input of those contexts into effective visual arguments that create a visual segmentation in advertising aesthetics would translate into an enhancement of aesthetic competitiveness, thus an increase of brand equity.
4.6. Advertising and Love

The study of love begins to unfold in this section, continuing to argue the importance of the study of themes in advertising content. Love was an initial interest in this PhD, due to a link that seemingly tied love and advertising (i.e. Lovemarks, and a random observation of love-related advertising content), but further developments in thinking about the project and on considering the literature review, love became instrumental to the study of themes in advertising. That is, love became the theme of analysis in this thesis. The remainder of this chapter offers a path whereby we can begin to understand the kind of contribution offered by the study of strategic aesthetics.

An influential book in contemporary studies of love is *The Transformation of Intimacy* by Anthony Giddens. Giddens’ discussions revolve partly around the problem of motivational differences between the economics and politics of the state, and the motivations and feelings of the individual and how these differences can make, or have made, intimacy a different sort of enterprise. He says:

There is no room for passion in the routinized settings which provide us with security in modern social life. Yet who can live without passion, if we see it as the motive —power of conviction? Emotion and motivation are inherently connected. Today we think of motivation as rational —the driving pursuit on the part of the entrepreneur, for example—but if emotion is wholly resistant to rational assessment and ethical judgment, motives can never be appraised except as means to ends, or in terms of their consequences. This is what Weber saw ... problematic about modernity: ‘the impossibility of evaluating emotion’ (Giddens 1992, p. 201).

This limitation in evaluating such an intangible thing as emotions has a few implications in advertising. Giddens talks about a need for acknowledging the motivating role of people’s emotions within social life, and one could relate this thought to an interest in fully understanding the emotional motivations involved in purchase intentions. A place in which consumers’ emotions are used to better understand loving relationships is provided by anthropologist Daniel Miller (1998). He discusses how love may have changed in times of secularization, in terms of people transferring the devotional understanding of their love for God to
interpersonal love relationships. This devotional characteristic of loving includes the idea of sacrificing for the other, as a duty and obligation. Miller’s theory looks at the consumption experience, and explains how the moment of purchase is a moment where these notions of devotion and sacrifice are negotiated. He says, for instance, that people may buy more expensive products than usual as a proof of their love toward their partner, so their ‘love cannot be denied’, and that people sacrifice their own product choices to buy products that they would not normally consider in order to show devotion toward the loved ones. He also talks about the role of shopping in courtship, when couples are getting to know one another’s taste, and how it is taken for granted that couples who love one another share taste. In addition to this, he explains that couples are exposed to external criticism, and that the products they buy may in some way provide the couple with a good image in front of society.

If, as Giddens says, emotions are resistant to rational evaluation and that we can only evaluate people’s emotions in terms of their consequences, what are the consequences of emotions that can be rationalized and evaluated? By observing and interviewing consumers Miller was able to evaluate the consequences of loving on purchase intentions. The field of consumer research adds to this through studies that examine consequences of audiences’ emotional responses to products, brands or actual advertisements. These studies include:

- Studies about the evaluation of emotions in the consumption experience. Richins shows, for example, how pride and joy are the most experienced emotions in the consumption of high involvement products. In Richins’ study, love is the third most experienced emotion in the consumption of ‘sentimental’ high-involvement products such as an heirloom, jewellery, mementos and gifts (Richins 1997. See also Havlena and Holbrook 1986, Holbrook and Batra 1987);

- Studies about the evaluation of emotions toward the creative content of advertisements (e.g. Machleit and Wilson 1988; Heath and Nairn 2005; Holbrook and O’Shaughnessy 1984);

- Studies about the impact of love and sex on audience attitude toward ads (Huang 2004);
• Studies about the evaluation of the consumer–brand emotional relationship, which Fournier (1998) contends, for instance, can be similar to those of arranged marriages, casual friends, committed partners, best friends, compartmentalized friendships, kinships, rebounds or avoidance-driven relationships, childhood friendships, dependencies, courtships, flings, enmities, secret affairs, and enslavements. A popular book that tackles this kind of approach is Lovemarks (Roberts 2004). This approach discusses constructive and strategic principles that make a brand something lovable;

• Studies about the cultural and cross-cultural evaluation of emotions in marketing research (e.g. Biswas et al. 1992);

There is interest in being able to appraise emotional communication in advertising because, as discussed previously, advertising finds communication opportunities to effectively elicit and evoke emotional responses in the audience. In practice, advertising agencies test audiences’ responses toward ‘intangible’ creative products (or creative content) before and after exposing it to the public. The evaluation of audiences’ responses is seen as a rational support of good communication practice (emotional or otherwise) in the advertising industry. Understanding consumption is obviously one of the reasons why emotions are evaluated in modern times, and this includes consumption of products and services as well as consumption of intangible products such as creative content.

In this sense, one could focus research on the study of the consequences of love, as theme, on aesthetic-decision making. Studying strategic aesthetics offers a framework for the study of the visual expression of love. The question this research asked in its preliminary stages was: What does love look like? Elaborating on previous comments, this question can be rephrased as: What are the contextual factors influencing diversification in the visual expression of love in advertising campaigns? For example, social psychologist Sternberg (1998) suggests lovers make efforts to match cultural prescriptions that are shown in representations of love. Language, meaning, facial expressions and notions of feelings and emotions are dissimilar across cultures (e.g. Ekman 1973, Candland 1977). From this one may infer that the love theme is aesthetically diverse in advertising content according to culturally diversified contexts and strategic contexts.
4.7. Research Scope and Research Question: An Analysis of the Strategic Aesthetics of Love to Inform Visual Commercial Disciplinary Knowledge

This research will seek to operationalize a definition of strategic aesthetics that will allow us to empirically ascertain the role of aesthetics in advertising content. This research will contribute to making explicit connections between contexts, visual creative thinking and production. Using empirical analysis, this study will open a discussion about how researching the strategic aesthetics of love may be different from other types of love-related research, and how this difference can become a valuable contribution to intellectual discourse. The main question in the following empirical analysis is: What are the strategic aesthetics of love? Based on empirical analysis this study will:

- investigate the relevance of contexts in the production of imagery in advertising creative content;
- contribute to the love-related body of knowledge by providing a visual understanding of love that is based on strategic aesthetics used in advertising content;
- identify how researching strategic aesthetics may be different from other types of visual research;
- identify the relevance of the study of the strategic aesthetics of love to knowledge transfer in higher education;
- offer a discussion based on empirical analysis to aid the formulation of a replicable framework for future research in strategic aesthetics.

This constitutes the guiding principles defining the scope of the empirical part of the study. Analysis of strategic aesthetics can also help define methodologies of practice that can contribute to the enhancement of skills in a project-based situation. This is important in this research because, different from media literacy notions, art directors’ literacy specifically requires student engagement in experiential projects to enable practice, or the ‘sma’tering’ of competencies, as Steven Heller puts it. Since Schmitt’s and Simonson’s (1997) *Marketing Aesthetics* aims at helping managers and consultants approach the design of corporate and brand identity in a strategic way, they have suggested research methodologies for managers to assist designers in
the development of new, or revamped, corporate identities. Steps in identity research are: 1) An assessment of the status quo, which relates to understanding ‘who we are’ in terms of aesthetics presence. This involves researching company, competitive, customer analysis, cultural factors with an impact on taste, and preference which help identify project scope, problems and objectives. Customer analysis includes researching awareness, attitude and beliefs, and behaviour. 2) Planning aesthetics, which in this approach refers to developing strategies for positioning through the new aesthetics and themes; 3) Developing and validating design, which is an implementation phase that involves the actual process of designing and the pre-testing; 4) Tracking the impact of corporate aesthetics. Methodologies recommended include qualitative approaches, such as in-depth interviewing, focus groups, observational studies of behaviour, and quantitative approaches, such as surveys and experiments (pp. 189-208). These stages are similar to those undertaken in the development of advertising in general (See Drewniany and Jewler 2008). In this project it is argued that research using visual data can be undertaken by visual creative practitioners to contribute to these processes. Taking things a step further, analysis of strategic aesthetics can accommodate the needs of managerial decisions. As mentioned in the previous chapter, some decisions related to communication objectives, such as to change, create, increase or reinforce an audience’s preference (Rossiter and Bellman 2005) can be taken into account for planning and developing visual commercial outputs. These decisions are rephrased here as follows:

1. negative *aesthetic preference* resulting in a managerial decision ‘to change’ aesthetics
2. aesthetic unawareness resulting in a managerial decision ‘to create’ an *aesthetic proposition*
3. moderate *aesthetic preference* resulting in a managerial decision ‘to improve’ aesthetics
4. strongly positive *aesthetic preference* resulting in a managerial decision ‘to replicate’ the *aesthetic essence*

In the case of items 1 and 3, where aesthetics needs to be strategically ‘changed’ or ‘improved’, an analysis of *strategic aesthetics* of content may take place to identify those aspects needing change. In the case of strategically ‘creating’ a new *aesthetic
proposition (item 2), a complete analysis of strategic aesthetics may be appropriate for understanding the aesthetic status quo of a brand and/or product, a brand category. This task, to ‘create’, could also include an analysis of the strategic aesthetics that consumers are usually exposed to. Finally, in the case of consumers having a strongly positive preference, an analysis of strategic aesthetics may be appropriate for identifying the aesthetic essence in order for it to be replicated. Admittedly, investigating an aesthetic preference would require testing content on audiences, and this is something this investigation does not cover.

The proposition in this research is to study love, not in terms of the audience’s interpretations or in terms of consumer attitudes or perceptions, but in terms of the strategic intentions that become visible in the formal qualities of the visual communication or, the strategic aesthetics of love. Overall, methodologies in this research, which are discussed in the next chapter, are designed to inform strategic aesthetics knowledge. The scope of the empirical part of this study is also refined in the next chapter.
Chapter Five

Methodology

5.1. Introduction

This chapter sets out the methodology for the empirical study and discusses methodological issues that producers or visual commercial practitioners may confront as they become actively involved in forms of systematized research. An important aim in this thesis is to provide some parameters for the study of strategic aesthetics from a producer’s perspective. Far from being prescriptive, research methodologies need to be refreshed, combined or replaced as research paradigms shift. Scholarly efforts toward the systematization of visual research may be roughly divided into three categories: firstly, project or practice-based, where research questions and discussions are arrived at during a creative process aimed at understanding production and aesthetic problems, understanding outcomes and understanding practice itself; secondly, those analytic approaches informed by methodologies developed in the humanities, where imagery is structurally or formally used to help disentangle intangible constructs of social, historical or cultural interest, in many cases aligned to social justice; thirdly, those consumer-centred approaches aimed at understanding the role of imagery in effective communication (for example, in marketing research and consumer behaviour), where, typically, imagery becomes the data of controlled or quasi-controlled experimental environments. In contemporary visual research, it is common to see these groups overlapping and offering a richer understanding of the study in question. Thus it is also common to see combinations of qualitative and quantitative methodological procedures in contemporary visual research.

Paradigms underlying the approaches above are either ontologically or epistemologically distant to the paradigm of this study. Practice-led research, commonly endorsed in art practice, rarely acknowledges commercial imperatives or strategic intentions that are prerequisite in commercial visual practices and visual communication. Project-based research, commonly used in design research, often
fails to use systematized and replicable ways to contribute to deeper thinking (analytic thinking) about imagery. Methodologies developed in humanities offer systematic ways of understanding images, but generally have no interest in offering ways to implement this knowledge in image production, or to deepen production knowledge to understanding images. In marketing and consumer behaviour, even if the aims for improving visual persuasion are clear, methodologies often rely on the study of audience responses to images. In this context a methodological approach is needed to better understand the role of production in the analysis of images as well as the role of visual analysis in production.

This chapter discusses the methodological implications of a producer’s perspective on the study of images. The paradigmatic shift in this research occurs, therefore, when questioning conventional forms of analysis toward accommodating what might be the research interest of a visual producer. The interest of the visual producer is seen as twofold in this research: to inform an understanding about images; and, to inform an understanding of image production. Both interests are driven by a producer’s ontological stance. In this chapter, a primary question then, is: what changes can occur in current methodologies to fit a producer perspective?

Research projects that producers engage in may have distinctive methodological needs according to project variables. For example, the producer’s investigation can:

1) take the shape of a practical project that is driven by the urge to produce a visual outcome; in this case methodology would need to account for its usability in project-based research within at least one project-based setting like an academic research project, a collaborative community project, a private industry project, or a project that is part of a private practice; or
2) take the shape of a project that, even if not driven by a need to produce a visual outcome, will be beneficial to the production of strategic aesthetics in the long run.

It might also be:

1) a long-term project with generous or flexible deadlines; or
2) a short-term project with demanding restrictions in the timeframe.
Or,

1) a project where a number of researchers participate; or
2) a project where only one person undertakes tasks.

Projects will need to address either of the communication needs:

1) to create new,
2) to reinforce,
3) to improve,
4) to change the strategic aesthetics in accordance with the context of the case.

A cross-tabulation of these generic variables gives us combinations that illustrate the kind of research projects producers may engage in:

**Table 7**

Mapping some hypothetical projects according to combinations of hypothetical general conditions

<table>
<thead>
<tr>
<th></th>
<th>Prac.</th>
<th>No prac.</th>
<th>Long</th>
<th>Short</th>
<th>Col.</th>
<th>Solo</th>
<th>Create</th>
<th>Reinf.</th>
<th>Imp.</th>
<th>Change</th>
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<td>x</td>
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<td>Project 3</td>
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<td>Create</td>
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<td>Project 28</td>
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<td>Project 34</td>
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</table>
Project 27 in this table is a long-term project not requiring practical visual output conducted by an individual to create new advertising content. Other variables in projects may include strategic contexts (or cognitive attractors) explained in Chapter 3, the mode of appeal of the project, the pre-emptive concept, the benefit or the proposition, the medium or technology available, and brand heritage and equity enhancement aims. Regardless of whether research is driven by usability or altruistic interests to inform production knowledge, methodologies of interpretation for the investigation of strategic aesthetics ought to address, to some extent, the practicalities of production.
5.2. Rethinking Interpretation

It is intriguing to think what essentialist and structuralist discourses would have been like had authors been expert producers of visual content. In the context of production-related research, for example, a deconstruction of visual content might become an approach that serves to visually ‘interpret’ content into new content, and not to interpret it into intellectual discourse only.

It is difficult to think of creativity as a form of interpretation, because creativity is a process not of visual scrutiny but of making-up new ideas. A researcher does not want to find himself/herself making up research data, but cognitive psychology understands creativity as an association of memory pattern retrieval (Smith et al. 1995, Elder 1999). To Smith et al. and Elder, creativity is simply about randomly connecting bits of memory, and is not the mystical endeavour that people used to think (see Sternberg 1999 for approaches to creativity). Visual practitioners have not seen themselves as searchers or researchers who ‘find’ ideas, perhaps because fully adopting this notion would make it difficult for them to retain professional integrity in creative practice. As Bower puts it ‘…it seems somewhat more natural to speak of creative artists and intuitive scientists’ rather than intuitive artists and creative scientist (Bower et al. 1995).

Interpretation and interpretive paradigms can become more relevant and useful as we start to think of content producers as interpreters. In research that is conducted by visual producers there is always the potential for the output to become content. Thus, the way methodologies and discussions are handled in this research is primarily committed to providing a clear pathway toward the improvement of a visual practice.

The transformative aspect attached to the word interpretation is taken in this research to mean: a process that aims at transforming the product of analysis into visual content that is sophisticated, environmentally fitting, sublime, culturally relevant or commercially effective, whatever the disciplinary concern and the context of the case. This transformative form of interpretation is, basically, a creative translation of imagery into imagery.
In visual practices this basic idea of interpreting something in a visual way is familiar. Providing a visual interpretation is comparable with the idea of expressing in art practice, or with illustrating the mental imagery triggered by a poem, or with the illustration of a written passage that, for the sake of comprehension, benefits from the use of a visual translation (i.e. illustration of geographic coordinates). But here, visual interpretation requires procedural rigour, mirroring the rigour of conventional interpretive studies, or scholarly research in general.

I have already mentioned the problem with humanities and social sciences having neglected the apprehension of images as a product in favour of seeing them as a representation of reality (Berger 1977, Scott 1994), because it is the reality of social life and human condition that is the main concern in those fields. This thesis proposes that research sees images as a product, and as a product that can be used to regenerate another product. Here interpretation is simply a process of content production, thus an interpretation of the creative product is an end in itself. Some consequences of understanding interpretation in this way are that:

• it could allow for the building of disciplinary confidence for visual producers in research, because the analysis of visual language is relevant and relative to production expertise;
• it could be beneficial modern communication research, in that it acknowledges the role of production knowledge in intentionality;
• it could create opportunities for interdisciplinary discussion and collaboration between conventionally interpretive studies (constructivist, hermeneutics, critical theory, queer theory, feminist, racial, or cultural studies) usually concerned with critically and philosophically informing cultural, sociological and political realms, with the interpretive studies I discuss here, which are concerned with properly knowing content production. The word interpretation could become a true departure point for a shared lexicon; and
• it could inform procedures for analysis in production activities and actual aesthetic decision-making in professional practices.

At the historical root of Western interpretive analysis is Aristotle’s (2005) *Organon*, within which we find *On Interpretation (Peri Hermeneias)*, an account on the logic
and propositional structures in language. Hermeneutics was progressively adapted in medieval theology through the work of St. Thomas Aquinas and, later, in the theological philosophy of Friedrich Schleiermacher. The transition from this to modern symbolic logic (text-centred and reader-centred) is complex for its multidisciplinary take within humanities and social sciences. In his PhD studies in 1979, Kent Lindkvist (1981) mapped contemporary textual analysis as follows:

Table 8
Approaches to textual analysis

<table>
<thead>
<tr>
<th>Rules</th>
<th>Main problem</th>
<th>Theory</th>
<th>Methods</th>
<th>Textual methods</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semantics</td>
<td>External</td>
<td>Ambiguity</td>
<td>Sentence functions</td>
<td>Precizations</td>
</tr>
<tr>
<td>Content analysis</td>
<td>External</td>
<td>Manifest structure</td>
<td>Connection environment/manifest structure</td>
<td>Quantitative</td>
</tr>
<tr>
<td>Structuralism</td>
<td>External</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lévi-Strauss</td>
<td>Patterns of Symbols</td>
<td>Mytem</td>
<td>Clustering</td>
<td>Synchronic pattern of symbols</td>
</tr>
<tr>
<td>Greimas</td>
<td>Oppositions</td>
<td>Sémes</td>
<td>Positional</td>
<td>General model of oppositions</td>
</tr>
<tr>
<td>Eco</td>
<td>Codes</td>
<td>Semiotics</td>
<td>Positions</td>
<td>Field model of codes</td>
</tr>
<tr>
<td>Barthes</td>
<td>Codes</td>
<td>Associations</td>
<td>Connotations</td>
<td>Broken up text</td>
</tr>
<tr>
<td>Kristeva</td>
<td>Codes</td>
<td>Ideologem</td>
<td>Transformation analysis</td>
<td></td>
</tr>
<tr>
<td>Hermeneutics</td>
<td>Internal</td>
<td>Wahrheit</td>
<td>Horizon</td>
<td>Immanent</td>
</tr>
<tr>
<td>Gadamer</td>
<td>Textual reconstruction</td>
<td>World of the work</td>
<td></td>
<td>Immanent</td>
</tr>
<tr>
<td>Ricoeur</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Literal</td>
<td>Monopoly of producer/interpreter</td>
<td>Formal textual organization</td>
<td>Quotations, emphasis</td>
<td>Immanent structure</td>
</tr>
<tr>
<td>Producer</td>
<td>Monopoly of producer</td>
<td>Producer’s intention</td>
<td>Historical, psychological</td>
<td>Intentional structure</td>
</tr>
<tr>
<td>Consumer</td>
<td>Monopoly of consumer</td>
<td>Consumer image of the text</td>
<td>Sociological</td>
<td>Image structure</td>
</tr>
<tr>
<td>Interpreter</td>
<td>Monopoly of interpreter</td>
<td>Subjective</td>
<td>Personality of interpreter</td>
<td>Subjective</td>
</tr>
</tbody>
</table>


This map reflects a problem mentioned before in this thesis; Lindkvist (1981) maps producers’ methodology as one that uses psychological structures to understand intention. An example of this follows. Based on marketing psychology research, Huan (2004) aims to provide strategic guidance for the production of love-related content by understanding audience attitudes toward advertisements that use the theme of love. As discussed in Chapter 2, audience research in marketing draws on psychological and behavioural studies that use experiments, interviews, focus groups, or surveys as primary methods. This study makes a distinction between
companionate love, passionate love and sex, and is, in a broad sense, driven by the lack of separation of these themes in his field of study.

The methodology of his study entails showing four photographs (showing companionate, passionate, acquaintance and sex within a booklet that contained mock ads of various brands and emotional tone) to two hundred and fifty-six undergraduate students and, separately, to a random sample of a hundred and ninety-eight adults at department stores. This study measured students’ responses in terms of: 1) pleasure and arousal, 2) attitude toward ads (like/dislike, irritating/not irritating and interesting/uninteresting). The make the following concluding observations:

First, romantic and sexual ads can be tailored to generate the levels of pleasure and arousal optimal for achieving specific strategic purposes by varying the distinguishers of romantic relations and sexual explicitness; second, the pleasure and arousal resulting from exposure to such ads relate directly and indirectly to ad attitudes (p. 67). Explicit sexual material can be used to arouse consumers, whereas romantic relationships can be used to convey the nature of the arousal as a pleasant one (p. 69).

This tendency to ground the study of cause in a cognitive realm that is outside producers’ areas of expertise may impede methodological appropriation, or, if appropriated, it would be difficult for producers to reach competence as they engage in forms of systematic research similar to this. Again, this thesis avoids primarily relying on expertise that is foreign to the producer.

Many discussions in media studies in the last part of the twentieth century have focussed on textual criticism and reception studies. Textual criticism aims to distinguish ‘accidental’ properties of a text from properties that are indispensable, or essential, to the meaning of a text. Reception studies framed by post-modern and poststructuralist ideals, overcomes positivism by shifting the attention from text-centred analysis to reader-centred interpretation (see Fetveit 2001 for a revision of surrounding controversies). Arild Fetveit sees beneficial opportunities in building relationships between conventional interpretive studies that draw on the idea that texts can be better understood by studying the reader (such as reception studies), and
interpretive studies that concentrates on the characteristics of the text (such as textual criticism).

As we take into consideration production knowledge and production intention on the side of the ‘reader’, we establish a distinction and an opportunity to build a relationship between reader and text. A reader whose interpretive intention is to produce can learn to understand texts to such an extent that she becomes confident in promoting aesthetic change, or in proposing an aesthetic selling proposition based on interpretive findings.

Using terms from Lindkvist’s map, methodology in this research would like to tackle ways of analysing visual ‘structures’, visual ‘precizations’ and visual ‘clusters’ to understand cause and ‘intention’ toward enhancing visual communication. Here a producer’s take on interpretation is different from typical interpretive paradigms in that the process of interpretation serves to produce visual outcomes that are, basically, propositional and positivist ways of dealing with the findings of analysis. In this sense, the stance in this study of strategic aesthetics may blur the typical opposition between interpretation and positivism because of an imperative in visual commercial practices to perform in both.

Up to this point I have suggested that it is a different approach to analyse images with knowledge of production. With regards to actual producers conducting research, this introduction has aimed at opening a research opportunity to embrace forms of systematic interpretation as a positive reconstruction of creative content.
5.3. Introduction to a Strategic Aesthetics Approach to the Analysis of Love

Robert Sternberg (1998) gives a taxonomy that includes 7 kinds of love. This approach illustrates socio-psychological concerns. In the table below, ‘+’ identifies presence and ‘-’ identifies absence of intimacy, passion and commitment in the 7 kinds of love:

Table 9

Taxonomy of love based on the three components: intimacy, passion, and commitment

<table>
<thead>
<tr>
<th>Kind of love</th>
<th>Intimacy</th>
<th>Passion</th>
<th>Decision/Commitment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non love</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Liking</td>
<td>+</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Infatuated love</td>
<td>-</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>Empty love</td>
<td>-</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>Romantic love</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Companionate love</td>
<td>+</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>Fatuous love</td>
<td>-</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Consummate love</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
</tbody>
</table>


One of the conclusive statements in Sternberg’s work on love is that

love is a social construction that reflects time and place. Although feelings of intimacy, passion and commitment are elements of love throughout all ages, how they combine and what combinations are labelled as love differ. There is no definition that describes love throughout the ages or across cultures (1998 p. 74).

The disciplinary bend of this study shapes methodology and conclusions in a way that is relevant to socio-psychological knowledge but irrelevant to aesthetic knowledge. So how would a study of strategic aesthetics be different from previous studies of love?

In Gender Advertisements Erwin Goffman (1976) collects visual examples of advertisements and other imagery where models are seen as hyper-ritualized forms of
gender representation. Goffman discusses his visual observations in relation to social gender issues that include:

- the relative size of characters. Explained as representation that responds to asymmetric social status, superiority or power. Where the size of characters is equal, the author suggests it is due to a symbolic resolution of a ‘single thematic issue’;
- the feminine touch. The author examined a number of images where female hands tend to ‘delineate’ or ‘just barely touch’, in contrast to male hands that tend to grasp or hold utilitarian things;
- function ranking. In part, the author says, to facilitate interpretability at a glance, when men and women are pictured collaborating, men undertake the executive role. Men more often spoon-feed females. When males are pictured in places where women are often the authority (the kitchen, the nursery, or living-room when it is being cleaned) they are pictured doing nothing or being childlike, avoiding subordination;
- the family. The author makes some observations about children’s gender and their parents. In addition, he finds that in some cases the adult male of the family is slightly physically distant from the rest, pointing to a notion of protection by the adult male and an apparent need for distance to perform this role;
- the ritualization of subordination. Deference is symbolized with prostration and an erect body symbolizes superiority and disdain. Children and women are more often pictured on floors and beds than men are. Men are more often portrayed in elevated places, symbolizing high social place. Smiles seems to be a symbol of agreement, and it appears that in crossed-sex encounters in American societies women smile more often and more widely than men;
- licenced withdrawal. Women are more often pictured psychologically disrupted and isolated, perhaps waiting for someone’s help.

This work offers clues to understand what gender ‘looks like’ in the images picked by the author. It discloses visual solutions that have placed females at a disadvantage. This form of visual interpretation has resulted in behaviouristic, or attitudinal, observations of social interaction. In general there are problems with methodology in
this work. All imagery used as empirical data is offered in monotone versions and actual aesthetic intention did not play a part in giving explanation to the way a particular gender was represented. Some of the images were part of a larger composition that was absent, so sometimes observations were of parts of messages in isolation. The type of product or brand attached to those images was not taken into account, nor was the actual selling proposition or other production-related contexts. So even if one is to agree with the author's acute observations, it is fair to say that a lot more aesthetic knowledge would have made a difference in this analysis.

Some of these problems have been discussed by Bell and Milic (2002). These authors offer a literature review of studies related to Gender Advertisements, and they offer the results of a study that holds a more inclusive and rigorous sampling and analytic methodology for the visual analysis of gender. Their methodology combined content analysis and semiotic analysis. The semiotic analysis model they used was partly adapted from Kress and Van Leeuwen, 1996, and from predecessors of semiotic analysis tradition. These authors made observations in relation to:

- **represented participants.** Gender count and if they appear in group or not;
- **gaze.** Identifies if model gaze at, or away, from the viewer;
- **framed distance.** Divided into intimate/personal (close distance), social distance and public distance (or ‘full shot’ showing context);
- **narrative presentation.** Actantial role of participants (includes model acting upon another model, model being acted upon, model performing an independent action, and model reacting to an object or situation);
- **conceptual presentation.** Divided into: not conceptual (with no proposition, comparison, contrast, or other abstract relationship), and conceptual (1. models compared or contrasted with other models; 2. models represented in an analytic way, for example, a cosmetic ad might emphasize lips, eyelids, skin and hair colours; 3. models presented in a symbolic or metaphoric way, where attributes imply a similarity to something else);
• **vertical angle.** Includes: high, medium and low (determined by the height of the point of view relative to the models);

• **horizontal angle.** Includes: frontal and oblique.

Still, in this case, visual knowledge of gender representation left aside considerations related to production intentionality. For example, what are the aesthetic implications of counting gendered participants? Does it make a difference in the aesthetic decisions made by the producer, and, in return, should an observation of the participant count be considered in aesthetic decision-making? Gaze is also part of a strategic aesthetic choice, rhetorical and formal. So, is gaze part of a choice for making the visual concept rhetorically and aesthetically coherent, and how can this knowledge inform the process of production in strategic communication? In comparison to *Gender Advertisements* this work shows more precise and broader visual literacy. This research will look at ways for resolving some of the issues discussed here and in the previous chapter.
5.4. Combining Aspects of Visual Anthropology and Content Analysis in Project 27

Collier (2001) and, Collier and Collier (1986), offer a method of visual analysis from the field of visual anthropology in which structural meta-language is open enough for the implementation of principles imposed in this project. Because of the anthropological bent of these approaches it is not possible to appropriate their methodology in its entirety. In visual anthropology, researchers often capture still or moving images to grasp aspects of human behaviour that are difficult to capture otherwise (find examples in the journal Visual Anthropology). To the same end, some approaches in visual anthropology analyse images produced by the particular culture of study (Worth 1968, 1981). What this research incorporates from visual anthropology is the general structure that provides formal stages to the study, although initial stages for capturing imagery within visual anthropology formats have been excluded.

There are four formal research stages explained in visual anthropology which form a ‘basic model of visual analysis’ (Collier 2001 and Collier & Collier 1986). The dynamic of this approach is given by processes where the researcher looks at the content as a whole, and then looks at the particulars of the content before re-looking at the whole one more time.

5.4.1. The First Stage

The first stage consists of observing the data as a whole, to look at and listen to its overtones and subtleties in order to discover connecting and contrasting patterns. At this stage the researcher should trust the feelings and the impressions the visuals evoke and make note of those impressions and any questions that arise from this process.

A fundamental notion provided in Collier and Collier (1986) is ‘open observation’. In the ethnographic context this is a slow process to getting to know your subjects, where first impressions are discarded to avoid ‘the distortions of projection of personal bias into the record’ that scientific method tends to avoid (p. 167). In the
case presented in this research this has been a relatively short process because still advertisements, which are the object of visual analysis here, do not have the interpersonal interaction aspect that would physically occur between the ethnographer and a culturally defined group.

It is important to mention that the production knowledge that the researcher brings to the scene is not considered personal bias here, but is the very tool that will inform open observation and the more systematic visual analysis. Importantly, visual research can only be conducted on a medium with which the researcher is conversant, in the sense that the researcher has experienced the production of content for this medium. This production experience can be regarded as ‘fieldwork’ or ‘professional practice’ within the disciplinary knowledge of the art director or designer. Of course, the more involved the experience of the researcher in this area, the richer the observations will be.

The raw data for this research came from a showcase of advertisements produced by various advertising agencies within transnational agency Publicis. This agency was initially approached due to some research findings that found that the French emphasized emotions in their advertising creative strategies. It was expected that a sufficient percentage of Publicis’ 2006 production would contain love themes, or at least it was assumed that it would not contain less love themes than the work produced in the same year by other agencies. Another criterion for choosing to contact this agency was its international scope and professional standing. Badinter, founder of Publicis Conseil, is recognized as the initiator of modern advertising in France, and over the last six years this corporation, under the name of Publicis Groupe, has acquired partial or total shares of transnational and local advertising agencies such as Ogilvy & Mather, Leo Burnett, Mojo, and Dentsu, to name a few, which have positioned it as the fourth largest in the world (Publicis 2005). Work produced by this agency was selected under the assumption that, because it was produced by top professional teams, aesthetic intention would be precise.

Publicis’ headquarters, Publicis Conseil, offered to contribute their ‘Worldwide showcase 2006’. Ads in this collection included: 55 press, 22 outdoor, 7 ambient, 26 films and 4 integrated/cyber. The showcase was selected by Publicis Worldwide Creative Board led by Chairman Olivier Altmann. The Board itself was comprised
by 16 members from across the globe (15 males and 1 female). Works were publicly exhibited in Paris-France in 2006 (Publicis 2006).

Most of my production experience is in press, so studies reported in this thesis are limited to this medium. Out of 55 press ads, due to format differences, 6 ads were discarded. These 6 ads were displayed in magazines using unusual dye cuts or they were presented as inserts. So, for this initial stage of analysis, 49 were observed. Each of the 49 selected ads were either individual communication efforts (a single ad) or a part of an advertising campaign (of up to 4 ads). The press collection of ads contained 21 projects that contained between 1 and 4 ads each. Observations of these 21 projects were manually recorded on paper in order of presentation given in the showcase. An example of this follows:

**Observations for ads 001, 002, and 003.** Retouched outdoors. Colour choices in landscape are mostly dark, and defined by the campaign structure. In this case, segmentation of ads is achieved by using three cultural backgrounds: South American Yanomami, Australian Aboriginal, and African Bushman. Colours defined also by daylight. Not clear if it is sunrise or sunset. Talent posing and custom seems arbitrary, perhaps because they are stock images? Layout is triangular. No depth-of-field. Type matches roots. Two lines of thirteen words. Script type with exaggerated ascendants and descendants. Little regard for legibility. Issue of proportion of two different images flattened as one. Surreal effect—exaggeration. Need to reinforce talent’s background by mentioning it in text. No element seems to replicate or reinforce corporate identity. Roots in 001 and 002 have strong highlight to contrast background. 001 root is dark to contrast light background. Talent is standing on ‘cliff’. Camera angle is ascendant which avoids having trees competing with talent in height. This is necessary given small size of talent? In general proportion was an important playground. Text underneath logo to fit awkward space. All corporate at bottom right. Logo is 100% graphic with icon. Sans-serif (grey) bold lowercases.

Observations made at this stage did not follow any particular theoretical framework, but were conducted after the literature review for this thesis had been finalized. Therefore, these initial observations would have been intuitively informed by both, the literature review and the production experience of the researcher during professional practice. This process of observation was repeated with the 21 projects.
This stage was used to look at the aesthetics of adverts in general, trusting feelings and impressions. Observation sessions lasted as long as was needed. This gave an idea of the maximum time length of the process. The maximum length of observation for each project was 20 minutes.

There is a limitation to consider in this procedure that relates to a potential to dismiss less salient visual elements. But this process allows experienced producers, including industry practitioners to make explicit, knowledge that is tacit.

After this process was concluded, the researcher felt the need to revise research aims and research questions to understand how this first stage was useful. This need marked the beginning of the second stage of the project.

5.4.2. The Second Stage

Collier (2001) and, Collier and Collier (1986) suggest making an inventory or a log of all the imagery considering the research question(s). This stage was used to categorize raw data in a way that reflected and/or assisted the research goals. The following research needs were taken into consideration at this stage: firstly, a need to provide a framework for understanding the love theme for interpreting into new content; secondly, a need to understand the extent to which this study could help unveil cause-related frameworks within visual content.

<table>
<thead>
<tr>
<th>Analyse to produce (applied analysis)</th>
<th>Analyse to know (pure analysis)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>Cause-related framework</td>
</tr>
</tbody>
</table>

The research question ‘what are the strategic aesthetics of love in advertising campaigns?’ related very closely to the two research needs:

- the research question establishes an aim to understand distinctive strategic aesthetic qualities shaping the theme of love in advertising;
• strategic aesthetics speaks of aesthetics that are shaped by strategic imperatives. It was assumed that these imperatives would be cause for aesthetic decision-making.

In addition, during this period of definition of the relationship between research aims and the actual observation of ads, it was preliminarily assumed that even if many of the visual cues were used to contribute to the communication of a love theme, I would find that visual cues were a response to other contextual frameworks taking part in a larger strategy (brand heritage, etc.). Therefore, I understood that there would be instances in ads where visual cues representing the love theme would not necessarily be representative of the love theme.

After redefining these objectives and relationships I went through observations made in the first stage to categorize visual cues that were used in the content of ads. The ads provided by Publicis were not sufficient to study the love theme itself because only 1 project out of 21 used love as the theme, but these ads were enough to extract the presence of visual cues that would appear in adverts in general. So it was decided that these 21 projects would be used as a control sample for a later study that used love themes in their main argument.

The kind of categories designed at this stage were meant to serve as a process of content analysis of visual cues (see ‘A’ in previous table) and a content analysis of cause-related relationships amongst these cues (see ‘B’ in previous table).

Combinations of content analysis and qualitative forms of analysis have been frequently used and often recommended (Bell 2001, Bell and Milic 2002, Nuendorf 2002). Some have used a combination of content analyses to gather statistical measures to look at the impact on ad responses (e.g. Biswas et al. 1992). In this case, content analysis was inserted within the structure provided by visual anthropology to aid a systematic and rich categorization, and to enable counting and comparisons of visual cues across projects and samples of study.

All visual cues mentioned in the initial observations were highlighted and transcribed, thus eliminating duplication. These notes were classified several times to define groups that aesthetically belonged together. At the end of this process,
categories that described visual cues in ads included the broad groups listed below. These groups do not include values or descriptions here, but they give an indication of the visual cues that were observed:

- background (type of visual background);
- bleeding (talent bleeding, corporate image bleeding, product bleeding);
- camera angle (product camera angle, visual argument camera angle);
- colour (general colour temperature, general colour purity, graphics’ colours, photographs’ colour, props’ colour, type’s colour, and wardrobe’s colour);
- layout (layout complexity, layout dynamic, visual elements shaping layout);
- number of elements (count of number of elements in main visual argument, and odd or even number of elements in the main visual argument);
- photography in general (photograph’s colour, depth-of-field, type of photographic distortion in production, subjectivity or objectivity of the camera, focal distance, luminosity, type of lighting used, photograph’s talent attitude);
- props (corporate image on prop or as prop, props’ colour);
- typography (argument as type, type colours, type family, type hierarchy, type style, type gestalt, type weight);
- weight (type weight, and visual weight balance); and
- wardrobe (wardrobe design, wardrobe colours).

These groups were created so that it would be possible to compare the strategic aesthetics of ads in general with those that use love as a main theme, or, in other words, to understand the aesthetic situation of love in advertising. But also these groups can be used to establish an aesthetic situation of a brand and its competitors, or a product or service category. An aesthetic situation study can provide a comprehensive understanding of the aesthetic commonalities and differences across a broad range of data, as well as affording opportunities for aesthetic change in production.

Each group was subdivided into possible variables (including the ones in brackets shown above) and these variables were given values and descriptions. Here is an example of what a category looked like:
• **Background type** is produced using a particular technique. Description: this category helps code ads according to the type of background used in the ad.

• **Backdrop.** Description: the ad uses a sheet of paper, material, or constructed backing in front of which elements are photographed.

• **Plain colour or tone (i.e. graphic).** Description: the background is a flat colour generated in a computer application.

• **The environment is used as a background.** Description: the background is composed of elements that somewhat interact with the main elements in the argument, or the environment is the argument itself.

• **Not applicable.** Description: there is no background. The visual elements of the main argument of the ad bleed at every point of the ad's edges.

Other groups were added to the previous ones:

**a) Continuity.** Continuity looked at the quantity and quality of the re-appearance of visual cues across projects that had more than one ad, including: background continuity, camera angle continuity, focal distance continuity, graphic colours continuity, layout complexity continuity, layout dynamic continuity, number of elements continuity, photo colour continuity, photo depth-of-field continuity, props continuity, props colours continuity, set or location continuity, type continuity, visual weight placement continuity, and wardrobe continuity. Each one of these categories was given the following ordinal scale to understand continuity:

• The visual cue appears again in all ads of the campaign
• The visual cue appears again in all ads of the campaign with a variable
• The visual cue appears again in most ads but not all
• The visual cue appears again in most ads but not all and with a variable
• The visual cue does not appear again
• Not applicable

This group was created to understand if there was a tendency to use one or more particular cues to give visual continuity to a campaign. Findings from this group were meant to help understand when visual cues were strictly used to represent
love or if they were chosen to make campaigns coherent; but also to understand if there was a repeated pattern of one or more visual cues leading to a defined *essence*. This term could perhaps be defined by firstly understanding which visual cues play a role in visual content that is essential for an entire campaign, and not only for one ad. This would be useful for establishing a part of an *aesthetic strategy* that can be called *aesthetic essence*.

**b) Central and peripheral function.** All visual cues mentioned in the previous group were looked at in terms of the importance of the role they performed within the visual communication argument. For this a seven-point scale was used where number 1 indicated *not central* and number 7 indicated *central*.

Creating this group was an effort to better understand the communication role of specific visual cues used in this study. The interest in central and peripheral advertising processing in consumer behaviour studies has established, to an extent, the kind of attitude taken toward general aspects of ads that audiences may have (Petty *et al.* 1983). However, there is a need to understand processing of specific visual cues in context, even in consumer research. The idea of studying an audience’s attitude toward ads and consumer processing is outside the scope of this project. Nevertheless this group of variables, based on central and peripheral routes of persuasion, are used here for the producer to better understand the particular processing that she/he establishes with ad content. This will allow for understanding the relationship between the producer’s processing and visual cues or the producer’s intention in projects. This part of the study also aims at establishing if, in the love theme, the function given to visual cues is less or more central to the arguments in comparison to ads of multiple themes. In other words, this group study could serve as a sort of pilot to understanding whether themes used in advertising moderate the producer’s processing of the function of specific visual cues.

c) **Similar to the previous group, a set of variables was created to look at whether specific visual cues were processed by the researcher systematically or heuristically.** Variables in this group aimed to help understand the engagement functionality of visual cues, as perceived by the producer. In this case, a nominal scale was established with only three values: a) visual cue
responds to a heuristic need, where no thought process is needed to process the visual cue; b) visual cue responds to systematic processing needs, where a thought process (not necessarily meaning thinking) was required to process the visual cue; c) visual cue was not applicable to the ad(s) being studied.

d) Visual cue’s resemblance to everyday experience. The group of variables that were studied in this group were: background, bleeding, camera angle, focal distance, graphics colours, layout complexity, layout dynamic, lighting, number of elements, photo colour, photo depth-of-field, props, props colours, set or location, visual weight, wardrobe colours, and wardrobe design. Typography was not a part of this group because during trials it was difficult to establish the relationships between typography and everyday experience. This group was designed to study what specific visual cues were more often used to resemble everyday experience, and which ones were more often used to distort everyday experience. Here is an example of the values and definitions structure used in this group:

**Background responds to either similarity or a distortion to everyday experience.** Description: this category helps code ads according to their background’s resemblance to everyday experience.

- **Analogy to everyday experience.** Description: the background participates in the persuasive argument through an attempt to replicate everyday experience.
- **Need for distortion.** Description: the background uses a rhetorical figure or does not attempt to replicate everyday experience.
- **Not applicable.** Description: there is no background. The visual elements of the main argument of the ad bleed at every point of the ad's edges.

e) The categorization also included a set of variables about general information of ads and ads’ arguments that were dispersedly noted in the first stage of the analysis. Some of the variables are provided here as examples:

- the type of campaign (corporate, institutional, promotional);
- the category type (brand, issue, product, or service);
• the durability of the product advertised in the case where there was a product being advertised (1 month or less, 1 to three months, 3 to 6 months, 6 months to 1 year, and flexible durability);
• the format of the ad (landscape, portrait, and other);
• the ad information design started with a part of an: animal, object (2D or 3D), product, something natural (like a vegetable or landscape), people, or words;
• the ad information design contributed to the argument by convention or by distortion;
• the ad shows in main image a distortion in visual proportions (a ratio scale was used here: less than $\frac{1}{2}$, $\frac{1}{2}$ to $\frac{1}{3}$, $\frac{1}{3}$ to $\frac{1}{4}$, $\frac{1}{4}$ to $\frac{1}{5}$, $\frac{1}{5}$ to $\frac{1}{6}$, $\frac{1}{6}$ to $\frac{1}{7}$, more than $\frac{1}{7}$, and no distortion);
• main argument in ad shows a level of rhetorical sophistication in one of the following ways: a form of analogy to everyday experience, an abstract visual metaphor, a semi-concrete visual metaphor, or a concrete visual metaphor.
• the ad talent is: female adult, female aging, female child, female teenager, male adult, male aging, male child, male teenager, more than one person, or no talent;
• the ad argument is about: what happens when the competitor's product or service is consumed, what happens when the product or service is consumed or the issue is supported, what happens when the product or service isn't consumed or the issue isn't supported, or other;
• argument in main image shows a level of: exaggeration, neutrality, understatement.

Most variables in the previous groups were descriptive of aesthetic characteristics of ads, and it was assumed that comparing the aesthetic characteristics of the control sample with those of a love-themed sample of ads would give an idea of whether the love theme could in fact be studied using this categorization. If visual cues presented themselves differently in the two samples, this would indicate that the visual cues were, at least in part, representative of what love looked like in advertising.

In order to start to study cause within visual content, an additional group of variables were created. Contexts discussed in previous chapters, which were thought to be influential in aesthetic decision-making, were assigned relationships. Generic
versions of how contextual causal relationships were categorized are explained below:

- **Visual cue responds to theme or concept.** This category helps study ads according to whether a visual cue in the main argument of the ad has been given a function to contribute to the coherence of the communication of the theme or concept.
  - No. Description: the visual cue doesn't contribute to the coherence of the theme or concept.
  - Yes. Description: the visual cue contributes with the coherence of the theme or concept.
  - Not applicable. Description: the visual cue is not applicable.

From the beginning of this process of categorization it was assumed that concepts and themes guided many of the decisions related to the strategic aesthetics in communication. This variable was created to confirm this preliminary hypothesis and to understand if there were visual cues that did not follow this assumption. Visual cues that did not respond to the concept of the theme presented in the ad had to be scrutinized to understand alternative possibilities of cause.

An alternative contextual cause was thought to be the relationship between the medium and the message. A medium like print would, by default, use processes and procedures that were conventional to this medium, such as the use of ink and the typical use of an adequate format (usually a polygon), but I assumed that there were occasions in which the mediation would be indispensable for visual cues to function in a particular way, so much so that aesthetic decision-making was forced. I also included in this variable the technology used and technical difficulty. A generic version of the way this variable was defined follows:

- **Visual cue responds to medium, technology or technology or technical difficulty.** This category helps study ads according to whether the visual cue is such because of a mediation of means to produce.
Another contextual cause added to the categorization in this research was corporate image. This research did not entail an analysis of the aesthetic heritage of brands that were studied, but I assumed that visual cues were on occasions a response to the need to emphasize the current brand image or were meant to propose a new brand image. Given the fact that I limited the study to the content of the actual samples, visual information in relation to the aesthetic heritage was observed within corporate closing of ads, including: logos, closing icons, and slogans. A generic version of the way this variable was defined follows:

- **Visual cue responds to corporate image.** This category helps study ads according to their background's communication function to visually reinforce the brands' corporate image.

  - **No.** Description: the qualities of the visual cue don't seem to resemble those of the logotype, corporate icons or the use of these; and they don't visually represent the meaning of the corporate slogan.
  - **Yes.** Description: the qualities of the visual cue somewhat resemble those of the logotype, corporate icons or the use of these; or they visually represent the meaning of the corporate slogan.
  - **Not applicable.** Description: the visual cue is not applicable.

The next variable was included to help understand if the category that the product belonged to (i.e. soft drinks, sports apparel, etc.) had an influence on aesthetic decision-making in a way that the researcher could verify by pure observation of the content of a sample. Observations in this case depended on the researcher’s knowledge of the conventions of strategic aesthetics in particular categories. A generic version of the way this variable was defined follows:
• **Visual cue responds to category.** This category helps study ads according to their background's communication function to represent the category the ad belongs to.
  
  o **No.** Description: the qualities of the visual cue don't seem to resemble those of the consumables' category, or categories consumed by the target audience, as they are conventionally represented.
  
  o **Yes.** Description: the qualities of the visual cue seem to resemble those of the consumables' category, as they are conventionally represented.
  
  o **Not applicable.** Description: the visual cue is not applicable.

The following category was based on a classification provided in the marketing literature (Percy and Rossiter 1992) and it aimed at opening an opportunity to investigate the relationship between attitude and specific visual cues. Note that this classification was used in the past to understand the attitude toward ads in general, or toward general visual treatments. By specifying the causal relationship between attitude and particular visual cues the following category aimed to help more specifically understand the relationship between strategy and visual decision-making:

• **Visual responds to brand attitude.** This category helps study ads according to their background's communication function to visually engage audiences in processing. Note: this coding category pays no attention to the type of product.
  
  o **High involvement and informational strategy.** Description: the visual cue contributes to informing about the main key benefits but it is not particularly likeable.
  
  o **High involvement and transformational strategy.** Description: the visual cue attempts for people to personally identify with it. Beyond the ad being likeable, it needs to give a sense of authenticity and emotional portrayal.
  
  o **Low involvement and informational brand strategy.** Description: it is not necessary for people to like the visual cue. Use of simple visual cue.
- **Low involvement and transformational strategy.** Description: the target audience must like the ad. The visual cue reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.

- **Not applicable.** Description: the visual cue is not applicable.

Many authors with professional industry experience have emphasized the importance of benefit and proposition in advertising content. Creative strategy’s main aim is in offering to identify benefit or proposition. The following category aimed to provide an opportunity to understand how visual cues contributed to the visual communication of a benefit, thus the causal relationship between benefit and visual cues:

- **Visual cue responds to benefit or proposition.** This category helps study ads according to their visual cue’s communication function to persuade about the consumables' benefit.

  - **No.** Description: the visual cue doesn't seem to have a connection with the benefit that the ad is offering.

  - **Yes.** Description: the visual cue seems to have been intentionally designed to help communicate the benefit in the message.

  - **Not applicable.** Description: the visual cue is not applicable.

These variables were established to help explore the kind of relationships that visual cues could have with contextual aspects of ads, and it was reasonably clear that analysis from these variables would be a lot more open to interpretation than the descriptive categories of previous groups. For example, the benefit or proposition (and any other abstract context) in an advert would have to be assumed from the visual and verbal argument of each ad, and even if benefits in ads tended to be the core of advertising communication arguments, benefits were not stated straightforwardly but rhetorically. At the same time, visual cues seemed to have various relationships with benefits that were difficult to categorize because the ways in which visual cues related to context were varied and mixed. Results from this part of the study were though to offer a more objective categorization for the study of the incidence of production contexts in aesthetic decision-making.
This process of categorization of initial observation afforded 250 variables in total (see Appendix). Initial observations noted in the first stage of analysis were completed with the literature review and tested several times on the control sample of ads from Publicis to ensure values within variables covered as many relationships and applications of visual cues as possible. Descriptions for these categories were written and corrected toward the end of this process to facilitate the replication of the study. Finishing this categorization marked the end of stage two.

5.4.3. The Third Stage

Collier (2001) and, Collier and Collier (1986) propose structuring the analysis at this stage, to go through the evidence with specific questions, to measure distance, to count and/or compare. The statistical information they say may be plotted on graphs, listed in tables or entered into a computer for statistical analysis. Then the researcher produces detailed descriptions.

Part of the previous stage, to regulate categorization, was guided by content analysis methodologies (Neuendorf 2002, Weber 1990). This part of the research continued to use content analysis, systematically counting visual cues within the control sample, and within a sample of ads containing the love theme. To aid measurement, counting and comparison, I used two computer applications: NVIVO 8 and Microsoft Excel. NVIVO 8 provided a digital structured platform to record counting (or coding), and Excel provided a platform to transfer data into a statistical application. After a few trials I gathered that it would take approximately one hour to count observations in one ad using the full categorization. A typical content analysis methodology would at this stage require a coder reliability test, which usually consists of having more than one researcher code the ads. Agreement measures are obtained across coders. This procedure was unnecessary here because the project was intended to explore methodological ideas, and not to provide definite or generalizable results.

Initially the counting was conducted on the 21 sample projects. As previously mentioned, a project in this sample often contained up to four ads. All ads were observed for the counting of visual cues in each project, but one of the ads (the first in order of appearance) was chosen as the primary subject. This was done to avoid
excessive counting of cues that appeared in larger campaigns only. Results of this process are reviewed in the next chapter of this thesis.

To study the theme of love I chose to use an online database of a prestigious advertising award: Cannes Lions Festival. The choice of this resource was based on the same premises of quality and globalism that prevailed in the choice of the control sample. The collection of love-related ads in this database included all ads that were reminiscent, even if vaguely, of love in adult relationships. The database search options were classified in Cannes Lions website into: ads that had won a gold medal, a silver medal, a bronze medal, and grand prix. The initial search provided the following sets of ads:

- 135 preselected love ads out of 623 ads recorded as gold medallists between year 1992 and 2009;
- 49 preselected love ads out of 713 ads recorded as silver medallists between year 1993 and 2009;
- 65 preselected love ads out of 1050 ads recorded as bronze medallists between year 1993 and 2009;
- 16 preselected love ads out of 64 ads recorded to have won grand prix between year 1992 and 2009.

The total database of ads was 2450 for these searches. The total number of preselected love-related ads was 265. An additional search was made using ‘love’ as keyword. This search gave us 309 ads that were mainly non-winners from which I chose 92. Because advertising agencies only send their highest quality work to this Festival it was assumed that, even if ads were not of the standard of the winning examples, aesthetic intentionality would follow professional standard. The total of love-related ads at this stage was 357.

These 357 ads were shown in the database either as part of a campaign or as individual ads. Some of the campaigns (or projects) were eliminated from this group for the following reasons:

- 3 ads (1 campaign) were eliminated from the count because the theme was mainly about virginity.
- 25 ads (15 campaigns) were eliminated from the count because the communication of arguments was slightly unclear, or because it was unclear if love was the actual theme of these ads.
- 4 ads (2 campaigns) were eliminated from the count because the theme was mainly about procreation.
- 17 ads (9 campaigns) were eliminated from the count because the theme was about sex appeal only.
- 38 ads (11 campaigns) were eliminated from the count because the theme was about the sexual act only.
- 8 ads (5 campaigns) were eliminated from the count because they were sarcastic to the point that visual treatment seemed not to represent the theme of love.
- 7 ads (3 campaigns) were eliminated from the count because the treatment of the medium was significantly different to the point that the categorization would not have fairly helped to describe or compare these ads.
- 7 ads (4 campaigns) were eliminated from the count because love was only used as verbal attention grabber but ads did not embrace love representation in any other way.
- 17 ads (9 campaigns) were eliminated from the count because they referred to love as a relationship between consumers and a brand, or products, or a benefit, or a service.
- 4 ads (1 campaign) were eliminated from the count because love was referred to as an occupation and not a feeling or characteristic of a loving adult relationship (i.e. proposition for dating services: if you’re as nerd as this, ‘get a girlfriend’).
- 6 ads (3 campaigns) were eliminated from the count because they referred to love as ‘universal love’ (i.e. love and peace).
- 16 ads (9 campaigns) were eliminated because the theme was not about love but lack of sex in elderly couples or dysfunctional marriages.
- 15 ads (6 projects) were eliminated because the theme was not love in adult relationships but family love.
- 3 ads (2 projects) were eliminated because the theme was not love in adult relationships but domestic violence.
- 5 ads (3 projects) related to love between animals or represented by animals.
- 10 ads (3 campaigns) related to adultery.

At the end of this process ads were revised one more time. Brands that had more than one campaign in the sample (notably, Diesel and Havaianas had more than two campaigns) had campaigns eliminated from the sample. In these cases the campaign with more sophisticated production was chosen. At the end of this process I had 40 love-themed projects for counting observations using the categorization explained previously. As with the counting of the control sample, I used NVIVO 8. Again, it took an hour or less to code each ad.

The love sample was seen as an ‘instrumental case study’. Love has been the subject of vast academic research and literary inspiration. Amongst the many aims of studying the theme of love in this research was to get an understanding of the way in which art directors could contribute knowledge that was of a broader interest (i.e. cultural or popular) using the disciplinary knowledge spoken about in this thesis. Robert Stake explains that a case study is ‘instrumental’ when ‘[t]he case is of secondary interest, it plays a supportive role, and it facilitates our understanding of something else’ (2000, p. 437). The love theme was treated as an instrumental case study to help develop a framework for the study of strategic aesthetics, and to test the malleability and reach of theoretical propositions and paradigms in this research.

The data collected during counting (or coding) of descriptive and cause-related categorizations of visual cues was used to compare, to find aesthetic associations between the control sample (21 projects from Publicis) and the love sample (40 projects from Cannes Lions). At the end of the coding process the data was exported to Microsoft Excel for organizing, and then exported to SPSS for cross-tabulation and statistical testing. The statistical work related to the organization of raw data for running tests in SPSS and the actual tests were undertaken by Elsa Cristina de Mundstock, MSc in Statistics at Iowa State University and retired Professor at Universidade Federal do Rio Grande do Sul-Brazil. On Mundstock’s recommendation this project used the Fisher’s Exact Test to help understand if there were statistically significant differences between the love-themed sample and the control sample. Cross-tabulations and tests results were exported from SPSS to excel again, and then to Microsoft Word in charts. This is reported in the following chapters of this thesis.
Where tests indicated no statistical differences, I assumed that visual cues were not particularly representative of the love theme, but of advertising aesthetics in general. Visual cues that showed significant statistical difference in the love sample were used to discuss the strategic aesthetics of love. Results in cause-related categorizations were used to understand the moderating value of contexts on visual cues.

5.4.4. The Fourth Stage

The fourth stage of this structure of analysis is to search for meaning significance (or meaning of the findings) by returning to the complete visual record. Collier (2001) and, Collier and Collier (1986) suggest that the researcher respond once again to the data in an open manner so that details from the structured analysis can be placed in a context that defines their significance. Here the researcher re-establishes context, lays out the imagery in its entirety, then she/he writes her/his conclusions as influenced by this final exposure to the whole. Notes were taken on these observation sessions and are provided in Chapter 8, but also throughout the next few chapters.
5.5. Summary

Before moving on to the analysis in the next chapter, some of the previous discussions in this thesis are synthesized here to clarify how principles have informed methodology in this study:

Table 11
Relationships between analytic principles and methodological procedures in the analysis of strategic aesthetics

<table>
<thead>
<tr>
<th>Principle: aspect in the analytic approach of this research.</th>
<th>Methodology: solution in the procedure during empirical investigation.</th>
</tr>
</thead>
<tbody>
<tr>
<td>No audience research (i.e. survey, focus group, etc.).</td>
<td>Limited to the interpretation of visual content.</td>
</tr>
<tr>
<td>Looks for cause-related aesthetic aspects evidenced in visual cues of rhetorical systems.</td>
<td>Creates categorizations to understand how contexts have informed the intentional role of visual cues.</td>
</tr>
<tr>
<td>Attention to understanding of “aesthetic essence” for the management of production.</td>
<td>Finds repeated patterns within sets of ads (campaigns) to understand the role of visual cues in formulating an aesthetic proposition.</td>
</tr>
<tr>
<td>Requirement for the researcher to be conversant with the procedures by which the analysed material has been produced.</td>
<td>Variables are mostly informed by the simple observation of content made by the researcher (expert producer).</td>
</tr>
<tr>
<td>Offer implications of cause-related aesthetic aspects in the understanding the production of visual devices and visual practices within rhetorical systems.</td>
<td>Takes into account production intentionality in understanding the study of a rhetorical theme, such as love.</td>
</tr>
</tbody>
</table>
Chapter Six

Stage Three: Descriptive Analysis of Strategic Aesthetics

6.1. Introduction and Analysis of General Characteristics of Samples

In the third part of this analysis I coded ads in NVIVO 8 using a codebook of 250 variables (see Appendix). The codebook used is one of the outcomes of this research, so the process of coding and content analysis was an initial approach to a producers’ perspective aimed at generating quantitative results and also at testing the malleability of the codebook for replication in future studies. Advertisements in the Cannes Lions Festival online databases were not available for download. Images were not inserted in the thesis for this reason. Quantitative results are presented mainly in bar charts and these are discussed throughout this and the next few chapters.

In most results, the ‘love’ group is identified with red and the ‘control’ group with blue. All variables were tested using Fisher’s Test to understand statistical differences in distributions between the ‘control’ group and the ‘love’ group. Where distributions in counts showed statistical difference it was assumed that there was a relationship between the love theme and the variable in which such difference was found. In both groups, the medium press was a constant, forced during sampling because of the limitation imposed on this study by using a medium in which production procedures were familiar to the researcher. Also, both groups contained ads preselected by advertising agencies as being worthy of showcasing in, or entering for, prestigious awards. Thus there was an assumption that the intention in creative decision-making and production would show up in each of the projects’ content with a degree of integrity.

Results in this section serve to analyse general characteristics of both groups of ads, emphasizing variables where results did not show differences that were statistically significant between ‘control’ and ‘love’. For example, the following bar chart shows results of a variable that compares percentages of projects that contained more than
one advertisement and projects in which only one advert was showcased. The bar chart shows a somewhat balanced percentage score for both values: single and campaign:

![Bar chart showing percentage scores for single and campaign ads in love and control groups.]

Fig. 17. Cross-tabulation of single ad/campaign and love/control

As with most cases in results reported in this section of the chapter, this variable did not show differences that were statistically significant, but the proportions of percentages are inverted between the groups, where the control group contained more campaigns than single ads, and the love group contained more single ads than campaigns. This relation may be due to the fact that Cannes Lions is an award competition to which advertising agencies only submit their highest quality work, with a fee. It is possible that even if ads were part of a larger project, agencies would choose to submit the best single ads within the campaigns they produced, rather than entire projects. An internal board in Publicis Conseil selected the ads in the control group. It is likely that there were no financial repercussions for submitting agencies. This difference does not have general implications, but the high amount of single ads affected counts in studies of continuity of visual cues, which is discussed later in this chapter. Other than this, distributions in this variable do not seem to have had practical significance.

The next variable looks at the type of project according to industry and consumables’ structures. Values in this variable include: promotional, institutional and corporate.

Observing distributions in this variable was important because, as was suggested in Chapter 3, visual rhetoric theory suggests that appeal is significantly different depending on the type of communication designers produce.
Fig. 18. Cross-tabulation of campaign type and love/control

Count distributions in this variable indicate that the empirical part of this study is relevant to corporate communication far more so than to promotion or to institutional advertising communication. A large majority of ads in both groups were involved in communicating long-term goals in order to establish the character or personality of a product, service or issue that corporations or organizations were interested in advertising.

Reasons for this imbalance could be related to two aspects. Firstly, the production of corporate communication projects has long-term aims attached to large media purchases and planning. This financially favours production investment (whereas promotion relates to short-term goals, in many cases not adding to brand equity, thus not requiring large investment in the production of aesthetics). This might be an important reason why showcases and award-winning ads show a significantly higher number of corporate advertising campaigns. Secondly, it would be interesting to understand if press is used more often as a medium to advertise corporate communication, because this may be another reason for the tendency to this campaign type.

The next variable was set to understand if adverts in the sample groups were produced to promote a service, or a product, or an issue, or a brand. Percentages in this variable indicate that a majority of ads in the sample groups aimed to promote a product.
This gives a very general sense of the communication function of the ads in this study. In most occasions there was little urgency shown for generating a purchase as they were aiming to establish the character of a product. On some occasions, less that 20% of the times, ads were aimed at long-term communication goals for a brand that was not attached to a product, a service or a social issue. These introductory results allow us to deduce that the variables ‘campaign type’ and ‘consumable type’, as presented here, do not mediate the use of the love theme in the sampled groups.

Several textbooks suggest that creative strategies in advertising can be one of three broad groups: the first is product oriented, where the communication’s objective is to highlight the characteristics, attributes or features of a product, service or issue; secondly, a consumer-oriented strategy, where communication shows intangible benefits for consumers; thirdly, culture oriented, where communication draws on shared values within a particular community of consumption. Sample groups in this study showed no more than 47.60% and not less than 15% of ads belonged to any one of these strategies, but there was a tendency for both groups of ads to more often use consumer-oriented communication. This result also showed that the love group used more culture-oriented strategies, and that the control group of ads used more product-oriented strategies, but differences between love and control groups were not statistically significant.
Tactics of involvement, and informational/transformational tactics, were used as variables to help understand if they mediated the use of the love theme. No ads were coded in any group at the ‘Low-Involvement Informational’ strategy value, which description reads: ‘In general the visual solution does not enhance the likeability of the ad’.

The control group showed a somewhat balanced distribution between the remaining three values. Distributions in the love group showed markedly more ads where the argument followed Low Involvement Transformational strategies as opposed to High Involvement strategies. Importantly, only 20% of the ads were coded at High Involvement Transformational, of which the description entails an attempt to ‘personally identify’ with the ad. However, it seems that love themes were aiming to give a sense of authenticity and uniqueness. The description used to code Low Involvement Transformational strategies, which accounted for 62.5% of the ads, was:

*The target audience must like the ad. In general the visual solution in the main argument of the ad reinforces engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.*
The previous two variables give a broad indication of strategies employed in the samples. The variable ‘general visual attitude’ is used to code specific visual cues to try and understand the particularities and nuances in relationships between aesthetics and the kind of strategies established in this model. These more specific results are discussed later in this chapter. Regardless of the strategy used, arguments were mostly positive, avoiding comparison with competitors in both groups, attempting to ‘prove’ the benefits of the product by showing the consequences if the product was consumed (see figure below):

**Fig. 22. Cross-tabulation of positive/negative/competitive and love/control**

The following chart shows the presence and absence of five visual elements important in the analysis of aesthetic characteristics of the ads: presence or absence of a 3D model, built or computer generated.; the presence or absence of lines; the presence or absence of talent (human being); the presence or absence of a photographic image; and the presence or absence of text (other than corporate slogans). Results are shown below:
There are no major differences in the presence or absence of these elements between the control and love groups in this chart. The use of 3D models (either built or computer generated) is very low in both groups, as is the use of lines. Most ads in the sample used photographic imagery in the visual argument. More often than not, ads used text in addition to the corporate slogan. A surprising result in this chart is in relation to the use of talent.

The distribution of percentages in the variable related to presence or absence of talent shows that in the control group talent is used in only half the ads. In the love group talent is used more often than not, but even so, talent is not used in more than 30% of the cases. This result is important because during the literature review it seemed that the analysis of content placed an important emphasis on the study of the representation of people. This study shows that, oftentimes, advertising uses means other than talent as a main visual communication tool, even when using strategies for long-term communication, and even when there is an investment in production justifying the showcasing of the ad. To study visual arguments that do not include
people seems important in order to make a more inclusive judgement of the means and effects of advertising creative content.

In samples used for this study, depictions of talent are more often incidental, trying to imitate the capturing of people in a real situation. This observation came from a variable that distinguished three possible values: incidental (where talent acts not to be aware of the camera or the photograph does not show the talent’s face), portrait (refers to the talent looking at the camera and showing awareness and agreement for a portrait of them to be taken), and posing (refers to the talent frankly showing professional-like techniques of modelling). In this study the control group had a higher percentage of portraits, which may have implications in relation to representation of love themes.

Two other variables were used to understand the major elements that were used in these ads, which further explain the use of people in the sampled ads. Firstly, a variable was created with four broad values that described the nature of the main elements used in the ads. The values used in the coding were: 1) mainly depictions of a natural environment or elements that would usually be found in nature, such as landscape or vegetation; 2) mainly animals or human beings; 3) mainly images of inanimate objects, mechanically reproduced, industrially built, or artificial environments like urban spaces, industrial or work-related spaces; 4) finally, a combination of two or more of the options above. A comparison of result percentages showed that amongst the three first options the third (artificial objects or environments) were used more on their own than were living beings or nature, and these elements are used in half of the cases in combination.
Another version of this kind of variable was included in the codebook which broke the elements up in a different way. This variable presented three primary options and their secondary combinations to make up seven values. The primary three options were: subjects, i.e. human beings and animals; elements that visually behaved like objects, artificial or not; and environment, either natural or artificial. This categorization gives more information in relation to the general look of the ads. For example, if ads are coded at environment this would indicate that the ad uses open spaces.

In percentages, the combination of environment, subject and object was very different across the groups. The love group showed more complex ads. Love showed more aesthetic variety in terms of shapes and visual spaces. Fisher’s Test for this variable was 0.066 (slightly higher that p=0.05 which is the threshold used for this
test). This indicates that the differences between love and the control group were not statistically significant. This variable could be refined to further investigate whether there is a definite dominance of complexity in the use of these very general visual elements. In addition, results in this variable showed more or less equal distribution for love and control in all other values.

The following variable was included to understand the use of general visual communication tools that are predominant in the main argument of the ads. These included: typography; photographic scenes; information design; 3D images (which referred to the use of 3D objects, animated or unanimated, either as photograph or a real [or dummy] object, or a rendering of a 3D object built in a 3D application), 2D graphics (refers to 2D animation, drawings, or plane vector illustrations); or a combination of these options. The results in percentages show that photographic scenes are used much more often in both groups:

![Fig. 27. Cross-tabulation of predominant production technique and love/control](image)

The following chart shows results related to whether the meaning in the main argument of ads where an overstatement, an understatement, or a form of representation of everyday experience. The coding in this variable was conducted using a seven-point interval scale. Results showed that very rarely did advertising arguments use understatements. This adds to findings in a previous variable where results indicated that arguments tended to highlight the consequence of consumption. One may assume from this that the consequences of consumption portrayed in ads used in this study are, more often than not, exaggerated. Additional data gathered to
understand this variable points out that on average 27.9% of the 61 ads were neutral, attempting to replicate everyday experience.

Fig. 28. Cross-tabulation of level of exaggeration and love/control

Exaggeration was also measured in a nominal scale exaggerated/not exaggerated. Total results from this indicate that 81% of ads in the control group where exaggerated whereas 65% in the love group where exaggerated. This result is not of statistical significance but it shows a slight tendency for love to be exaggerated on fewer occasions.

Fig. 29. Cross-tabulation of distortion in visual proportions ad love/control
Most adverts in samples used landscape formats, perhaps to fit press media requirements (i.e. half page newspaper or magazine). This is important in that media format might affect the way visual cues are used.

![Bar chart showing ad format and love/control](image1)

**Fig. 30. Cross-tabulation of ad format and love/control**

Although percentages indicate that the majority of ads advertised products, in more than half of the cases of campaigns promoting products, product shots were avoided. Product shots dominated neither as an icon nor as prop within arguments (i.e. photographic scenes). As shown in the next chart, about 20% of ads in both groups used products within the argument, and another 20% used product shots as icons (i.e. accompanying corporate closing).

![Bar chart showing type of product function and love/control](image2)

**Fig. 31. Cross-tabulation of type of product function and love/control**

The next variable shows various sources for themes that authors had suggested were commonly used in advertising. No dominant source or significant differences were found in this variable:
The results presented so far allow us to understand the general characteristics of the sampled ads. I have established that the samples contained mostly landscape corporate ads aimed at promoting a product. Ads seemed to use a variety of strategies, with higher percentages of consumer-centred strategies, and no use of low-involvement informational strategies. On average, more than half of the ads showed photographic scenes with a combination of living beings, objects and environments. A little over 30% of ads only showed things that acted as objects (natural or artificial). When talent was used in the samples, they were mostly captured photographically in a way that appeared incidental. When the realm’s natural, artificial and living beings appeared as the main argument, mostly in isolation from one another, ads showed an insignificant tendency to use the artificial thing as the main argument rather than the living being or natural thing. Many of them used text in addition to the corporate slogan, and the argument of these texts and accompanying imagery was aimed at communicating, with a level of exaggeration, the consequences of consuming the particular product. Sources of appropriation for themes were diverse. 3D modelling did not seem to have become popular in the production of the ads and the use of lines was mostly avoided.
6.2. Analysis of Descriptive Study of Visual Cues

This chart compares love and control groups in terms of their use of three different kinds of background: plain background refers to a flat colour generated in a computer application; environment refers to a background that is composed of elements that somewhat interact with the main elements in the argument (but also environment can be the argument itself); and backdrop refers to ads that use as a background a sheet of paper or material, or have a constructed backing (such as a cyclorama) against which elements are visually captured.

![Cross-tabulation of type of background and love/control](image)

Results show that love uses environment as a background with more frequency than it uses backdrop. Backdrops are often used in sets within photographic studios, for achieving sterile or fake looks. These percentages indicate a tendency to place love in a situation, producing a more realistic version of a representation of love.

Bleeding has been studied as ‘cropping’ in the past, as discussed in Chapter 3. Bleeding refers to ink reaching to the edges of ads showing imagery is seemingly extending beyond its edges or is intruding from beyond the edges of the ad. In this study I observed whether the three following elements were bleeding or not: corporate identity, which refers to logotype; talent, which refers to people used in ads; and/or product(s) the ad is actually promoting.
Results, in percentages, show that talent in the control group bleed more often than not, and the body of the talent showed as being physically more complete in more cases in the love group. This characteristic will be looked at again in stage four. In general, corporate identity rarely bleeds, and products bleed half of the time in both groups.

The finding in the next chart shows that arguments in ads of the sampled groups used eye-level camera considerably more often than they used any other camera angle. It also shows that there was a similar use of eye-level camera angle for the portrayal of products.

The notion of ‘product as hero’, used to describe a tactic in television commercials where the product has unusual powers, was not reflected in the way camera angles were used to portray products here. Results in this study show that if using an angle in product shots, art directors preferred to use slightly high or high shots, where the
product is looked at from above eye-level. This is different from what was assumed: that products are photographed using low angles to visually magnify presence.

**Fig. 36. Cross-tabulation of camera angle used in product shot and love/control**

Product shots in the sampled ads did not make use of ‘very high’ camera angles, ‘slight low’ angles, ‘low’ angles, or ‘very low’ angles. A coding category was specified in this study to look at whether products were portrayed using a ‘top view’, a ‘side view’, an ‘oblique view’, a ‘front view’, or ‘a combination of these’ (for where there was more than one product). Percentages here show a preference to use front, and oblique views.

**Fig. 37. Cross-tabulation of product view and love/control**

The general use of colour was studied in terms of temperature and purity. I also looked at percentages of duotone and monotone visual arguments. Monotone was used more often than duotone and, not surprisingly, most ads in both groups were full colour. Ads in the love sample were brighter in more cases, or they use full strength colours more often (75.80% as supposed to 45% in control), with little distortion (such as ‘washed-out’ or ‘dirty’ colours). Here, ‘washed-out’ refers to
colours that are combined with white to obtain equivalents to pastel colours. Dirty colours here refer to colours that have been mixed with black to obtain darker moods. Samples in both samples almost never used washed out colours, and dirty colours were used more in the control group. The same percentage of black was used, within reason, in both groups.

Warm colours represent those colours with high level of yellow or red, and cold colours represent those with high levels of blue, or tones with no use of actual colour (but percentages of black only). Before coding, the researcher assumed that warm colours would be dominant in love ads, because of a preconceived idea that love is, as a feeling, warm. Results indicate that about 50% of ads in both groups used warm colours in about 25% of the physical area of ads. Where warm colours were used as the dominant temperature, percentage results are lower, which means that the sampled ads used cold colours more broadly than warm colours. In addition, this chart shows that ads using more than 75% warm colours were, more often, love ads.
This is not a statistically significant difference, but these results show that there were a few cases in the love sample where ads used warm colours, purposefully, to represent love warmly.

Another visual cue studied here was layout (or composition, or underlying grid). There were two general categories for understanding the underlying pattern that made up layout: dynamic and complexity. In dynamic I used common composition notions from visual literacy to match ads with, namely: straight (use of straight lines), organic (use of round shapes), angular (use of angles), modular (use of repetition of quadrilaterals), and a combination of these. A good part of the sampled ads used a combination of the options available. Overall, there was no significant tendency to use one kind of dynamic over another.

In the study of layout complexity there was a finding that appears statistically different between the control sample and the love sample after Fisher’s Test has been conducted (p=0.028, see next chart). Here, I used an ordinal scale from ‘very simple’ to ‘very complex’. Results show that the control group had a tendency to use ‘average’, or ‘very simple’ layouts, much more often than ‘simple’, ‘complex’, or ‘very complex’. Love used, in similar proportions, ‘average’, ‘complex’, ‘simple’, and ‘very simple’ layouts. The use of ‘very complex’ layouts was scarce in both samples. The difference between the control and love groups resides in that the control group showed very simple layout (VSimple) much more often than love (see in ‘VSimple’ adjusted residual of 2.4, showing positive relationship in control group). This difference will be further discussed in the thesis.
In both samples, the layout was more often shaped by objects, or a combination of things (landscape or vegetable, objects and subjects). The layout of love ads was never shaped by landscapes or vegetation alone (see following figure). Information provided in this figure is insufficient to understand the reason behind this difference. In this case, it would be interesting to see a cross-tabulation of the values in the previous and this variable. The difference found in the complexity of love ads will be further discussed in the next few chapters, along with all other variables showing distinctive aesthetic qualities of love.

During the first stage of this analysis it seemed important to count the number of visual elements in visual arguments due to ancient philosophy that related aesthetics to notions of number (as discussed in Chapter 2). The two variables created for this part of the study included a scale to count actual elements within arguments and a
second variable to render the total number of elements in particular ads even or an odd in number. The count of elements in this variable took into consideration contours and separation between shapes, trying to avoid counting elements that were separated by the meanings these elements held. On occasions, these counts were extremely difficult to ascertain because of a lack of specificity in the definitions of shapes. Colour contrast, or lighting, separate or merge elements from one another, and these aspects were not defined as values within variables during the development and revision of the codebook. In addition, the codebook did not specify the distance elements should be from one another in order to be considered independent, and it did not provide for the understanding of the affects of minor overlapping between images. In cases where decisions in the coding were extremely ambiguous, the researcher opted for coding ads by counting the number of signifiers in the visual argument. But even if percentages resulting in this variable are not as accurate as they could have been, overall it was clear that there was a tendency in ads to reduce the number of elements to 1, 2, 3 or 4.

Fig. 42. Cross-tabulation of use of number and love/control

Because photographic images were used in most ads, various variables were created to study photography. One of these variables was related to distortion. The following chart shows that the majority of ads in both samples did not show a perceivable distortion, such as physical juxtaposition between two images, a texture that evidenced use of filters or any other photographic retouching tool. Where there was a
distortion, it appeared that photographs had been intervened digitally in post-production. Only in a few cases did the photograph show a distortion generated in production phases (via construction of objects), and, in very few cases, a distortion had been achieved using a combination of production and postproduction resources.

![Fig. 43. Cross-tabulation of photography’s distortion and love/control](image1)

The depth-of-field in photographic production was neutral half of the time. In these cases there were no elements far behind or in front of the main visual arguments containing the main visual elements. ‘Deep’ depth-of-field was used more than twice as often as ‘shallow’ depth-of-field.

![Fig. 44. Cross-tabulation of depth-of-field and love/control](image2)

It is very possible that deepness occurred where environments were used as a background. A cross-tabulation between background values and this variable could show, in detail, cases in which ‘deep’ depth-of-field was used.

Another variable looked at the use of subjective and objective camera in photographs. Results in this variable show a strong preference to use objective camera in both groups.
A statistically significant difference between the love and the control group was found in that love used objective camera in almost all cases, whereas the control group used subjective camera in many cases. The use of subjective camera in love was avoided almost entirely. This difference will be discussed later.

Focal distance in photographs was coded using the following ordinal scale: close up (shows a face, body parts like hands, or an equivalent distance), medium shot (from the waist up or an equivalent distance), long shot (shows the entire human figure or an equivalent distance.), and extremely long shot (taken from a long distance, usually to show landscapes). This variable also included extreme close-up (shows a detail of the face, or an equivalent distance) but no ads were coded at this value.

Results in this chart show that ‘medium-shots’ were used most often in both samples, but ‘medium-shot’ was used less frequently in the love group. Residuals from this
difference (not statistically significant) are distributed in ‘long-shot’ counts. In this sense percentages may indicate there is a tendency to portray human bodies in their entirety more often in love ads than in control ads, but further study would be necessary to affirm this tendency. Close-ups were used in the same percentages of ads in both samples.

Fig. 47. Cross-tabulation of type of lighting and love/control

Lighting was divided, for the purpose of this coding, into spot (also referred to as axis light), available or ambient (apparent use of natural light), and 3-point light (front, back and key lights, usually used in photographic studios). More than half of the ads in both groups used a 3-point light kind of setting. Percentages decreased importantly for use of ambient or available light, and further decreased for the use of spot lighting. This finding tends to indicate that, in the sampled ads, photographic production happened within enclosed environments, on location, or in a photographic studio. In either case, light was designed and managed in a controlled environment. Available light, which one may assume represents the aesthetic qualities of everyday life, was not the preferred aesthetic tactic in the kind of ads studied here.

In a different variable, photographic luminosity based on an ordinal scale of ‘low’, ‘medium-to-low’, ‘medium’, ‘medium-to-high’ and ‘high’ was used. In around 50% of cases for both groups the variable was determined to be ‘medium’. This indicates a tendency to show elements with clarity. The remaining 50% of ads used a variety of luminosity, with a slight tendency towards ‘low-to-medium’ or ‘low’.
Variables to study descriptive characteristics of typography include weight, style, hierarchy and broad classifications of typographic families.

As shown in this chart the distribution of observations for weight was distributed very similarly across the groups. Romanic typography was used in most cases, with only few cases using italic, and the hierarchy used followed conventional writing.
(capitals and lower case as recommended in conventional style). Sans-serif fonts were used most often. No important differences were found between control and love samples in these variables. Importantly, this descriptive study of typography showed a very conventional use of typography, in general.

![Graph showing positive/negative use of typography and love/control](image)

**Fig. 50. Cross-tabulation of positive/negative use of typography and love/control**

In addition, a variable was created to study negative and positive use of type. Positive here refers to typography that is coloured or dark, usually placed over a lighter background. Negative refers to typography that is usually white, placed over a background that is darker than the typography. In the study of this variable I found that the control group used negative typography significantly more often than the love group. Another significant difference was that the love group used ‘a combination of these’ (ACoT) much more often than the control group. No ads in the control group used a combination of negatives and positives in typography. This speaks of an aesthetic complexity in love ads that adds to previous studies of layout complexity previously shown. This is discussed later in the thesis.

The next variable looked at the general visual weight (placed on positives) in the entire area of ads (excluding corporate identity). In this study it seems that imagery was used in positive in various percentages with no particular tendency, and no difference was shown between love and control ads.
The placement of weight in ads was mostly in the centre of the ads area in the control sample. Some of the love sampled ads placed the general visual weight near the corner of the area of ads, like top right, top left, bottom left, and bottom right, for no apparent reason. The placement of weight was ‘centre-top’ in ads in the control group more often than in the love group. The love group of ads never placed weight on the ‘centre-right’. But these differences are not statistically significant.

All variables in this part, and in the previous part of this chapter (50 in total), were descriptive of specific visual cues, with a majority of results not showing significant statistical differences between the control and the love sample, but with some interesting differences in average distributions amongst values. Connections for understanding what love looks like will occasionally draw on results presented in this chapter. Meanwhile, this has provided a detailed description of what the sample’s
aesthetics are like, using a variety of visual cues. Two visual cues were not presented here because the codebook did not contain descriptive variables for them, namely, wardrobe design and wardrobe colour. This omission does not reflect on any particular choice in this research, but is a consequence of an omission in the first and second stages of analysis.
Chapter Seven

Stage Three: Cause-related Analysis of Strategic Aesthetics

7.1. Analysis of Continuity of Visual Cues

Continuity in advertising campaigns refers to aspects of campaigns (conceptual, thematic or aesthetic), which repeat across various mediums or adverts that integrate communication in an advertising campaign. Continuity is used to enhance recognition and recall of brands by helping to persuade the audience through repeated exposure of communication patterns. One of the art director’s responsibilities is to produce and supervise the production of aesthetic and visual creative outputs that can effectively be manipulated to achieve continuity. At the same time, the fragmentation of media and the need to communicate competitive advantage to a variety of target audience segments requires visual arguments and aesthetics to be bifurcated. This creative contradiction, in the apparently opposed aims to bifurcate visual communication while also coherently and cohesively building an aesthetic heritage to enhance brand image and equity, confronts art directors with an ongoing process of decision-making, which is an important part of what constitutes the aesthetic management of brands. This process is as simple as creating sets, classifying or structuring. This study considers visual aspects only, and the specific role that visual cues play in continuity. By understanding the role of specific visual cues in continuity, it is possible to establish what some of the pre-emptive requirements may be in an aesthetic essence, to help construct an aesthetic strategy. Visual cues that are most stable across ads would need to be considered in relation to campaign strategies for enhancing brand equity of brands. On the other hand, visual cues that are least stable would need to be considered in relation to the communication goals of particular ads. It is possible that visual cues in advertising campaigns dynamically shift in function, sometimes performing an important role in the visual communication of an ad, and sometimes chiefly contributing to establishing overall aesthetics through continuity. In whichever case, this part of the study aims to help deconstruct particulars of the process of building continuity in art direction.
Variables for coding each visual cue were structured using the following scale:

- (the visual cue) appears again in all ads of the campaign (All), or
- (the visual cue) appears again in all ads of the campaign with a variable, or
- (the visual cue) appears again in most ads but not all, or
- (the visual cue) appears again in most ads but not all and with a variable, or
- (the visual cue) does not appear again.

If the visual cue appeared in all ads of the campaign, this meant that the cue in question was stable and useful for defining an *aesthetic essence*, and for building brand equity. If the visual cue appeared again in all ads of the campaign, but with a variable, it meant that the visual cue was relatively stable, and that it was used with a degree of flexibility. If the visual cue appeared in most, but not all, ads, with or without a variable, this meant that the visual cue was useful in visual communication of particular ads only. If the visual cue appeared only in one of the ads within the advertising campaign that the ad belonged to, this meant that the visual cue in question was the result of a creative process, applicable to one ad only, thus the treatment of this visual cue was decided upon during the development of a specific ad. Only thirteen visual cues were considered for this part of the study. Distinctions between love and control were not taken into account, only average percentages of total counts (61 projects). See chart with results in percentages below:
Fig. 53. Cross-tabulation of visual cues and continuity across samples
From these percentages it appeared that, in almost 60% of cases, the background of ads, which referred to visual content surrounding the main visual argument, did not appear again. But in 25.8% of cases it appeared again in all ads with no variable. A cross-tabulation between background types (backdrop, plain and environment) indicated that in the great majority of cases where background did not repeat in all ads an environment was used as background. This cross-tabulation also indicated that where the background appeared again with no variable the background was plain, or it was a backdrop.

The use of bleeding is used in equal frequency in relation to the values ‘appears again in all ads’, ‘appears in all with a variable’, and ‘it doesn’t appear again’. But ‘appears again in all ads but not all’ and ‘with variable and not in all’ have a low count or no count at all. The results of bleeding continuity in this study indicate a conscious decision on behalf of art directors to use it throughout, or not to use it at all, and there is flexibility in some cases to manipulate the use of bleeding. This flexibility in the use of bleeding may respond to needs to resolve the composition of particular ads, or differences in their visual content.

Graphics colours are repeated in all ads with no variable in most cases (60%), and in a few cases these colours repeat with a variable (30%). There are very few occasions where graphic colours do not appear again, and no occasions where they ‘appear with variable but not in all ads’. Where graphics colours appear in all ads, it would be logical to think that this is due to those colours responding to a corporate image. A cross-tabulation of this and corporate image as a cause would be necessary to understand if this is, in fact, a reason for the graphics colours to be stable in most cases. Variation of graphics colours across ads may mean that graphics on those occasions are used to aid visual communication in specific ads, but, again, ads would need to be revised to understand this part of the results.

Complexity of layout can relate to the number of elements in space, in combination with the number of colours and shapes. Layout complexity appears the same in all ads in 64.5% of cases. This result speaks of coherence and strong continuity of levels of complexity. It is a preliminary finding only, one that is worth investigating further.
The literature review did not find any studies of visual communication attempting to understand the aesthetic or the functional implications of complexity in layout.

Different from layout complexity, layout dynamic (straight, organic, modular or angular shaped by visual elements in ads) does not appear again in the majority of cases (45.2%). 22.6% of layout dynamics in ads appeared again and the same percentage of ads was shown to use dynamics that appeared again with a variable. This means that layout dynamic is used with flexibility in the sampled ads, and it means that decisions related to the dynamic of ads respond to various aspects, including the visual communication pertinent to specific ads, and including continuity. Dynamics in this study considered the lines of visual elements within photographic scenes, in addition to all other visual elements. It is unclear if the dynamic of ads is actually responding to strategy in current practices. A cross-tabulation between this variable and attitude might be interesting to better understand this visual cue.

Lighting is a stable variable with 70% of ads showing a similar kind of lighting in all cases. Processes involved in planning preproduction of photographic imagery influence this percentage. During preproduction, photographers and art directors reach decisions in relation to lighting design, the use of outdoor locations or the use of sets within studios. It is unclear whether this decision relates to continuity only, or if production logistics are forcing this aesthetic aspect. Either way, it seems important to include lighting in the formulation of an aesthetic strategy for an advertising campaign.

Colours in photographic images are continuing, without variable, in 55.2% of cases. They do not appear again in 24.1% of cases. Other values in this variable have small percentages or no counts at all. By looking at these percentages one may assume that colours in photography are on many occasions continuing, helping to define the overall image in those occasions. Further observations in Chapter 8 will help unveil reasons why in some instances colours do not appear again.

Props colours appear again without variable in 45.5% of the ads, but they appear again in the same percentage of ads (45.5%). Results here show no percentages
where props colours appear in most but not all, with or without variable. The use of colour in props is fairly radical, where producers decide to either change colour in every ad or maintain it throughout.

Props (objects physically handled by talent within visual arguments) do not appear in a higher percentage (45.5%). On occasions they appear in all ads with a variable (27.3%). Ads in the sample show that props rarely repeat throughout a campaign (9.1%), they rarely appear in most but not all ads, with or without variable (9.1% in each of these). This means that props relate most often to the visual arguments of the particular ad, and that props are not helpful for understanding or proposing aesthetic essence in advertising.

In 78.6% of cases sets or locations did not appear again, while in 21.4% of cases they do appear again in all ads without variable. Ads were not coded at any other value in this variable. While coding this variable I only noted whether the set or location was physically different or the same in ads across a particular campaign. Aesthetic or semantic aspects that these sets or locations embraced, such as colours, meaning, luminosity, lighting, textures or materials, were not taken into account, unless the location used was physically the same across ads. Results in this variable indicate that sets and locations, the spatial choices, are not particularly helpful for preemptively studying the aesthetic essence of brands.

Typography remained the same across ads, without variable, in 85% of cases. This is the highest percentage of aesthetic continuity out of the variables studied in this part of the research, thus typography is the most stable visual cue. This is perhaps not surprising given typography plays a major role (alongside colour palettes and logotypes) in establishing branding and visual identity. In 15% of cases, typography was used in all ads, but with a variable. It would be interesting to qualitatively look at the particularities of this minority.

Visual weight placement appears to be one of the most flexible of all visual cues, with only 6.5% of cases in which this cue appears again, and 3.2% of cases where the cue appears again with a variable. In 35.5% of projects, the placement of the visual weight did not appear again, and in 22.6% of projects this cue appeared with a
variable, but not in all ads. The freedom with which this visual cue is decided upon may relate to a number of things, including the need for balanced composition in ads individually, or an implicit understanding that this visual cue makes little difference in visual communication.

Wardrobe does not appear again in 70.6% of cases. Other values in this variable have little or no counts. Wardrobe seems to independently address the psychological, attitudinal or behavioural aspects of characters in the ads, even if the characters are representing a culture or a stereotype. In this sense, no indication is apparent that wardrobe, at this formal level, shapes aesthetic essence. This is not to say symbolic aspects linked by culture or segmentation values, as portrayed in wardrobe, are not continuous. Symbolic representation was not a focus in this study.

In general, out of the thirteen visual cues that were taken into consideration in this part of the study, typography was shown to be the most continuous visual cue, followed by lighting, layout complexity, and the colours of graphics, photography and props (see chart below).

![Fig. 54. Cross-tabulation of visual cues and percentages that are continuous in all ads](image)

The implications of this finding are twofold. Firstly, layout complexity and lighting need to be taken into consideration for establishing aims that pertain to the construction of brand heritage over time. Lighting is probably decided on by art
directors and photographers together, but attention should be paid to this in strategic terms and, consequently, in terms of the effect the continuity of these overarching visual cues have on consumers.

The continuity of colour in three distinctive visual cues (graphics, photography and props) suggests a need for the establishment of strategic mechanisms of pre-emptive colour definition within aesthetic strategies to incorporate this tripartite. To this end, it would be interesting to further study continuity relationships across visual cues. In other words, are graphic colours similar to those used in photography and in what circumstances does one replicate the use of colour across these cues?

The next figure shows percentages for the visual cues that do not appear again, in hierarchical order.

![Fig. 55. Cross-tabulation of visual cues and percentages that do not appear again](image)

From this chart it would appear that visual cues with higher percentages are used in individual ads only, providing little continuity to projects, chiefly: set and locations, wardrobe, and background. It is interesting that lighting, which is a continuing visual cue, as seen in the previous figure, is, in part, decided on according to location or set design. This presents a logistic problem that demands a decision to define lighting before location or set, if lighting is to become a part of a pre-emptive strategy. Two options unfold for resolving this. Lighting can be presented in a strategy that accompanies approval documentation of production, by which time location and set
would be clearly defined. Another option is that the statements related to lighting within an aesthetic strategy are generic enough for an aesthetic approach to lighting to become applicable to a range of sets or locations. This would, of course, require a deep level of understanding of lighting beyond the simplistic classification of lighting used in the codebook of this thesis.

Overall, visual cues that do not appear again, or that are not used to provide continuity, could be established pre-emptively only if an aesthetic strategy was proposed for individual ads, even if they are part of a campaign.

The remaining options in the variable used to understand continuity (visual cue appears in all ads with a variable, appears in most but not all, and appears with a variable and not in all ads) show small percentages of coding (see next chart). The overwhelming tendency in the campaigns studied here is to use visual cues either in all ads or in one ad only. Percentages of visual cues that repeat in more than one ad, but not in all, are very low.

![Fig. 56. Cross-tabulation of visual cues and percentages of cases of low continuity](image)

In addition to helping understand how visual cues function, and the practical implications for establishing aesthetic essence, this part of the study helps understand some priorities of learning in the education of art directors.
7.2. Analysis of Central Functions

This study adapted the polarized definitions of ‘central’ and ‘peripheral’ provided in consumer elaboration studies. Central here refers to aspects of the communication that are necessary for processing a particular message, and peripheral refers to aspects that contribute to, but are not indispensable for, a message being rationally understood. There are methodological differences between the study presented here and previous elaboration studies. Firstly, this study is conducted by the researcher only, and only for the purpose of better understanding the function of specific visual cues in relation to their centrality within visual communication. Secondly, visual cues are observed individually in relation to the main visual argument and not in relation to headings or omniscient propositions underlying content. This decision was made due to an assumption that the main visual argument would hold the greatest portion of meaning for communications, and because of an apparent need to avoid translations from verbal language to visual language. Thirdly, a 7-point scale is used to code messages where 7 is ‘central’ and 1 ‘not central’. This scale avoids the use of the nomination ‘peripheral’ because at the core of persuasive communication all visual components are central, to an extent.

This study aims at understanding the extent to which specific visual cues are central to visual communication for the purpose of better understanding the role of visual cues, thus making explicit and facilitating training in decision-making during the creative process. To the same end, the study also compares the centrality of visual cues to one another in order to explore the possibility of providing a form of prioritized hierarchy.

The following chart shows the hierarchy produced, by averaged total percentages. Anything over 4 in a 7-point scale was considered central.
As described in the previous chart the percentage of props (objects held by talent) is significantly superior to other visual cues, with over 90% of cases coded at central. Scant research states the importance of this visual cue in advertising content. In *Gender Advertisements* Goffman (1976) interpreted a few advertisements describing gendered ways of touching or holding things. Goffman’s analysis did not consider the influence of the nature or significance of the actual objects on the way they were touched or held, focusing on the talent’s hands in isolation. The study in this current thesis only looks at the centrality of props, while ignoring the relationship between them and the talent. Evidence seems to show that it is important to further research the primacy of props and the qualitative significance of their contribution to meaning within visual arguments that use talent.

Wardrobe design and sets or locations are central in about 60% of cases. This means that wardrobe design, set design and the ability to visualize location, directly relates to the rhetorical production of representation (whether distorted or imitating everyday experience). These visual cues aid messages in terms of the communication of arguments. The centrality of these cues seems to reinforce the adequacy of studying visual communication from an anthropological or cultural perspective, also in production-based education. Perhaps this also translates into a need to find ways to integrate aspects of interior design, or production design (including costume design), into art direction education. The use of props, wardrobe and set design is something
that perhaps performance, film, photography or games programs would teach in their regular curriculum. This finding unfolds interdisciplinary opportunities in the education of art directors.

7.3. Analysis of Visual Cue’s Resemblance to Everyday Experience

This part of the content analysis concentrated on whether particular visual cues were more often used to distort, or to imitate, everyday experience. The nominal scale used to code ads in this part of the study offered two options only:

- Analogy to everyday experience. Description: the visual cue participates in the persuasive argument through an attempt to replicate everyday experience.
- Need for distortion. Description: the visual cue uses a rhetorical figure or does not attempt to replicate everyday experience.

To follow-up on previous studies suggesting advertising content tends toward presenting a distortion of everyday experience, the interest here was to understand the structural formalities of this distortion. So this variable was aimed at establishing differences amongst the roles that specific visual cues played in the distortion of arguments and in finding a sort of hierarchy to understand the primacy of specific visual cues in these relationships. See a summary of results below:
Fig. 58. Cross-tabulation of visual cues and use of distortion/everyday experience

With only three exceptions, all visual cues observed in this study were more often attempting to make an analogy to everyday experience. These exceptions were weight, graphics colours, and number of elements in the main argument of ads. In 60% of cases graphics colours were seen as a distortion of everyday experience, primarily because in graphics the technological mediation is apparent. The number of elements in the main argument seemed distorted in 52.5% of cases. In these cases a tendency was to reduce numbers to only a few elements. In 45.9% of cases it was
difficult to establish a similarity between weight and everyday experience. Further observation of ads would be necessary to qualify the characteristics of this relationship.

Visual cues that showed a higher percentage of analogy to everyday experience were wardrobe design and wardrobe colours, and props and props colours (with over 85%). This means that in the sampled ads, the talent and the things they interacted with were, in most cases, if seen independently, not distorted, and were, in fact, stereotypical. Visual cues that were between 65% and 85% analogous to everyday experience included: set or location, depth-of-field in photography, and focal distance. Results in this instance seem to relate to a tendency to produce representation of environments, as perceived in everyday life.

7.4. Analysis of Cause-related General Characteristics

This thesis has supported the idea that in art direction, strategic intentions and formal aesthetics are dependant on one another, and that understanding the relationships amongst visual cues, and between visual cues and contexts, is a way of providing a cause-related framework for the study of art direction.

Visual cues in advertising content convey aesthetic propositions. Understanding the cause-related frameworks of aesthetic propositions would allow for us to: firstly, find ways to establish formats for an aesthetic strategy document that clarifies cause for aesthetic decision-making; and, secondly, establish structures of study to gain a level of understanding of how cause and strategy influence each other within content. As we begin to assert the nature of causal relationships in visual communication, by osmosis, we begin to de-phenomenalize and demystify our understanding of art direction practices offering education and professional practice with a deeper theoretical anchorage.

To this end, out of 250 variables, the codebook included 90 variables to explore 5 possible causes for the treatment of visual cues: the concept or theme, the benefit or proposition, the category the products belonged to, the corporate identity or heritage, and the medium or technology. The 20 visual cues studied were: background, bleeding, camera angle, focal distance, graphics colours, layout complexity, layout
dynamic, lighting, number of elements, photography colours, depth-of-field, props
colours, props, set or location, typography colours, typographic family, typographic
weight, and general visual weight.

Results from this part of the study reveal that, out of the 5 causes, the concept or
theme in ads showed, in more instances, to have had a close cause-related
relationship to visual cues. These results are perhaps not surprising because, in
practice, after a strategic document is passed onto creative teams, a concept or
overall theme is established. Generally, creative ramifications for medium-specific
content are applications of the concept or theme.

The benefit, or proposition, appeared to be of secondary importance as a cause for
the treatment of specific visual cues. Pragmatic and scholarly contributions to the
study of advertising content have emphasized the pivotal importance of the benefit in
creative content. Hence, creative strategies and creative briefs aim at establishing a
positioning that relies on tangible or intangible benefits. In this case, relationships
between benefit and visual cues are not overly surprising. A summary of the results
follows:
Fig. 59. Cross-tabulation of visual cues and contexts as cause

<table>
<thead>
<tr>
<th>Concept</th>
<th>Benefit</th>
<th>Category</th>
<th>Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corporate identity</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Background</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bleeding</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Camera angle</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Focal distance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graphics colour</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Layout complexity</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Layout dynamic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lighting</td>
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<td></td>
</tr>
<tr>
<td>Number</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Photo colour</td>
<td></td>
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<td></td>
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<tr>
<td>Photo depth</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Props colours</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Props</td>
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<td>Set</td>
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<tr>
<td>Type colour</td>
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<td></td>
<td></td>
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<tr>
<td>Type family</td>
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<td></td>
<td></td>
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<tr>
<td>Type weight</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wardrobe colour</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wardrobe design</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Weight</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
General results suggest that corporate identity, which was assumed to carry information about the aesthetic heritage of a brand, and the medium, or technology, used to produce the ads were of little impact to aesthetic decision-making. In most cases the percentage of ads where visual cues responded to these causes was below 30%. Because general results seem so uniform, it is important to look at the nuances of these relationships. Each cause will be analysed separately in the following pages.

7.4.1. Analysis of Concept as Cause

Concept was seen to be a cause for the treatment of over 80% of cases in the following visual cues: background, camera angle, focal distance, graphics colours, layout complexity and layout dynamic, lighting, number of elements, photography colours, depth-of-field, props colours and props, set or location, and wardrobe design. Props was seen to have a positive relationship with concept in all cases.

Concept was seen to be a cause for the treatment of between 60% and 80% of cases in the following visual cues: wardrobe colour and general visual weight. Concept was seen to be a cause for the treatment of between 40% and 60% of cases in the following visual cues: bleeding, typography colour, typographic family and typography weight.

Fig. 60. Cross-tabulation of visual cues and concept as contextual cause
7.4.2. Analysis of Benefit or Proposition as Cause

Benefit or proposition was seen to be a cause for the treatment of between 60% and 80% of cases in the following visual cues: focal distance, number of elements and props.

Benefit or proposition was seen to be a cause for the treatment of between 40% and 60% of cases in the following visual cues: background, camera angle, graphics colours, layout complexity and layout dynamic, lighting, photography colour and photography depth and general visual weight.

Benefit or proposition was seen to be a cause for the treatment of between 20% and 40% of cases in the following visual cues: bleeding, props colours, typography colour typographic family and typography weight and wardrobe colour.

Fig. 61. Cross-tabulation of visual cues and benefit as contextual cause

7.4.3. Analysis of Category as Cause

The category that products belonged to was seen to be a cause of between 20% and 45% of the cases for the treatment of the following visual cues: props colours, props, set or location and wardrobe design. An interesting issue for discussion about this part of the study is that these visual cues are objects found in the real world, while the remaining visual cues are mostly based on aesthetic treatments during production (background, bleeding, camera angle, focal distance, graphics colours, layout,
lighting, number of elements, photo colour and depth, typography, wardrobe colour, visual weight). Further studies would be necessary to understand this relationship. However, this study suggests that, in some cases, there is a tendency to connect category with the physical world.

![Figure 62: Cross-tabulation of visual cues and category as contextual cause](image)

**7.4.4. Analysis of Corporate Identity as Cause**

Corporate identity was seen to be a cause of between 20% and 40% of cases for the treatment of the following visual cues: graphics colours, photography colours and wardrobe colours. What appears interesting here is that the highest percentages, even if small, were related to the use of colour in a variety of visual cues. Results in these variables speak of a possibility for establishing a strategic aesthetics theory of colour in: graphics, wardrobe and photography. In addition, this indicates that in those cases where colours are used with an intention to reinforce corporate image, the role of colour in the representation of everyday life could be distorted. In those cases the visual cues do not provide material for understanding everyday experience, but provide a rhetorical representation.
Medium or technical difficulty was not seen to be a cause for the treatment of any of the following visual cues: graphics colours, props and props colours, typography family, and wardrobe colour and wardrobe design, and a minor influence to the remaining visual cues.

Medium and technical difficulty was included in the codebook because there were occasions in which the intention behind aesthetics was mediated by this cause. For example, bleeding was seen in a few cases to be unnecessary if the visual message was being advertised in a different medium. If the coding of medium as cause had paid attention to basic or primary influences (for example: all typography colours respond to medium because colours in press are restricted to the use of pigment colours) then all typographic colours would have responded to medium. Instead, results here indicate a causal relationship between typographic colour and the medium, or a technical difficulty, in about 5% of cases. Beyond the conventional use of typography colours in press, this visual cue did not seem to be affected by the medium or a technical difficulty during production.
As seen previously, themes (or concepts) are vastly influential in aesthetic decision-making. The next chapter will analyse and discuss the strategic aesthetics of love themes in sampled ads.

Fig. 64. Cross-tabulation of visual cues and medium as contextual cause
Chapter Eight

Stage Three: Analysis of Strategic Aesthetics of Love

8.1. Descriptive Analysis of Love

The codebook used for the content analysis of advertisements in this study contained a great number of descriptive variables that allowed this study to understand some formal aesthetic particularities of content that uses love as a theme. This chapter only includes results of the content analysis that showed statistically significant differences between the control and the love sampled ads, after Fisher’s Test was conducted. Significant differences in aesthetic qualities of ads related to the following descriptive aspects:

- the kind of visual elements used as attention grabbers,
- the relationship between rhetorical visual elements to everyday experience,
- a distortion of visual proportions,
- the demographics of the talent used in content,
- the complexity of layout,
- the type of camera used (subjective vs. objective),
- the treatment of typography in terms of positive and negative.

The priority for visual reading of love themed ads, as well as other ads, more often than not begins with people, as was observed during the coding of ads. In other words, people in ads serve as attention grabbers more often than do objects, or products, or words, or vegetables or landscapes (see next chart). This lack of difference between the control and the love ads speaks of a tendency to have talent performing a communication function that is independent from the theme used.
Fig. 65. Cross-tabulation of priority of elements in information design and love/control

However, there is a difference in love content, showing that the visual reading of ads rarely starts with vegetables or landscapes, whereas other ads do so in almost a quarter of the cases (23.8%). In the previous chapter, results showed that 67.5% of love ads and 52.4% in the control sample used talent in their content. This indicates that, in about 20% of cases in the control group, the priority given to the reading of talent is assigned to other visual elements, including, on various occasions, to nature. On the other hand, in love ads with talent, when the priority of reading is not the talent itself, this priority is mainly assigned to objects or words, and there is a strong tendency to avoid assigning reading priority to nature, or to the actual product. This result triggers a question: what is the function of nature in love-themed ads?

The visual argument in love-themed ads tends to analogize everyday experience significantly more often than other ads do, and this might have a relationship with the function of nature in these ads. The next chart shows that in 67.5% of the love themed cases, there was no visual metaphor or visual juxtaposition, but a representation of the world experienced in reality.

Another variable in the study looked at distortions in visual proportions. On some occasions, in order to convey a particular meaning, visual arguments in advertising represent visual elements at a much larger or much smaller scale than the real. In sampled ads’ distortions do not happen often, but a complete lack of distortion in visual proportions was observed significantly more often in love ads. These
observations unveil a tendency in art direction practices to treat visual objects authentically, avoiding physical distortions.

In creativity theory, rhetorical figures are understood to be proof that creative thinking has taken place. A visual juxtaposition or a visual metaphor combine visual elements and thus distort signification and generate a new visual pattern (for example, to convey that a person is clever, one can combine the body of a person but replace the head with a light bulb). A question is triggered by this result: if love themes do not often make use of these rhetorical figures, what means are used to generate innovative argument?

Within variables dedicated to understanding the general characteristics of ads, this study looked at the type of talent used in the content to see if there were differences.
between love ads and control ads. The nominal scale used included: no talent, male child, male adult, female child, female adult, female teenager, male teenager, aging female and aging male (see results below).

![Fig. 68. Cross-tabulation of type of talent and love/control](image)

Results for this variable show that the control sample used a variety of options, however, in general, in none of the 61 ads did art directors chose to use an aging male, or female, alone. Nor did art directors choose to use female or male teenagers alone. Specifically, when communicating themes of love between two adults, advertising content uses more than one person significantly more often than do other themes. The observations show that 60% of love-themed ads use more than one person, whereas only 14.3% in the control group showed more than one person. Another significant difference is that love ads never used a female adult alone (or female children) to portray love between two adults, whereas the control sample included 9.5% of ads with a female only. The number of people used in love-themed ads that have more than one person remains unclear in this study, but it is obvious that a great number would have used a couple—male and female (no ads showed relationships other than male-female). The use of more than one person in love-themed ads may have aesthetic implications that relate to the complexity of the layout used in these ads.

In an ordinal scale from ‘very simple’ to ‘very complex’, only in 5% or less of the 61 sampled ads were seen to be ‘very complex’. The control sample was observed to more often show average or very simple layouts, whereas love ads showed more
‘simple’ and ‘complex’ layout. Love ads were less likely to be ‘average’ in terms of layout complexity.

![Chart showing layout complexity and love/control](chart.png)

**Fig. 69. Cross-tabulation of layout complexity and love/control**

There are significant differences defining the aesthetics of love on the issue of ‘very simple’ layouts in comparison to the control sample. The visual communication of love seems to need elements that shape more quantity and more variety of forms. Love, therefore, is often not seen as a theme appropriate to extreme visual reduction.

In a different variable this study looked at objective versus subjective camera techniques. Objective use of a camera results in images being objectified, where the viewer is not explicitly given a role in the visual communication process. Here the reader is passive. The use of subjective camera shows the subject matter as if it were seen by the audience for whom the ad is produced, or by an omniscient talent. Love ads showed significantly more cases of objective camera. In cases where ads have used people (i.e. talent), because art directors used more than one person significantly more in love ads, the kind of visual objectification of love occurring here is not limited to an individual of a particular psychological archetype, but to couples, or couples within groups, or groups. This means that the visual objectification of love is of a kind that shows the interpersonal nature of love relationships, in isolation from the audience. The love theme itself does not particularly encourage interactive visual communication between audience and brand, but to model a desired behaviour, belief or a benefit. Visual definitions of love
are more propositional than argumentative. Visual definitions of love are pre-established, and not so much given through consumers’ elaboration or interpretive negotiation. Having said this, both control and love samples showed a high dominance of objective camera, and this speaks of advertising visual communication in general.

Feelings of love, or emotions within love relationships, speak of lovers’ experiences of love, intimately or socially. In everyday life, when we have an opportunity to visually capture love as an outsider, this visual capturing is, at best, intermittent, and not a timeless observation, as it is the case with ads. Analysing ads to fully understand love in everyday life seems inadequate for this reason. Here the observation of love was mediated. Love here is distinctive as a consequence of the type of camera used. Love is predefined and staged here, perhaps making it an aspirational object of longing, or a mere reference.

Fig. 70. Cross-tabulation of camera type and love/control

The typography used in love ads is extremely different to that of the control sample. In many more cases, love ads use a combination of negative and positive typography. Positive typography here refers to type that is of a darker tone than the background it is placed on, whereas negative refers to the opposite.
Fig. 71. Cross-tabulation of use of positive/negative typography and love/control

Noticeably, the control group of ads never used a combination of negative and positive. This speaks of a need for creative freedom and expression that visually turns into a level of typographic complexity.

In general, this study unveils descriptive characteristics of a type of love that producers of content aesthetically encode. Differences between the control sample and the love sample suggest that there is an aesthetic segmentation driven by themes, to an extent. Differences in visual cues have a direct impact on the general aesthetics of love ads, and on the definition of the type of love advertising portrays. Given this, love in advertising is defined differently here than it is in studies within humanities (this is further discussed in the next chapter).

The next part of this chapter explores a cause-related framework for the study of visual content. It uses the part of the codebook that moves beyond descriptive visual cues to initiate a study of visual cues in a way that aids our understanding of the implicit reasons for their aesthetic behaviour.

8.2. Cause-related Analysis of Love

The love theme has been used as a case to exemplify this exploration. An important finding about the love theme in advertising is that significant statistical differences
were mostly found in cause-related aesthetic variables. Out of all descriptive variables in the codebook, only seven were, statistically, significantly different. In comparison, out of all non-descriptive variables, thirty-two appeared to be, statistically, significantly different.

This tends to suggest that even if visual cues look similar in ads, independent to the theme, intensions behind aesthetic decisions are different, depending on the theme. An implication here is that this kind of study may offer an empirical basis for the identification of intention in the production of content. For many years, art directors have argued the importance of strategic intentions in advertising, generally providing limited evidence of the nature and mechanisms of the relationships between strategic intentionality and formal aesthetics. Reducing these relationships via the use of empirical analysis helps make strategic aesthetics explicit toward enhancing knowledge transfer in this field of study.

For this part of the study I went back to the visual data to look at the qualitative aspects underlying coding processes, partly because the coding of these cause-related cues were considerably more ambiguous to determine, but mainly so that these qualitative aspects could aid a process of completing a more helpful codebook tool based on specific observations of the strategic aspects that seemed to influence creative decision-making and production.

8.2.1. Bleeding

Four variables related to ‘bleeding’ where found to have a statistically significant difference in love ads: firstly, the relationship between bleeding and its use as central or peripheral in the message; secondly, the relationship between bleeding and attitude; thirdly, the use of bleeding to imitate everyday experience, or to visually distort to suit the communication argument; lastly, the use of bleeding to enhance the communication of a benefit or proposition.
Fig. 72. Cross-tabulation of level of centrality of bleeding and love/control

Fig. 73. Cross-tabulation of attitude of bleeding and love/control
Fig. 74. Cross-tabulation of bleeding’ similarity/distortion of everyday experience and love/control

Fig. 75. Cross-tabulation of benefit as contextual cause of use of bleeding and love/control

In the love sample, bleeding was not central in a majority of cases (73.9%). Reasons for this appeared to be lack of relationship between the background of the main image in the argument and the cropping. In many cases, where talent or objects in content where not subject to bleeding, bleeding appeared to be used as a visual container, or as a frame, for the message, but it did not appear to add to the central
message. In the control group, bleeding was rarely coded as completely central (7 in 7-point scale).

Reasons for coding bleeding at a level of centrality include those cases where bleeding was intended to extend the inherent drama, or propositional argument, through a background or environment that appeared to be cut out (i.e. bleeding can help assume that there is a vast landscape outside the ad that relates to solitude within the message). They also included cases in which there was subjective camera and bleeding, where the bleeding of imagery emulated a physically close distance between the viewer and the images (i.e. edges of a plane window assumes the viewer of the ad to be the person sitting on the plane). Also, reasons behind the manipulation of bleeding include a need to enhance the communication clarity of a visual metaphor or juxtaposition (i.e. cropped close up of an image so that it looks like another, but omission of what is outside).

The love samples showed a significantly different relation to a high involvement transformational strategy, which indicates a participation of this visual cue in the viewer’s identification with the message, and with providing a sense of authenticity and emotional portrayal. Reasons for coding ads in this way include an observation that cropping imagery seemed to relate to a provision of intimacy or cosiness. This type of bleeding intimated that the viewer was allowed to intrude into a private moment. Also, coding love ads this way related to the authenticity of an environment, an implication that the environment continued beyond the format of the ad. In general, though, bleeding did not seem to directly relate to the enhancement of distortion, or imitation, of everyday experience.

In the control group of ads, benefit looks to be a cause for the manipulation of bleeding in significantly more cases than in the love group of ads. Examples where this was seen include those where there was a close-up of a visual proof, or where there was a need to make a visual juxtaposition look more believable, or, where the bleeding was the cropping of a medium (such as magazine), or, where the cue communicated a benefit related to the vastness of an environment. Bleeding was also related to benefit, via an exaggeration of the physical extent of subjects or objects and as a close-up to enable the audience to literally see a small benefit in a relatively large image.
8.2.2. Camera Angle

The use of camera angle (low, high, and so on), did not appear in any significantly more cases in the love sample than in the control sample. The placing of talent in sets was different, thus there was a need for camera angles to adapt to particular placings on stage for individual ads.

A general observation with implications for understanding love is that love as a theme within campaigns is treated with less rigidity than themes in ads in general. Narratives underlying each ad in the love sample vary, triggering a variety of intentions in the use of camera angle.

Camera angle did not seem to be central to messages in many more cases in the love sample. Rather, camera angle seems to have been aimed at capturing scenes in ways in which arguments were made visually legible and/or aesthetically interesting through an enhancement of perspective; for example, when using a camera angle to imitate a conventional photojournalistic style. Camera angle was also used to imitate conventional portrait formats, or typical landscape photography (urban or natural), for enhancement of emotional portrayal, or as a choice of composition.

The control group of ads showed significantly more cases were camera angle seemed central to the message; for example, where it directly affected the use of subjective camera techniques, or it strictly aided communication clarity, or it visually enhanced the communication of a depicted benefit. Camera angle used in ads that were appropriating a known image were coded as being central in the use of camera angle, because of a central need to replicate the camera angle from the appropriated image. Lastly, camera angle in the control group was seen to replicate, on occasions, the angle at which people would usually perceive the image portrayed. Where this was pivotal to the communication of the message the camera angle was coded as central.
Fig. 76. Cross-tabulation of continuity of camera angle and love/control

Fig. 77. Cross-tabulation of corporate identity as contextual cause for camera angle and love/control
Camera angle did not seem to have a relationship to corporate identity, mainly because corporate identity is produced using graphics and two-dimensional imagery.

8.2.3. Focal Distance

Focal distance in the love sample ‘did not appear again’ in the coding of continuity in many more cases than in the control sample. As with camera angle, uses of focal distance in these cases were seen to be given by a situation, a scene and the placing-on-stage of talent and sets, which changed from ad to ad more often than in the control group. On an occasion, a love-themed ad used close-up, whereas the remaining ads of the campaign that it belonged to used mostly medium shots. This particular case speaks of the use of focal distance to enhance emotional appeal.

The control sample used the same focal distance within a large percentage of campaigns. This strong continuity of the use of focal distance was observed in cases where legibility was a factor in the communication of formally intricate, or rhetorically complex, imagery; also in cases where there was a portrait series, or landscapes (where the landscape was itself an intangible benefit) to conceptually unify campaigns. On occasions, focal distance remained identical in campaigns where there was just one object in the ads and this element changed across campaigns but the setting and use of camera did not.

However, focal distance was only central in the control group. Focal distance was coded central where it was used to enhance benefit, aid subjective camera, imitate...
everyday experience, aid legibility, and to appropriate images. Basically, where choices of focal distance seemed pivotal and central to the message communicated.

**Fig. 79. Cross-tabulation of continuity of focal distance and love/control**

**Fig. 80. Cross-tabulation of centrality of focal distance and love/control**
A difference between the control group and the love-themed group was found statistically significant in that the control group of ads showed, on occasions, a relationship between the medium and focal distance. This coding related to an awareness of the edges of the print format, to the extent that imagery was forced to fit the format exactly, and also, where the size of elements within the medium were strict, for the viewer to process these elements in the intended way. In general, as with most visual cues, the relationship of focal distance to medium was rarely observed.

### 8.2.4. Layout Complexity

Layout complexity related to the need to address ‘high-involvement transformational’ strategy in significantly more love cases than in control cases. Specifically, virtual lines, shaped by combining organic, straight, angular and modular shapes, seemed to add to the complexity of love themed ads. In the descriptive part of this analysis, it was observed that love and control samples were not overly different in their attempt to use a layout that related to everyday experience (51.1% and 45.9% respectively). This result should not to be confused with a relationship between the complexity of everyday experience on the one hand and a sense of authenticity and emotional portrayal on the other.
Fig. 82. Cross-tabulation of attitude as contextual cause for layout complexity and love/control

8.2.5. Layout Dynamic

A significantly greater percentage of love ads linked layout dynamic with a ‘high-involvement transformational’ attitude. This was observed in cases where ads contained hand-generated curved drawings, or where body parts and perspectives where used (angles and curves), or where there were landscapes with many elements (natural and artificial), or where there was a close-up of body-parts as the main image. These relationships were defined during coding because the dynamic that these shapes produced directly impacted on a sense of authenticity and emotional portrayal.

The control sample showed a higher number of ads that linked layout dynamic to a ‘low-involvement transformational’ attitude. This was observed in fashion-like shots that used cyclorama as background, portraits, visual metaphors, or a combination of organic small shapes. Ads were coded this way because the dynamics produced by the shapes seemed unique to the brand categories that ads belonged to, or because the dynamics seemed unique in relation to advertising in general.
8.2.6. Lighting

In the control group, lighting was seen to have a stronger relationship to systematic processing, and in the love group, lighting was seen to more often perform heuristically.

The reasons behind coding lighting in love ads as ‘heuristic’ included, the use of typical lighting for outdoors, interiors and sets that did not lend themselves to be seen as attention grabbers in its own right. Also, lighting was observed to perform heuristically in cases where its treatment was aiming to create a mood (i.e. warm), or where locations in ads were undefined, having no relationship between lighting and communication goals, and where lighting was simply there for the identification of imagery.

Lighting in the control group was coded as a cue to be processed systematically in cases where legibility was unusually complex, to the point that light was forced to allow for visual communication; where the veracity of an appropriated image was pivotal, to the extent that lighting was forced to resemble the image; and where shapes were made of light, and these shapes were visual proof of benefit.
8.2.7. Number of Elements

The continuity of ‘number of elements’ used within campaigns changed from ad to ad in the love sample, significantly more so than in the control sample. This coding was the result of observations that indicated changes across ads in social interactions and in the number of participants, a freedom to use environment in some ads and props in others to assist the actions of talent in the placing-of-stage; changes in situations allowing some ads to use the outdoors and others to use the indoors; and changes in the narratives communicated in each ad, even when the concept was the same across all ads.

‘Number of elements’ seemed somewhat central in more control ads than in love ads. Ads were coded somewhat central (5 or 6 in a 7-point scale) where ads used one element only, but the option of using more than one would not distort the message; where exaggeration through the use of many, but not an exact number of, elements was necessary to communicate the message; or where the number of elements was secondary to the main message. Cases of centrality in the love ads included those where elements created a specific feeling in the visual message or where the argument relied on the use of the particular number of elements. Even though the difference between control and love ads in the highest measure of the central/non-central scale was not significant, the coding allowed for a better understanding of
why the ‘number of elements’ in ads could be important in visual communication studies.

Fig. 85. Cross-tabulation of continuity of use of number and love/control

Fig. 86. Cross-tabulation of level of centrality of number and love/control
The general colours in photographic productions did not seem central in either the control or the love-themed ads. Preliminary statistical study of this variable indicated that there was no significant difference between central and not-central coding. Therefore, it is not possible to argue here whether photographic colours are central.
(or peripheral). However, control ads were almost never coded at ‘1’ in this 7-point scale. Mostly, colours were observed to imitate everyday life or to enhance the style of the ads. Where colour was coded at 3 (control sample) the colours were unusual or less faithful to everyday experience of colour, or colours enhanced readability of a visual juxtaposition, or colour imitated everyday experience, but this imitation played an important role in the meaning of the message.

The photographic colours of ads in the control group were coded significantly more times than the love-themed ads. Reasons for this include that: colour was used to give meaning of in a visual juxtaposition for it to be recognizable; colour was necessary to aid visual appropriation; in fashion-like shots, where the colour communicated corporate identity or benefit; or colours that were identifying a scene that one would experience in everyday life. Photographic colour was coded heuristic in love ads in cases where colours helped provide a style (i.e. photojournalism), a mood, or a feel (i.e. drama).

In terms of attitude portrayal of photographic colours, the love sample was coded ‘high-involvement transformational’ more often than the control sample. It was also coded in significantly less instances as ‘low-involvement transformational’.

Photographic colours were thought of as being ‘high-involvement transformational’ where colours were adding to a particular aesthetic mood (i.e. photograph was warm), or where colours were used to illustrate real colours of the outdoors or of particular interior environments (i.e. a theatre stage).

Colours in photographs were observed to have a positive relationship with a ‘low-involvement transformational’ attitude, mostly, where colours were unusually unreal, saturated, particularly bare, or where there was image appropriation, irony, or where colours where forced to relate to corporate identity.

In the love sample, corporate identity and photo colours where related to each other in a few circumstances only.
As with a few other visual cues examined in this part of the study, depth-of-field in photographic imagery was not a continuing visual cue in the love sample, on more occasions than expected. Reasons for this seem to be the change of scenes used in the campaigns in the love sample. The control sample, on the other hand, showed a higher percentage of ads where depth-of-field continued throughout campaigns.
Some campaigns in the control sample used identical locations, with slight changes in colour. Also, in some of these cases there was consistency when used indoors (i.e. bedroom, living room etc.), forcing depth-of-field to be similar across ads. The uses of cyclorama (or medium shots or portraits) or landscapes were also reasons for coding a positive continuity of depth-of-field.

The love sample showed more instances of there being no relationship between the depth-of-field and the benefit. Cases were coded in this way where depth-of-field was secondary to the meaning of the symbols used or where the interaction between subjects (or between subjects and objects) seemed more important.

![Fig. 91. Cross-tabulation of continuity of photographic depth-of-field and love/control](image)

The depth-of-field in the photographic imagery of love-themed ads showed no relation with the benefit of the product, or of the strategic proposition, in a majority of cases. Positive relationships between depth-of-field and the benefit in the control group of ads were coded in cases where attention was an intangible benefit, and this attention was drawn from different points within perspectives given by depth-of-field; where depth-of-field allowed for a visually read proof of benefit (i.e. of visual metaphor or juxtaposition); where depth-of-field was shallow in a close up of a visual proof of proposition; where depth-of-field was used to portray a beneficial landscape; and also where the use of cyclorama provided a particular depth-of-field that was related to the benefit of being a model, or of being fashionable.
Photography depth-of-field in the control group of ads showed an unexpectedly higher number of coding for ‘low-involvement transformational’. Cases coded at this value included those that used depth-of-field in an unusual way, in the context of the brand or category that was advertised, or in the context of print advertising in general.

Fig. 92. Cross-tabulation of benefit as contextual cause of photographic depth-of-field and love/control

Fig. 93. Cross-tabulation of attitude as contextual cause of photographic depth-of-field and love/control
8.2.10. Props Colours

The colours used for props (objects that the talent were holding) did not seem central in love ads in a majority of cases. Sometimes colours simply added contrast to help with the visual legibility of props, or to match a colour scheme (i.e. corporate colours). On occasions, colours helped to define the psychographic characteristics of the talent (and thus the audience). Unfortunately, counts in the control group for props were extremely small, and are, therefore, insignificant for results in helping to identify distinctive typical functions for this cue or its statistical differences. For example, the control group showed 50% of cases of props colours being central, but this percentage is relative to only 3 cases. Control ads were coded central in cases of appropriation, where colours were distorted from the appropriated image to communicate the main point in the argument, and where props where the actual product being advertised.

Fig. 94. Cross-tabulation of centrality of colours of props and love/control
Fig. 95. Cross-tabulation of attitude as contextual cause for use of colours of props and love/control

Fig. 96. Cross-tabulation of level of centrality of set or location and love/control

Set was coded to be central (or somewhat central), where the location or set added to the meaning of the communication (to a degree). Set, as a visual cue for the communication of a message, did not show significant differences in either the control or the love ads, but there was a statistically insignificant tendency to centrality in the control group of ads.
Concept seemed to be a causal context for aesthetic decision-making across the board, but in the case of sets or locations, the control group showed some instances where this relationship was negative. Cases where this was observed were those in which location or set was ambiguous or undefined in aesthetic or semantic terms to the extent that no definition of intention was possible to ascertain.
Fig. 99. Cross-tabulation of concept as contextual cause for typographic weight and love/control

Fig. 100. Cross-tabulation of attitude as contextual cause for typographic weight and love/control

Relationships between the treatment of typography and its contexts were statistically different between control and love-themed ads in three variables. The typographic family and its weight seemed to relate to concept in the love group in significantly more occasions than in the control group of ads. In the control group, on the
occasions where no relationship was seen between concept and typography, the treatment of type imitated the use of typography in corporate identity. Typographic treatment (in terms of family and weight), and concept, seemed to be related in love-themed ads where a typographic family was appropriated from other media forms (i.e. talk balloon, fairy tale typical use of type, poetry, outdoor media, etc.) assisting the communication of an underlying concept; where typography was used to visually represent the meaning of words in sentences, or to visually represent a narrative; or where typography was used in a way that aesthetically matched the treatment of visual elements within the main argument of the ad.

![Graph](image)

**Fig. 101. Cross-tabulation of attitude as contextual cause for general visual weight and love/control**

In the previous chapter, results established a tendency across sample groups to place visual weight at the centre of ads. However, the tactic behind weight placement differs when comparing the love and the control samples. The placement of visual weight within the love ads was significantly different from that of the control ads, in that, the former was observed to have a higher connection to a ‘high-involvement informational’ tactic. In other words, it appears that visual weight placement plays a role in the enhancement of the uniqueness of the brand being advertised. Cases where this was observed included side-by-side ads, or where weight was placed in the centre (sometimes showing a couple of people hugging), or in ads where weight was balanced across visual areas, with instructional imagery.
Fig. 102. Cross-tabulation of attitude as contextual cause for wardrobe design and love/control

Wardrobe chosen for talent in love ads was also chosen to respond to tactics that differed from ads in the control group. Wardrobe in love-themed ads showed a differential positive relationship with ‘high-involvement transformational’ tactics (authenticity and emotional portrayal). Cases where this was observed included the use of wardrobe to fit a dating occasions, or wardrobe used in wedding rituals, or everyday casual wardrobe, or wardrobe used to help identify a character (i.e. a convict) in a genuine way. Also, ads were coded ‘high-involvement transformational’ where the wardrobe was the actual product (i.e. apparel or fashion).

Fig. 103. Cross-tabulation of category as contextual cause of wardrobe design and love/control
Finally, a statistically significant difference between control and love-themed ads was that the design of wardrobe in the former group of ads showed a positive relationship with the category of product the ads where advertising. Love ads did not show up as having a high connection between category and wardrobe design, but, rather, wardrobe was used to fit the concepts in particular ads.

In the next few pages I will look at some studies of love to help understand the value of this study. The majority of studies found in the literature review were from a psychological perspective, or from a sociological, historical or cultural perspective. The differences between the study of such research and the literature of love presented here is substantial. So it is important to understand, by example, what makes this difference. It will also help to understand the broader relationships between humanities and research that are concerned with media content production.
Chapter Nine

Stage Four: Strategic Aesthetics of Love in Advertising Campaigns

9.1. Introduction

‘What kind of consciousness is love that asserts itself in the body, blood, social life, emotional life, and individual life?’ In answering this question Robert Sardello theorizes that love, more than an emotion or a desire or a sentiment, is an activity via which consciousness and soul combine as a means for people to be, and to act in the world, thus channelling and empowering social transformation (1996, p. 76). He suggests that the love felt for a partner may be transformed or may lead people to develop feelings of love for the world we live in. This kind of definition helps us understand why love is used in advertising as a theme. In theory, emotional appeal in visual communication encourages action. It aims to move members of an audience at an emotional level; in the case of advertising, to encourage an act of consumption of a product, or an act of consumption of an intangible benefit, notion or idea.

Some resources used to ground Sardello’s approach are adapted from people like C.G. Jung, James Hillman, Rudolf Steiner, and from phenomenology in general. Robert Sardello is a co-founder of a School of Spiritual Psychology in USA (2007). Students in this school are encouraged to engage in a process of self-discovery that is a part of a bigger construction of a sort of ‘spiritual culture’ driven by love. Sardello’s ideas maintain similarity with platonic notions of love. Within the context of Greek male-to-male teaching and learning practices, one of Plato’s suggestion is that love influences the ethical organization of society. Given that lovers (teachers or students) feel pride in ‘acting well’ in front of the loved ones, and that lovers feel embarrassed in front of loved ones if acting unethically, love is a way of conceiving ethically functional societies (Plato 1999). As discussed in previous chapters, positioning products as gifts, and building consumer relationships with products and brands are intentionally clear emotional approaches to strategy. The more robust the brand image, the stronger consumption patterns become, because the character of brands serves as ethical slate for consumers to get to know their objects of
consumption. In using love as an advertising theme, communication commits to create a culture of consumption. In advertising, the efforts of branding provide an ethical platform for consumers to learn about benefits, whereas in ‘acting well’ Plato sees an honourable life of learning beautiful/good things. In broad rhetorical terms there is no difference between producing content that aims to move an audience to transform the world, or to move an audience to consume, because an emotional kind of appeal, irrational and pathetic, forges an assertive form of communication that becomes critical for intention to become action, whatever the ethos or the underlying agenda.

To Plato, the idea of acting well is a form of transcendence, where love is a sort of ‘spirit’ and a desire to have ‘good’ things forever. Love is not a passive notion to contemporary Sardello or to ancient Plato, but a notion that enables human beings to discover and to achieve.

This research understands advertising content to be a persuasive component in consumption that has an impact in social and economic realms. Love themes may help shape brand character, and the study of love content may allow for understanding aesthetic nuances in the intention to build brand character. However, a content analysis of the aesthetics of love can hardly offer a competitive discourse about the role of love in society, at least not the kind offered in this research. The expertise informing analysis in this research differs from that of Plato or Sardello. The expertise drawn upon in this research is limited to images. So if this research is to inform broad notions of love, at what level can this occur? As they publish their outputs, visual practitioners have ‘informed’ society through aesthetic propositions they produce, one could argue, but, intellectually, what are the implications of an aesthetic understanding of love? Classical and contemporary philosophy studies, as well as psychology, have meddled in love in a number of instances.

Based on therapeutic counselling expertise, American psychologist George Holden (1975) explains specific elements that may play a part in gaining a better loving relationship. In a holistic way, similarly to Plato and Sardello, Holden refers to the role of ‘reverence’ in understanding love as a feeling and as a form of confidence within mankind, and about God.
This research is not interested in offering a mystical, esoteric or metaphysic account of the aesthetics of love, but it is interested in exploring the extent to which love can be discussed, using as a base the empirical analysis of images only.

A more pragmatic part of Holden’s approach emphasizes ways to improve love relationships. Specific aspects in love relationships in his this study include touching, paralinguistic messages (guttural sound and non-verbal vocal sound such as voice, intonation, pauses, stress and so forth), kinesic messages (which are those communicated by body movements), psychological closeness, authenticity, giving, responsibility for the other, independence and interdependence, and openness. Some aspects in this categorization, such as touching or paralinguistic and kinesic messages, relate to communication interactions in love relationships. This part of Holden’s study depends on visual observations of subjects, which means this psychological approach could take advantage of a visual analysis of love relationships.

Kelley et al’s (1983) account of love talks about thoughts accompanying love, behaviours accompanying love, feelings accompanying love, and experiences of arousal. This research explains love in terms of lovers’ insights, crossing old disciplinary boundaries between psychology and sociology.

- **The thoughts accompanying love** refer to: needing, which is the desire to be in the presence of the other; caring, which is anticipating wanting to help the other; also ‘willingness to establish mutual trust through exchange of confidences and willingness to tolerate the other’s fault’ (p. 273).
- **The behaviours accompanying love** refer to: the verbal expression of affection; the self disclosure or revealing of intimate facts; the giving of emotional and moral support; showing respect for the other’s opinion; feelings of happiness and security in the other’s presence; giving gifts and performing physical chores as material evidence of love; kissing and hugging as the physical expressions of love; and, finally, the willingness to tolerate less pleasant aspects of the other in order to maintain the relationship.
- **The feelings accompanying love** refer to: needing and the desire to touch, hold and be close to the other; caring or wanting to give yourself to the other; being tender and gentle; and a sense of trust and appreciation, and,
additionally ‘1) a warm inner glow, feeling optimistic and cheerful; 2) feeling unity with the other, a belonging with the other from which other people are excluded and 3) total concentration – an intense awareness of the other.’ (p. 175).

- Finally, the feelings of arousal may include feelings of euphoria, feelings of depression, daydreaming, difficulty sleeping, agitation and restlessness, and an inability to concentrate.

Some aspects across this categorization, such as physical closeness, expressions of affection, touching, holding, tenderness, gift-giving, are also aspects evidenced visually. So an opportunity arises here to add another item to the list of which studies can be based on visual analysis: the aesthetics accompanying love.

This thesis did not investigate the kind of methodologies used in psychology studies, or if visual methodologies to study the psychology of human interaction are in place. Visual anthropology has indeed created platforms for the investigation of values within cultures using images (i.e. Journal of Visual Anthropology), so there is an assumption that images help to understand the dynamics of individuals and societies, at least those images recorded in social situations.

A comprehensive study of love that also combines social and psychological knowledge is provided by Robert Sternberg (1998). He offers a study of relationships between love types and what he calls ‘components’ of love. Sternberg’s components of love are:

- intimacy, which talks about the level and the promotion of closeness;
- passion, which is ‘largely the expression of desires and needs’ (p. 9); and
- decision, or commitment.

His typology of love includes liking, infatuated love, empty love, romantic love, companionate love, fatuous love and consummate love. Romantic love, for instance, observes the presence of passion and intimacy but the absence of commitment. Companionate love is more about intimacy and commitment than passion. Empty love is purely sustained through the commitment of the lovers, etc. Sternberg’s three components of love (intimacy, passion and commitment) form what he calls a
‘triangle of love’. He uses this idea to explain balances and imbalances in love relationships. He also uses this triangle as a tool to compare self-perceived love to love as perceived by others. Through the use of this triangle one might understand the differences between a real and an ideal level of emotional involvement and the discrepancies between the feelings and the actions taken by the lover.

The understanding of visual representations of notions embedded in these categories could provide empiric bases for understanding actual love, so the argument goes. The better the visual expertise of researchers, the easier it is to preventing bias in interpretive studies of image representation.

Goffman’s (1976) *Gender Advertisements* studies gender representation using content analysis. So, social constructions have been studied using media content as a referent for a few decades now. The kind of categorization to discuss gender is a mix of social and visual notions. For example, Goffman uses the ‘relative size of characters’, which is a visual cue, to discuss social lack of equilibrium; and he discusses the ‘ritualization of subordination’ with an empirical support given by visual placement and attitude of talent within content. For this work, Goffman had the advice of a visual expert, but visual knowledge was used as support to understand gender, so contributions in the visual area were hardly rigorous, in contrast to the exhaustive sociological input provided by the author. Without justification, production intentions and project-based contexts were left aside in this study.

This thesis contends that aesthetic aspects appearing in these kinds of categorizations could be studied more appropriately in collaborative settings, where visual experts actively contribute with an aesthetic understanding, and social sciences, or psychology experts, contribute with psychological or sociological understanding, diminishing the risk of speculation in any one area of knowledge.

An influential book in contemporary studies of love is *The transformation of intimacy* by Anthony Giddens. Here Giddens (1992) studied ways in which intimacy, sex and romantic love changed in space and time. This work is of particular relevance to contemporary studies because it studies the role of intimacy in the context of dominant political regimes. To this end he first defines the meaning of
democracy in terms of people’s aspirations to autonomy. He says these aspirations are:

1. the creation of circumstances in which people can develop their potentialities and express their diverse qualities;
2. protection from the arbitrary use of political authority and coercive power.
3. the involvement of individuals in determining the conditions of their association;
4. expansion of the economic opportunity to develop available resources (Giddens 1992, pp. 184-185).

Giddens draws on the evolution of political frameworks to discuss love notions over time. Drawing on historical observations Sternberg (1998) discusses major changes in love notions as follows: the Greek notions of love between male adults and young adolescents; Victorian asexual notions of committed love, where sex was largely seen as the means to procreate; and current notions of love shaped by social and family networks, which in his view encourage or discourage certain types of love relationships. He says that, today, love relationships are seen as a means to self-discovery, which is different from the enlightenment period when rationality aimed to control feelings and motives, and different again from eighteenth and nineteenth century romantic periods where love was seen as uncontrollable. He sees four important aspects to social constructions of love across culture, time and space. Firstly, the role of the beloved as a notion from religious belief; secondly the role of feelings that accompany love, which may be intimacy, passion or commitment, of which writings of ancient poet Safo give example; thirdly, the role of thoughts believed to accompany love, of which Plato’s account give example; lastly, the role of actions on relations between the lover and the beloved.

Howard Bloch (1991) provides another example of how historical studies may inform notions of love. He does this through a discussion of feminism and misogyny, and gives a chronological starting point for romantic love notions, which he states are derivative of early 12th century courtly love. He says that virginity was strongly embraced by the minds of medieval people and that, consequently, love was seen as ‘an inborn suffering derived from the sight of an excessive meditation upon the beauty of the opposite sex’ (Andreas Capellanus in Bloch 1991, p. 113). Bloch’s
intention was not to study the history of love itself, but the historical placement of
virginity allowed him to understand love at some level.

The strategic aesthetics of love-themes in advertising content could also be studied in
relation to political or historical frameworks, with an added value given by the
incorporation of production knowledge in time and space. Studying strategic
aesthetics from a producers’ perspective could possibly provide a more accurate
understanding of the implications for the production of ‘representations’ of love in
media content in longitudinal studies.

The study in this thesis does not help in concluding a definition of everyday love, but
it helps in understanding the role of love in the rhetorical production of love themes.
The study of love in this thesis is instrumental to the study of the implications of art
direction, aesthetics and intention in visual analysis. The lack of human centeredness
(social or psychological) during empirical analysis in this thesis establishes major
differences between this and outputs in the humanities. This study does not afford
insights into ethics or social impact. The study of love in this thesis does not allow
the apprehension of love as a feeling. Also, the kind of aesthetic observations made
in this study do not allow a comparison between visual cues and actual love
relationships. The epistemological and paradigmatic limitation posed in this research
is to explore images only, without recourse to considering social or psychological
contexts or the researcher’s expertise in interpersonal communication, psychology or
behaviour. This research is triggered by a lack of formal understanding of the visual
representation of love.

After an initial review of love-related literature, an initial idea in this project was to
provide a categorization of types of love based on aesthetic characteristics. The
intention was to compare disciplinary differences between aesthetic typologies
provided in this study, and types of love found in literature, of which a variety of
accounts are available.

Since 1621, different models have been proposed to define typologies of love.
According to Lee (1976), Robert Burton suggested that love could be classified into
four types: animal attraction; attraction to beauty; rational love; and compassion. In
1820 Stendhal proposed types of love to be: sensual attraction, sympathy, passion
and gallantry (see Lee 1976, p. 2). These two approaches give a sense that for two hundred years there were no major changes in approaches tackling typologies of love. Studies of love hit the intellectual arena with force in the 1970s when differences between passion, loving and liking were being identified (see, for example, Rubin 1973, Berscheid and Walster 1974 and Dutton and Aron 1974, Holden 1975). In the late 70s love became the interest of sociological studies concerned with the role of the ‘affective self’ in ‘social life’, as an offshoot of new initiatives into studying relationships between the public and the private, or between polity and person (Hendrick 1989).

In 1976, sociologist John A. Lee mapped different ‘lovestyles’. He made an analogy of ‘lovestyles’ to primary colours (yellow, red and blue) and to secondary colours (orange, green and violet). Eros, for example, was assigned the colour red. The assigned colours had no particular justification other than to suggest that there were uncountable chromatic combinations that love may be made of. The love we feel may change within a relationship or it may be different in each relationship, he says. Perhaps influenced by C. S. Lewis (1936), who had previously labelled love-types with Greek names, Lee’s inventory of six lovestyles reads:

- **Eros** (red), also often called romantic love, is the notion of love that searches for beauty. In this case, the lover searches for the perfect other.
- **Ludus** (blue) refers to the love that is treated as a game.
- **Storge** (yellow) is the companionate-like notion of love often an uneventful lovestyle.
- **Mania** (violet) is the obsessive and jealous type of love.
- **Agape** (orange) refers to the dutiful altruistic love.
- **Pragma** (green) is the notion of love based on compatibility, like arranged marriages and virtual matching services (Lee 1976).

After this, a group of social, clinical and developmental psychologists reduced the types of love to only three: passionate love, pragmatic love and altruistic love, arguing that the combination of the three defined a ‘close relationship’ (Kelley *et al.* 1983).
As it turned out, a categorization of love typologies based on aesthetic qualities became less imperative in this study, mainly because the analysis of content prioritized the mapping of visual cues to establish if love-themed ads were aesthetically particular. However, throughout the study, in light of the typologies offered in love-related literature, the question remained: is it possible to define typologies of themes such as love based on aesthetics? The aesthetics of love cannot be categorized like one would categorize psychological trades or sociological behaviour, partly because categorization of visuals would require grouping aesthetic behaviour, so to speak, in which case the typology would be purely aesthetic. Classifying gestures of love, for instance, would present similar problems. They are formal characteristics produced to represent love, but not love itself.

In *A brief history of the Smile* Angus Trumble argues for a subjectivity of the communication of love by saying that ‘the meaning of the lover’s smile is obscure. It is inflected, indeed often transformed, when combined with a glance of some other gesture’. But through his study Angus pins down the role and consequence of smiles in Western love and its connection to beauty. He says that the smile ‘is constantly deployed as an expression of love [in Western countries,] and [it is] celebrated for its capacity to radiate beauty from the face of the wearer’ (2004, p. 56).

The content analysis of love-themed ads in this thesis neglects relations between symbolic meaning and actual love within cultures, because we assume advertising content is distinct from everyday life and because of the complex and subjective quality of interpretation. It would be possible to understand the aesthetic characteristics of a variety of love-types discussed in psychology or sociology by sampling content according to descriptions offered in these studies, and then offering cross-tabulations to understand if aesthetic characteristics vary across love-types, but a sampling process to distinguish a love-type from another requires expertise that is alien to visual production. Collaboration between social sciences or psychology and art direction studies would bring stronger validity in research of this sort. This issue is, perhaps, similar to disciplinary interdependencies in research with a focus in sustainable design, where knowledge of geology and economy can enhance the validity in understanding design impacts, or it can relate to interdependencies
between architectural design and engineering, or between digital design and IT, or between quantitative content analysis and statistics.

In any case, with exceptions, visual cues in love ads in the descriptive part of this study were similar to visual cues of ads in general. In statistical terms, categorization of love types based on the aesthetics of sampled ads is not possible in this study, because typologies would apply to the aesthetics of ads in general, and not only to love-themed ads.
9.2. What Does Love Look Like?

Results in this study show that, as with other advertisements, love-themed ads aim to demonstrate the positive consequences of consuming a product. Judged by the general aesthetics of ads, including a control sample, more than half of the ads seemed to respond to a low involvement transformational strategy, which by definition suggests a production effort to make ads likeable. Most ads used photographic production, and more than half used talent in incidental poses. Also, a large percentage of ads anchored the meaning of images to a written statement. So, in this thesis, answers to the question of what love looks like are influenced in a major way by the sampling of advertising media content.

The type of love studied in this thesis ‘asserts itself in social life’ through aesthetic models established in conventional production of advertising content. Love in the sampled ads serves to channel a transformation in patterns of consumption. These are the general characteristics of love-themed ads, and are shared with ads in general.

Intuitively, one would assume that love themes in advertising are produced using a larger percentage of living beings or nature, because in many studies love is spoken of in terms of gestures, feelings, emotion, thoughts or behaviour, perhaps akin to organic aesthetic realms. Instead, this study indicates that love-themed ads are produced using a combination of living and artificial images, just as it is in the case of other ads. Furthermore, in contrast to the control ads, the delivery of visual information in love ads almost never starts with natural referents (i.e. natural landscapes or vegetables) but with talent (people, or parts of people), objects or words. One could also assume that love-themes would use warm colours more than other ads, but, in general, this is not the case.

These findings suggest that the type of love we see here is a vehicle that, in most ways, adheres to aesthetic formalities used in advertising content. In sampled ads, love is aesthetically connected with colours and motives that combine the organic and the artificial, a look akin to modern everyday experience of media content in general.
However, there are results in the descriptive part of this study, some with no statistical significance, that tend to suggest that there are particularities distinguishing the aesthetic of produced representations of love. A category in the codebook of this study aimed to study if ads had made use of objects (artificial or natural), subjects (human beings) and environments (natural or artificial). Results in this category suggest that in love-themed ads, in contrast to control ads, there is a tendency to make use of a combination of these referents. Also, results in a different category show that love-themed ads, in contrast to control ads, used ‘environment’ backgrounds more than artificial backdrops, or computer generated, or plain backgrounds. Additionally, results in another category show long-shots are used in more cases in love ads than in control ads. These three results tend to suggest that on certain occasions love-themes are produced using a more complex variety of referents, with a tendency to use contextualized backgrounds, and a lower tendency to crop parts of subjects.

A statistically significant difference in this study is that love-themed ads almost never show a ‘very complex’ or a ‘very simple’ layout. The complexity in the use of a referent has limited impact on layouts of love-themed ads. At the same time, layouts almost never are ‘very simple’, and this speaks of a limitation to overly simplifying the look of love-themed ads.

It seems that on occasions the production of aesthetics of love, in contrast to other themes, respond to a need to portray love as a set of interactions between referents within an indoor or outdoor environment, and not to portray referents in isolation. Using long-shots make it seem that images are further away from the viewer. In this sense, and taking into consideration that love ads almost never use a subjective camera, at a perceptual level, interaction of referents can feel detached from the producer or the viewer. In addition, referents are almost never distorted in terms of visual proportion. This tends to indicate that interactions between referents are visually similar to the visual proportions we experience in everyday life (i.e. a chair is the size of a chair in relation to other images). As mentioned before, further investigation, with a larger sample and further cross-tabulations, is required to assert descriptive characteristics of love-themes in these aesthetic areas, but this study
provides a starting point for understanding how love-themed ads can differ from other ads.

In the production of love-themed ads there seems to be an effort to faithfully replicate everyday perceptions. These advertisements have avoided distortion and oversimplification. In the production of ads that use love themes, art directors seem to be sensitive at a level that prohibits the typical use of visually rhetorical figures. In addition, the composition and the treatment of typography seem to be more complex when it comes to using positive or negative visual relationships.

It is possible to assert that there is a way of talking about the strategic aesthetics of love, drawing on the few differential visual cues found in the descriptive content analysis of this study. The aesthetics of love in this study are defined by: firstly, the function of visual cues in priority of reading; secondly, by the complexity of the use of visual cues, particularly layout; thirdly, by the way in which visual cues adhere to everyday experience; fourthly, by the use of visual cues in objectified communication; and, lastly, by the relationship between typography and its background. The next table maps distinctive characteristics of the aesthetics of love that are statistically supported:
### Table 12

**Scheme of major differences between love-themed ads and control group**

<table>
<thead>
<tr>
<th><strong>Visual cues</strong></th>
<th><strong>ads in general</strong></th>
<th><strong>Love themed ads</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Difference in visual priority of reading</td>
<td>Visual reading tends to start with people, objects, or nature. Almost never with words, and occasionally with product.</td>
<td>Visual reading tends to start with people, objects, and words. Almost never with nature or product. Statistical difference: Only 5% (and not 23.8%) start with nature (vegetable, nature or landscape)</td>
</tr>
<tr>
<td>Difference in visual complexity</td>
<td>Use of very simple or average layout complexity. Almost never very complex, and occasionally simple or complex.</td>
<td>Use of average, simple or complex layout. Occasionally very simple and almost never very complex. Statistical difference: Only 15% (and not 42.90%) use very simple layout.</td>
</tr>
<tr>
<td>Different in visual rhetorical production of everyday experience</td>
<td>Very often (71.4%) there is no distortion of visual proportions. Often (38.1%) there is imitation of everyday experience,</td>
<td>Statistical difference: almost always (95%) there is no distortion of visual proportions. Statistical difference: very often (67.5%) there is imitation of everyday experience.</td>
</tr>
<tr>
<td>Difference in visual objectification</td>
<td>Very often (78.9%) use of objective camera.</td>
<td>Statistical difference: almost always (97.1%) use of objective camera.</td>
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<tr>
<td>Difference in use of positive and negative typography</td>
<td>Very often (69.2%) negative use of typography, and no use (0%) of a combination of negative and positive. Use of positive.</td>
<td>Statistical difference: use of positive, negative and use (28.6%) of a combination of positive and negative.</td>
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The communication of love this study is describing shows that love in advertising has these characteristics:

- visual reading starts with people, or words, or artificial objects. If nature is present it is not used as attention grabber;
- layout complexity is conservative, within a simple-to-complex scale, but not overly simple or overly complex;
- there is respect for visual proportions experienced in everyday life;
- use of camera could give the idea that love in advertising is objectified, more so than other themes;
• typographic tonality is combined and complex, reflecting a need for expression in communication.

This descriptive study allows for the defining of aesthetic particularities in the visual communication of love themes in advertising, which may be relevant for further study in marketing communications or humanities. This kind of study can contribute an interest to a comparison of media content with everyday experience, toward a critical review of issues of representation. But the major finding in this study relates to the role of the love-theme in cause-related frameworks.
9.3. Love as Cause

As per the analysis shown in the previous chapter, thirty-two cause-related variables were statistically different in love-themed ads. These thirty-two cause-related variables included a study of cause for the following visual cues: bleeding, camera angle, focal distance, layout complexity, layout dynamic, lighting, number of elements, photographs’ colours, depth-of-field, props’ colours and set. The possible causes affecting these cues included:

- a need to use the visual cue at a level of centrality in the message;
- a need to define an aesthetic attitude for the visual cue;
- a need to use the visual cue to imitate or distort everyday experience;
- a need to use the visual cue to help demonstrate consumable’s benefit;
- a need to use the visual cue to provide continuity;
- a need to use the visual cue to reinforce corporate identity;
- a need to adhere or to take advantage of technical or medium restrictions;
- a need to aid either processing or heuristic needs;
- a need to use the visual cue to help communicate a concept; and
- a need to use the visual cue to help identify consumables’ category.

What the cause-related and the descriptive study in this thesis are suggesting is that love in advertising content is, aesthetically, not overly different from ads in general, but that the intentions in the use of aesthetics are different in many cases. As a result of this, one could assume that advertising content does not provide a holistic, but a structurally selective, platform for a descriptive study of the aesthetics of themes.

This issue opens a question about the reliability of studying themes or myths in advertising content as an empirical base in understanding everyday attitudes or behaviour. In other words, is it possible that the ‘representation’ of gender in media content does not really represent anything but talent used in advertising content in general? Admittedly, Goffman (1976) does talk about advertising content as ‘hyper-ritualized’ forms of representation. But Linda Scott (1994) is much more aware of the rhetorical and non-representational nature of advertising images.
When we begin to think of the intention behind content production, it seems possible that Goffman’s observations in relation to ‘the feminine touch’, for example, where female hands are seen to ‘delineate’ or ‘just barely touch’ products, were a result of an aesthetic decision that responded to a need to adhere to a rhetorical visual definition of product category or product benefit, rather than a hyper-ritualized representation of females in general. At a glance it seems possible that rituals, such as weddings, can be better analysed through visual anthropology methods, where recordings of everyday experience more faithfully account for insightful observations of everyday values. Results in this thesis suggest, at least at a formal level, that the formal, or aesthetic, characteristics of advertising content override thematic characteristics. However, the cause-related part of this study suggests, because causes behind the aesthetic behaviour of visual cues change in love-themed ads, that themes such as love are attractors of kinds of thought.

The notion of a ‘theme’ and the notion of a ‘concept’ were not used interchangeably in this study even if Schmitt and Simonson (1997) suggested concepts were a form of theme. Results in section 6.4 and cause-related studies of the love theme tend to support the idea that there is a close relationship between concept and theme. In the general cause-related study presented in section 6.4 of this thesis, it appeared that out of five contexts (concept, medium, category, corporate identity and benefit) concept was the context to which aesthetic to which decision-making responded in most occasions.

In most instances in this study, love is not a mediator of the general look of ads, but in many instances love appears to be a moderator of intentionality. In other words, many visual cues are aesthetically similar and independent from themes, but the function performed by many visual cues in this study seems distinctive and dependant on themes.

This validates Goffman’s approach to visual analysis, to an extent. If visual cues are mediated by themes, then it is possible that gender, if treated as a theme, could mediate visual cues. However, the critique launched in Chapter 3 about the problem with lack of deference of production intention remains.
Causal contexts, or ‘attractors’ of creative thoughts of a kind, form the strategic side of the empirical study, whereas visual cues represent the aesthetic side. Detailed analysis of relationships between visual cues and context has been provided in previous chapters. A matrix summarizing these relationships is provided below:

Table 13
Scheme of cause-related influences in love-themed ads

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<th>Bleed</th>
<th>C. angle</th>
<th>F. distance</th>
<th>Lay. comp.</th>
<th>Lay. dyn.</th>
<th>Light.</th>
<th>Number</th>
<th>Photo colours</th>
<th>Photo depth</th>
<th>Props colours</th>
<th>Set</th>
<th>Type</th>
<th>Type weight</th>
<th>Weight</th>
<th>Ward. design</th>
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<td>Centrality</td>
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<td>Attitude</td>
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<td>Everyday experience</td>
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<td>Benefit</td>
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<td>Continuity</td>
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<td>Corporate identity</td>
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<td>Medium or technical</td>
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<td>Processing or heuristic</td>
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<td>Concept</td>
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The deconstruction of contexts suggests that visual cues are not affected by an intention to produce a love theme, not in all instances. Moreover, in a variety of cases visual cues are intended to contribute to contexts other than themes or concepts.

At a formal level this means that there are instances in which the intention to produce certain visual behaviour responds to thematic content, and that there are other instances where the intention responds to something else. This aspect, which relates to production and the producer’s intention, is not taken into consideration in conventional visual analysis of advertising content.
In this sense, this study tends to suggest that the analysis of content to understand media representations of attitude, values or behaviour needs to take into account production intentionality to enable the formulation of valid categorizations.

At a deeper level this study begins to unfold a strategic aesthetic definition of love that holds similarities and differences against accounts of love in humanities reviewed in this chapter.

Sardello (1996) understands love as a force that leads people to develop feelings for the world and as a means for people to be. Plato (1999) sees love as a positive influence in the ethical organization of societies. In this study, the notion of love evidences itself as having a degree of assertiveness in aesthetic-decision making. In the three cases, love is a driver, on the one hand, of human behaviour and, on the other, as aesthetic behaviour.

Holden (1975) is interested in the improvement of loving relationships and, to this end, defines aspects that are important in those relationships, like paralinguistic and kinesic messages, physical closeness, authenticity, giving, responsibility for the other, independence and interdependence and openness. Kelley et al. (1983) describe aspects related to thoughts, behaviour, feelings and feelings of arousal that accompany love. Sternberg (1998) discusses levels of input of intimacy, passion and commitment as components of love. In this study, love is a theme that establishes parameters of use for a variety of cues in advertising aesthetics. Those visual cues that are driven by love, define, in turn, the aspects that are important in a strategic aesthetic definition of love. For example, the camera angle used in the visual content in love ads did not appear again in 25% of the cases within advertising campaigns, whereas in the control group the use of camera angle always appeared again. This does not suggest that love ads use a distinctive camera angle. No statistical difference was found in this sense between love and control ads. But the use of this visual cue suggests camera angle in love ads is chosen to discriminate (and not to homogenize) love ads within an advertising campaign, in 25% of cases. This gives an opportunity to talk about camera angle as an important aspect that accompanies the kind of love studied here; camera angle, unlike other visual cues, did not show up as being distinctive in the love sample, and is just a component with input into the actual
definition of love-themes in advertising. So, as with psychological and sociological studies, love here triggers formal definitions.

This kind of finding seems to have implications for effectiveness studies as well. The next chapter will discuss art direction knowledge and practices in relation to the findings so far.
Chapter Ten

Concluding Chapter: The Educated Art Director

10.1. Overview

The literature review, the theoretical approach and the empirical study reported in this thesis offer several conclusions while also opening avenues for further research. The primary aim of this research was presented in the first chapter. It was to strengthen the theoretical and analytic discourses producers provide about their knowledge in higher education, by contributing with an understanding about art direction knowledge. In order to address this research objective, this chapter will conclude the thesis by discussing curricular opportunities for knowledge transfer in higher education, while identifying theoretical and analytical forms of art direction knowledge. The first part of this chapter reviews ideas underpinning a strategic aesthetics theory. It discusses the use of the terms ‘strategic’ and ‘aesthetics’, and the significance of the combination of these two terms for art direction education. The second part of this chapter offers a learning model for art direction based on the theoretical and empirical study offered in this thesis. In the third part, this chapter breaks-down specific areas of study which encompass the strategic aesthetics notion, each of which aid the formulation of a curriculum in art direction. Toward the end of this chapter two ideas are offered that convey general conclusions. The first of these ideas is the introduction of a reference model for the implementation of strategic aesthetics in production. This aims to summarize ideas embedded within strategic aesthetics, toward guiding aesthetic decision-making in classrooms, and as a formal format for the communication of aesthetic decision-making with clients and colleagues within the advertising industry. The second idea, presented at the end of this chapter, helps summarize the philosophical underpinning of discussions presented in the thesis, which relate to the formalization of a kind of knowledge that is producer-centred. This posture, to approach research in a way that is producer-centred, aims to enhance producers’ intellectual discourses within academic environments. Research limitations and opportunities for further research are discussed throughout.
10.2. Strategic Aesthetics: The Development of a Theory for Advertising Art Direction

By developing the idea of ‘strategic aesthetics’ this thesis has explored a form of knowledge that combines formal aspects of visual literacy or aesthetics, with cause-related frameworks, or strategic thinking. Here I dedicate attention to the way these terms have been used in this thesis. In addition, this section explores how the notion ‘strategic aesthetics’ fits within art direction knowledge, and within the literature review presented in the third chapter of this thesis.

The kind of aesthetics explored in the empirical part of this study are basic, in that the thesis rarely considers the complexities of meaning and the implications associated with audience’s interpretation. In the empirical study of strategic aesthetics the majority of visual cues were formal (for example, colour, dynamics, proportion, etc.), and not symbolic (for example, a Christian cross or a kiss). The underlying argument to limit the study of aesthetics in this way related to two main ideas.

Firstly, the limitation to study ‘form’ set boundaries that allowed me to address, without the distractions of meaning or audience interpretation, on what I saw as a dismissal of intentionality in image-based studies. The scope of this study did not include an investigation of the relationship between intention and audience response. Visual knowledge would be insufficient for a study that attempted to directly relate intention and response, because of a limited understanding of the function of form and because of the causes underlying aesthetic decision-making. Studying meaning would, undoubtedly, require an audience-based interpretive study, but studying raw visual cues that conveyed meaning in the arguments of content did not. This allowed me to concentrate on intentionality, which was an important topic in this producer-centred approach. Because this thesis was committed to enhancing explicit forms of knowledge transfer, the cause of visual cues in aesthetic decision-making was particularly important. They can be used to explicitly guide the process of visually responding to strategic statements in production within classrooms. This study found an important amount of literature that defined and explained a variety of formal visual elements and visual mechanisms, for example, in visual literacy and in visual rhetoric theoretical accounts. However, this research, studied visual elements that
were, in many cases, aimed at understanding if visual cues played specific functions within content. Understanding this would allow the identification of specific contexts that acted as causes for the aesthetic behaviour of specific visual cues. Here there was a preoccupation to address knowledge related to the role of images in visual communication, and how specific visual cues could address communication objectives. This was addressed by exploring the impact of strategic intentions on aesthetics. Reducing aesthetic definitions to raw forms in this research allowed a detailed examination of basic strategic aesthetic principles.

Secondly, a limitation in the study of aesthetics relates to a purposeful avoidance of studying audience responses. This could be seen as a step back in relation to the study of advertising images in contemporary research, because images are interpreted knowledge and without this a definition of images becomes detached from everyday contexts. This decision was the result of an idea to challenge the limitations of the kinds of knowledge producers could provide. This research is based on a producer’s understanding of images, without relying on audience-based forms of research. Establishing a producer’s capability to further ways of knowing images was pivotal in this research. In addition, relying on the analysis of images allowed for the discussion of an alternative methodological framework for practice-led research. Similarly to the methodology used in this project, practice-led research does not require audience analysis and, as was mentioned in the first chapter, this has been a popular methodology in practice-based disciplines within the Creative Industries Faculty. Because inquiries derive from introspection during practice, this methodological framework did not seem to suit an investigation of forms of visual knowledge that depended on strategy, as is the case with commercial visual practices such as advertising art direction. The methodology presented here was intended to suit an understanding of visual practices within a functional aesthetic realm. Relying on the visual analysis of content in this research aimed at strengthening visual producers’ knowledge, which is an objective of this research. So the way aesthetics has been used here is particularly suited to the needs of this research.

Within semiotics theory, the notion of form can be made to correspond to the signifiers’ notion, which would allow this study to be framed within a semiotic theory. In addition, within theories of visual rhetoric the role of form could be
studied in terms of its input into the deviation of meaning within visual schemes. However, I was also aware that within semiotics and rhetoric, ‘form’ can become lost in favour of symbols and tropes as determinants within visual communications. Thus, there is a gap worth addressing in relation to the strategic function of form per se. Even though there was no pre-emptive posture in this thesis to counter semiotics or visual rhetoric, it avoids aligning with methodologies that require ‘reading’ or ‘decodifying’ in a conventional sense. Art direction practical activities include the creation of visual arguments to communicate. These activities also include the construction of ‘looks’, of brands’ aesthetic personalities and heritage. I felt that the role played by form in persuasive communication had been overlooked. The term aesthetics offered a less compromised approach to this interest, while also theoretically incorporating ‘art’ in the term art direction.

The term ‘strategy’ in this research serves as a theoretical translation for ‘cause’ in aesthetic decision-making. It provides a theoretical translation for a cause-related framework within aesthetics in the context of advertising. The study of strategic aesthetics in this research is limited to the visual analysis of advertising content. It is interested in understanding the extent to which a researcher might find causal relationships for aesthetics within content, without the input of other forms of research. For example, market research, audience research, interviews, or historical research could inform aesthetic decision-making. This work is interested in formulating a methodology of research that relies on a visual understanding in order to explore how art direction knowledge can be used in systematic forms of analysis.

In this sense, the visual analysis of aesthetic heritage as cause for the behaviour of visual cues took into consideration the aesthetic characteristics of corporate identity elements or logotypes. That is, observations to link the aesthetic behaviour of visual cues, and aesthetic heritage as cause for this behaviour were, procedurally, observations of links between corporate identity and visual cues. This procedure was based on an understanding that logotypes are designed before advertisements, and logotypes and other branding elements, such as product labels, ought to convey an aesthetic personality for the brand they represent, which in the long run becomes the aesthetic heritage of a brand. There was, in this sense, a time-based premise that allowed for the studying of aesthetic heritage as a possible cause within content. The
definition of a procedure for the study of cause was rarely as straightforward in other parts of the study of cause. For example, the observation of relationships between the ‘benefit’ communicated in advertisements and the behaviour of visual cues within content was abstract, in that a benefit was either omniscient, assumed from a combination of elements within messages, or was simply told in words. So the relationships observed in these cases were between a visual cue within content and an idea, and not between two images, as was the case with aesthetic heritage.

From this study I was able to produce a preliminary conclusion about benefit as cause. The three most reliable visual cues used to communicate a benefit were: focal distance, number of elements and props. If the role of focal distance, for example, was corroborated in a definitive study, then, benefit as cause could be studied by comparing relationships between the focal distance used in advertisements and specific visual cues. This study was interested in unveiling these kinds of relationship, between a visual cue and a cause.

The term ‘strategic’, in strategic aesthetics, was used to frame the idea that visual cues in persuasive content respond to an aesthetic context within content, or an external or abstract context, such as the need to communicate a benefit. As a result of thinking about these notions I combined the terms ‘strategic’ and ‘aesthetics’ at the initial stages of the development of this thesis and the term ‘strategic aesthetics’ was used to provide a theoretical framework for the study of art direction. It aimed to aid knowledge transfer in advertising art direction within higher education. I now review the relevance of this term.

The literature review in Chapter 3 was divided into three sections—creativity, persuasion and analysis—as a way of mirroring theories that were available in literature and linking them to the practical concerns of art direction professional practices. The aim of this was to offer a format that could aid testing the relevance of theory to practice. Consistently, the notion ‘strategic aesthetics’ should be relevant to at least one of these three areas of knowledge. In this sense, strategic aesthetics has provided an analytic outlet that used variables to explore the content produced by art directors. On reviewing the results from the empirical exercise undertaken in this thesis, it is possible to say that this approach to strategic aesthetics has identified a methodological framework for the analysis of relationships between images and
causes, within content. Strategic aesthetics theory, as I have conceived of it is concerned with analysis. Specifically, in the love-related study, analysis enabled an articulation of the role of the ‘love’ theme in aesthetic decision-making. The type of analysis carried out in this research also presupposes a definition of the type of content that can be studied using strategic aesthetic means. The analysis of strategic aesthetics entailed the analysis of persuasive content, so, here, strategic aesthetics refers to a form of content that shows a pre-established communication aim, like, for example, advertising.

The relationship between strategic aesthetics on the one hand, and rhetoric and creativity on the other hand is perhaps less evident. Within the structure presented in Chapter 3, the formulation of a ‘strategy’ is part of a rhetorical process, which means that having an understanding of strategic aesthetics implies having an understanding of rhetorical processes. In this sense the study of strategic aesthetics is relevant to visual rhetoric. In the case of this thesis, there is advancement in knowledge about the rhetoric of form, through a study of relationships between cause and visual cues. In addition, there are variables in the codebook to code concrete, semi-concrete and abstract metaphors, which are rhetorical notions. In general, this study was not framed within a theory of rhetoric, that is, in the parts of rhetoric, which include invention, disposition, elocution, memory and delivery. Strategic aesthetics has not explicitly informed creative thinking, creative practices, or processes. This thesis argued in Chapter 4, that causes (such as consumer, brand heritage, concept, etc.) could be thought of as attractors. Notions brought from creative thinking have informed the formulation of the codebook. But in order to inform creativity this research would need to offer an account where the results of analysis can be used in creative processes or practices. Toward the end of this chapter an ‘aesthetic strategy’ will be discussed as a model for guiding aesthetic decision-making. However, overall it is fair to say that strategic aesthetics is relevant to art direction education in a number of ways, but further research is required to enhance an understanding of the relevance of this theory to creativity and/or rhetoric. Art directing is about managing production, and this entails a deep knowledge of practical production processes that theoretically relate to analysis, creativity and rhetoric. So, strategic aesthetics should allow, as a theoretical framework, the transfer of knowledge in a way that is relevant to these aspects.
10.3. Learning Art Direction

There are three particular resources discussed in the second chapter that help identify structures for the transfer of knowledge in areas related to art direction. Firstly: *The Education of an Art director* (2006) which provides accounts by industry practitioners, arguing in some instances that learning art direction is the product of a ‘smattering’ of ‘competencies’, of which education is only a part. This stance tends to suggest the need for project-based teaching models, where students are able to become competent by practical means. In Table 7, within the methodology chapter, this notion is discussed in some detail, arguing that the analysis of strategic aesthetics should be bound by project needs. The limitations of projects may include, but are not limited to, time-frames, communication needs (to create, reinforce, improve or change visual communication); the dynamics of participation (for example, if the project is collaborative); and whether the project requires the production of a creative output or not.

A second resource that helps map a theoretical framework for art direction is the ‘visual literacy cube’ (Bandhawa 1987 in Seels 1994). Discussed in Chapter 2, this theoretical idea within visual literacy is a combination of three key areas of knowledge: visual learning, visual thinking and visual communication. Similarly, this thesis has argued that there are three areas that theoretically cover art direction knowledge. Visual analysis, for example, could compare to visual learning, visual creativity could compare to visual thinking, and visual rhetoric to visual communication. However, the approach in this thesis is more suited to a producer-centred approach, where learning happens through an analytical process that aims to, ultimately, serve production. Also incorporating visual rhetoric implies the production of persuasive content, eliminating the possibility of controversy that may arise from a differentiation of persuasive vs. non-persuasive visual communication. Adhering to the theoretical boundaries established in Chapter 3 requires that the content at stake is purposefully appealing, produced for a predefined target audience—whether strategic aims are implicit or explicit. Visual thinking is, perhaps, different from visual creativity. Visual creativity is a broader term and includes thinking (i.e. creative [visual] thinking), processes and practices. The approach taken
here includes cognitive studies, but also takes a pragmatic approach and uses models that aim to understand creative thinking in production contexts.

The third resource helps discuss levels of learning in art direction. Zettl (1998) provides this resource with the intention to model the study (encoding and decoding) of ‘contextual media aesthetics’. If Zettl’s levels of learning are inverted (from 4 to 1), as suggested by the author himself, this model can describe the learning of encoding processes. This version is perhaps more relevant to learning art direction, if art direction is seen as a production activity. In the encoding version of Zettl’s approach (see original model on p. 43) the first level of learning would entail analysis. It is a stage requiring an investigation of how media content fits within intellectual and cultural frameworks, and the impact of media on ‘humankind’. This is an intellectual and cultural level for media criticism and theory that builds on the following content-based perspectives: literary, textual, semiotic, sociological, psychological and ideological. Zettl’s second level of learning entails the cognitive and affective perceptions of aesthetic contexts. That is, ‘how we perceive them and how they affect us’ (p. 81). At a higher level, it entails a critical understanding of an aesthetic within various genres (i.e. violence, news, advertising). The third level of learning refers to the analysis of ‘associative contexts’, which seem to refer to the relationship between aesthetic contexts and the connotations these may have. That is, ‘how they are structured for specific purposes’ (p. 81). The fourth level refers to a structuring of the ‘five contextual aesthetic fields’, which are light/colour, 2D space, 3D space, time/motion and sound. This is ‘the basic aesthetic image elements and their aesthetic fields’ (p. 81). Zeetl explains that:

If used for encoding messages—that is, production—analysis would start with some soul-searching about whether or how the intended messages will benefit humankind in general (level 4), or at least, how they will affect the target audience (level 3), before structuring the messages in production (levels 2 and 1) (p. 84).

In comparison, this thesis could suggest, based on theoretical and empirical outputs, that there are three levels of learning in art direction: a first level where students become visually literate. This is a level where visual cues within a variety of
mediums are understood and manipulated, including formal qualities such as typography, colour and layout, as well as iconography, signs, symbols and rhetorical figures. In Zettl’s terms this could refer to the structuring of contextual aesthetic fields. It is a basic level that encompasses all visual knowledge to enable a naïve form of production. Taken from the introductory chapters, the visual means by which advertising is produced includes:

- typographic design for any medium;
- colour for any medium;
- graphic icons, signs, and symbols for any medium;
- animation for virtual and electronic medium;
- stage design, pose-in-stage scenery, lighting, custom, and make-up design, within the production of photography, videos, or television commercials;
- composition and layout for any medium;
- indoor and outdoor signs or display stands, 3D collateral material, product-taste stands, and material for promotional events and installations in general; and
- non-visual aesthetic devices such as sound, music, and voice over in electronic and virtual media.

At this level, students would learn aesthetic and technical aspects. However, this stage is naïve in that causal or external contexts are not explicitly taken into account, other than in the restrictions of media and medium. This level could compare to a vocational form of education, although it would also include theory. It would draw on basic forms of knowledge available within visual rhetoric, visual analysis and visual creativity. From visual rhetoric theory students would learn style and the mechanisms of rhetorical figures, as well as disposition of images within intended mediums. From visual creativity, students would learn creative thinking and/or visual thinking, including gestalt and perception. From analysis, this student could learn semiotics and rhetorical analysis, as well as descriptive content analysis and deconstruction. Students could be encouraged to produce a descriptive codebook that categorized visual cues the way this research has done in the descriptive part of the study. They would be able to analyse content, at least descriptively. By the end of this level of learning, students would be able to produce compositions that were
aesthetically coherent, using manual and technology aided systems, and they would be able to understand the different uses of ‘aesthetic contexts’ within specific mediums. Basically, students would work towards ‘smattering competencies’ that would make them visual ‘decathletes’. By the end of this stage a successful student would be able to perform as a professional producer under the guidance of an art director.

Tentatively the next table shows the relationship between the theoretical areas of study explored in this thesis and the first level of learning:

Table 14
First level of learning art direction

<table>
<thead>
<tr>
<th>First Level: Aesthetic Contexts</th>
<th>Persuasion</th>
<th>Creativity</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>History, terminologies, and skills in the manipulation of:</td>
<td>Appeal (ethos, pathos, logos)</td>
<td>Creative thinking (individual projects)</td>
<td>History, terminologies, and skills in the manipulation of:</td>
</tr>
<tr>
<td>Disposition (i.e. arrangement, composition, layout)</td>
<td></td>
<td></td>
<td>Descriptive analysis of media content</td>
</tr>
<tr>
<td>Elocution (i.e. style, including schemes and tropes)</td>
<td></td>
<td></td>
<td>Descriptive content analysis</td>
</tr>
<tr>
<td>Media and medium</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Techniques and technologies</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A second level of learning would entail an understanding of cause-related framework that would allow a professional justification of aesthetic decision-making. At this level students would learn through investigation, relationships between causal contexts and aesthetics. From the analysis conducted in this thesis this could entail studying aesthetic continuity, the inherent centrality of visual cues, aesthetic attitude, aesthetic segmentation, relationships between aesthetics and benefits, aesthetics and product/brand categories, aesthetics and consumer behaviour, and relationships
between aesthetics and aesthetic heritage. This level of learning would also draw on visual rhetoric, visual analysis and visual creativity, but at a deeper level. At this stage students would be prepared to learn aspects of creative practice and creative processes, such as the writing and undertaking of a brief, a creative strategy, a communication strategy or an aesthetic strategy. Students would work toward understanding the principles of an ‘aesthetic selling proposition’ (ASP), and the difference between this and other propositional forms in advertising communication (i.e. unique selling proposition, single minded proposition, emotional selling proposition). In terms of visual rhetoric these students would be encouraged to study the function of rhetorical figures according to contexts. ‘Invention’ and ‘preparation’ are, respectively, the first part of rhetoric, and the first stage in creative processes. At this level of learning students would be encouraged to undertake research tasks to ‘prepare’ on the bases of analysis of an aesthetic or a marketing situation. The analysis of strategic aesthetics would play a major role in this level of learning. By the completion of this level, students would be able to perform in a professional role as junior art director, with an education that allowed the articulation of aesthetic decisions to clients. These professionals would be able to also supervise the work undertaken by photographers, printers, etc. These professionals would be prepared to work in leadership roles under the guidance of art directors, creative directors or brand managers.

Tentatively, the next table shows relationships between the theoretical areas of study explored in this thesis and the second level of learning:
Table 15
Second level of learning art direction

| Persuasion                                      | History, terminologies, and skills in the manipulation of: |
|                                                | Invention (research and concept development)               |
|                                                | Delivery (post-production execution and reasons behind     |
|                                                | media choice)                                              |
|                                                | Planning aesthetics (including the impact of motivation and |
|                                                | behaviour, communication responses, involvement, awareness |
|                                                | and attitude on aesthetics)                                 |

| Creativity                                      | History, terminologies, and skills in the manipulation of: |
|                                                | Creative process and practice (collective and individual    |
|                                                | projects)                                                  |
|                                                | Aesthetic strategy (i.e. writing a supporting document that  |
|                                                | includes an aesthetic selling proposition)                   |

| Analysis                                        | History, terminologies, and skills in the manipulation of: |
|                                                | Causal analysis of media content (i.e. Strategic Aesthetics |
|                                                | including the analysis of aesthetic segmentation, aesthetic |
|                                                | essence, aesthetic heritage, aesthetic attitude, aesthetic |
|                                                | personality, etc.)                                         |

The third level of learning art direction would entail the study of concepts and themes. This thesis investigated the love-theme, using a combination of descriptive and cause-related methodologies of analysis (see previous chapter). The exploration of the strategic aesthetics of the love theme afforded indicators that on one hand allowed asserting, to an extent, the visual cues that are particular to the produced representations of love offered in the samples. On the other hand, the study of love unveiled important differential causes underlying the strategic aesthetics of the love theme. In art direction practices a chief implication resulting from this is that themes, regardless of their look, are, in strategic aesthetics terms, produced intentionally, according to a variety of contextual causes. Students learning advertising art direction ought to be conversant with the means by which the strategic aesthetics of
themes can be produced. This would require that levels one and two of learning are pre-requisites. In this thesis, this part of the study allowed, in the beginning, to think about the potential for collaboration between production-centred ways of knowing and contextual studies undertaken in disciplines elsewhere. Studying a theme systematically can open an intellectual path, perhaps on a level with the sort of learning that Zeetl suggested in the first stage of his encoding model. This kind of study could also be seen as equivalent, in terms of learning depth, to Goffman’s study of gender, or to the study of myths in general. In this case, the study of themes is limited to a producer’s perspective. Also, it is worth mentioning that if a study of gender was to take place using the type of methodological and paradigmatic framework I have used here, gender would have to appear as a theme that has been intentionally produced to thematically hold communication within ads. This idea refers to a more contextual level of learning in the sense that students would be encouraged to investigate causal contexts as well as descriptive aesthetic characteristics. This level of learning emphasises critical thinking, and it could extend to the study of the impact of strategic aesthetics of specific themes on audiences, or on cultural environments of consumption. Provided an art direction student has successfully completed the first two levels of learning, the descriptive and causal study of a theme translates into an understanding of strategic aesthetics that, beyond issues of justification in aesthetic decision-making, could offer an informed and systematic form of advertising practice geared towards effectively generating behavioural/cultural change. This learning level would help students become aesthetic managers, able to independently monitor the aesthetic performance of brands over time. By the end of this level of learning students would be prepared to perform as art directors. Tentatively the next table shows relationships between the theoretical areas of study explored in this thesis and the third levels of learning:
In sum, from the three resources reviewed here, we could say that learning advertising art direction requires developing levels of practical and theoretical understanding of: visual creativity, visual persuasion and visual analysis. Levels of depth in learning could be: a first stage in which students develop production skills, or the skills to manipulate aesthetic contexts; a second level in which students develop a level of understanding of cause-related frameworks, or develop the skills to manipulate strategic aesthetic contexts; and a third level in which students apply prior knowledge to the study of intangible ideas, such as themes, or apply the skills to manipulate the strategic aesthetics of thematic contexts. A variety of aspects in this model remain unclear within this project, but the insertion of a strategic aesthetics model within art direction studies offers a framework to advance causal relationships within the visual realm. Thus, this thesis argues that the operational articulation of a strategic aesthetics theory has the potential to further art direction knowledge. The following sections of this chapter will summarize findings in order to further clarify the strategic aesthetics notion in order to discuss its limitations within the empirical study of this thesis.

### Table 16
Third level of learning art direction

<table>
<thead>
<tr>
<th>Persuasion</th>
<th>Theoretical understanding of:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Rhetorical use of themes (i.e. communication implications of the visual rhetoric of themes)</td>
</tr>
<tr>
<td>Creativity</td>
<td>Skills in the manipulation of:</td>
</tr>
<tr>
<td></td>
<td>Aesthetic management of themes (i.e. economic effectiveness and cultural impact)</td>
</tr>
<tr>
<td>Analysis</td>
<td>History and cultural studies, terminologies, and skills in the manipulation of:</td>
</tr>
<tr>
<td></td>
<td>Thematic analysis of media content (i.e. critical from producers’ perspective)</td>
</tr>
</tbody>
</table>

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10.4. Toward a Categorization of Cause-related Frameworks in the Study of Strategic Aesthetics

In a creative process that aims to produce strategic aesthetics it is critical to discriminate between adequate rhetorical mechanisms and formal alternatives. This study conferred importance on claims that suggested a need for the explicit understanding of cause-related frameworks for knowledge transfer in education within classrooms, and on performance to clients and advertising professionals. Understanding cause-related frameworks and, therefore, the functionality of rhetorical images, may allow for a higher control over production and a justification for aesthetic decision-making. Equally, visual literacy theory needs to give account of cause-related frameworks in strategic aesthetics. The popularization of user-friendly production tools and, therefore, the popularization of production literacy, allows for consumers to participate in production. However, without an understanding of cause-related frameworks, the production of images and critical observation of produced representations become naïve. Making cause-related frameworks explicit can ultimately shift the visual conversation between producers and consumers to a more frank terrain. This research incorporated a large study of cause-related frameworks. The alternatives of cause presented in this study were aspects that seemed to have an obvious influence in production processes. Initially, those aspects where concept, medium, technology or technical difficulty, brand heritage and brand equity, benefit, and consumer. Later, during the writing of the codebook, some changes to these causes became an imperative. Because of the lack of access to information about the target audience of these ads, the ‘consumer’, which in this research refers to the ads’ target audience, was not included as a possible cause. This is a regrettable omission as the target audience is very possibly a primary cause in creative decision-making, including aesthetic decision-making. Because the sampling process was not designed to make a case study of a specific brand, but to study brand heritage in ads that belonged to a variety of brands, brand heritage was translated into corporate identity. Because the design of logos and products precede the production of advertising content, corporate identity, including images within logotypes, products or product labels, seemed to be most reliable in gathering visual information related to brand heritage. The remaining causes were left as they initially were. Later, it became apparent that five other variables in this
study were acting as possible causes in aesthetic decision-making. These were product category, continuity, centrality, aesthetic attitude and resemblance to everyday experience.

Category was a notion appropriated from marketing models. Centrality and aesthetic attitude were notions appropriated from consumer research, and resemblance to everyday experience was taken from visual literacy theory. Continuity was a notion appropriated from advertising theory. Continuity seemed to help understand the separation between notions that were initially a part of the same cause: brand heritage and brand image. Whereas brand heritage could be studied by observing the aesthetic behaviour of images in corporate identity, brand image could be studied by observing aesthetic continuity patterns.

However, this part of the study was merely exploratory. With the exception of aesthetic attitude and centrality, most variables that were cause-related were determined using Yes/No values to code if a particular visual cue did or did not respond to a particular cause. Further work in categorization is needed to understand more detailed definitions of the relationship between visual cues and a particular cause. For example, the visual cue ‘bleeding’ was coded to understand its relationship to central processing. Notes taken during this coding specify some qualitative relationships.

When bleeding was seen to be less central:
- the background was not part of the main argument of the ad, thus bleeding of background was simply a stylistic convention attached to the medium;
- bleeding was not of subjects or objects;
- bleeding seemed to be used as container or frame.

When bleeding was seen to be more central:
- bleeding allowed to imply an extension of images beyond produced ad format, virtually amplifying the inherent drama of the ad;
- use of subjective camera where frame, cropping, or bleeding allowed to give audiences a sense of participation, and participation was closely related to ad benefit;
- bleeding was used to enhance communication clarity of images, for example when cropping images to remind of another.

Observations like these would need to be further defined, scaled, categorized and trialled in order to conduct a more reliable version of this cause-related study. The study of benefit as cause showed that visual cues that were more prone to respond to benefit were: focal distance, graphics colours, number of elements in ads, props, set or location, and wardrobe design. All these visual cues were coded ‘Yes’ in over 50% of cases. The study of category as cause showed that visual cues prone to respond to product/service category were: wardrobe design, props colours, and set or location. These cues were coded ‘Yes’ in only 20% to 45% of cases. The study of corporate identity as cause showed that visual cues prone to respond to corporate identity were: graphics colours, photography colours, and wardrobe colours. These cues were coded ‘Yes’ in only 20% to 40% of cases. Overall, there was an important finding in this study, discussed in Chapter 9, that tends to suggest that ‘concept’ is an important cause in aesthetic decision-making. In the generic study of concept as cause, visual cues that seemed least responsive to concept were: bleeding, typographic colour, typographic family and typographic weight. All these were coded ‘Yes’ in less than 60% of cases. All other visual cues were seen to respond to concepts in over 60% of cases.

Specifically, in this instance, where the love-theme was used as case study, the love-theme was seen as a determinant factor causing particular aesthetic behaviour. This thesis suggests that, as a result of the empirical study of cause-related frameworks, structurally, ads are aesthetically homogeneous to an important extent, but that the intention behind structures differs greatly among cases. This finding questions the seeming marginalization of the functions of forms, and it questions the traditional form/function divide. This finding also helps validate the use of the term strategic aesthetics.
10.5. Studying Continuity: Aesthetic Essence

The literature review for this research indicated that art direction is a managerial activity in visual production. Industry authors such as David Ogilvy (2000) insist on the importance of understanding the overall concepts underlying advertising campaigns. Sandra Moriarty called this notion *continuity* (1991). For this reason the empirical part of this study incorporated variables for the study of continuity. This thesis offers an empirical account to exemplify a formal way to study aesthetic continuity and its functions within content. During coding, this study took into consideration the continuity of every visual cue, by counting their appearance across advertisements within campaigns. Visual cues in this study included, in alphabetic order: background, bleeding, graphics colours, layout complexity, layout dynamic, lighting, photo colours, props colours, props, set or location, typography, wardrobe, and general visual weight.

Firstly, results in this part of the study show that visual cues that continue with no variation in all ads are, starting with the highest percentage: typography (85%), lighting (70%), layout complexity (64.5%), graphics colours (60%), and photographic colours (55.2%). These visual cues appeared again in all ads in 50% of the cases or more. Secondly, results in this part of the study show that those visual cues that are used only in one ad within campaigns are, starting with the highest percentage: set or location (78.6%), wardrobe (70.6%), and background (58.1%). These visual cues appeared only in one ad in 50% of cases, or more. These results indicate that typography, lighting, layout complexity, graphics colours and photographic colours are cues often used to provide ads with aesthetic continuity. This seems to be one of the functions these visual cues have in corporate advertising that promotes products. Results also indicate that set or location, wardrobe, and background do not generally play a role the achievement of aesthetic continuity, but perhaps these are cues that play an important role in the aesthetic of particular ads, providing an *aesthetic segmentation* within advertising campaigns.

Counting the appearance of cues in content is hardly innovative in terms of methodology. Counting the repetitions of visual cues is core in quantitative content analysis, but this thesis is looking at the study in a way in which results can be
embedded in production procedures. One could argue that expertise in art direction allows an understanding of *aesthetic essence*, within small sets of data. Using a variation of content analysis allows us to gain insights into large sets of data in longitudinal studies of product/service brands or categories, in studies that aim to understand aesthetic essence in contemporary brands or categories, or in sets of data determined by geographical location or target audience.

Samples used in this study were limited to award winning print ads. The study of continuity here suggests that award-winning campaigns allocate budgets for productions that include a variety of constructed sets or outdoor or indoor locations. However the lighting remains very similar across ads in these campaigns. Award winning print campaigns use similar layout complexity across ads, even if sets and locations change. This means that virtual lines provided by these sets or locations have similar levels of complexity, but not necessarily similar dynamics. Shapes formed by physical objects and spaces do not all follow an organic, or straight, or modular pattern, but together they give a similar sense of cleanliness or crowdedness.

A radical change in an aesthetic situation would require a radical change of visual cues that continue in particular brands’ media content, in products or service categories’ media content, or in thematic media content. As mentioned previously, continuity studies could help establish *aesthetic essence* in advertising aesthetic strategies. Visual cues that appear in all ads could be included in aesthetics planning, toward defining *aesthetic selling propositions (ASP)* that can contribute with maintaining or improving *aesthetic situations*.
10.6. Studying an Inherent Centrality of Visual Cues

Categories in the codebook also included studies of ‘centrality’. This study was conducted to try to empirically understand previous discussions appearing in literature about the performance of content as central or peripheral. ‘Elaboration’ notions, which include peripheral and central elaboration, are native to consumer research, thus studies of elaboration have concentrated on audiences’ evaluations of products or tactics. Arguing levels of audiences’ involvement mediates elaboration routes. The study contended, in contrast to other accounts, that there was no reason to think that images and peripheral elaboration were isomorphic. This notion and the controversies surrounding elaboration triggered questions in this research. If images and peripheral elaboration are not isomorphic, was it possible for visual cues to be inherently central or peripheral?

This study did not take into account audiences’ involvement. In this study, images were seen to inherently possess a level of centrality, either high or low, because, ultimately, images were seen in this study to purposefully encourage processing. This part of the study was aimed at understanding if specific visual cues showed particularly high intrinsic centrality, assuming all visual cues were central and disregarding involvement toward product category or brand.

This study coded levels of centrality across visual cues. Results suggest that there are intrinsic differences in levels of centrality of visual cues, where the most central seem to be: props, set or location, and wardrobe design (50% or more cases for these visual cues were coded 4 or above in a 7-point scale). It is possible, given these results, that props, sets or location and wardrobe design hold a higher level of meaning than other visual cues in this study. In these cases textual, rhetorical or semiotic analysis would be beneficial. On the other hand, these results seem to suggest their worth in directing the attention of the creative process to props, set or location and wardrobe design, particularly during the ‘illumination’ part of the process, where creative thinking is geared to formulate in draft visual argumentation.

The implication of this on education is important, because it tends to establish the need for skills akin to set design or custom design, with an emphasis that compares
with skills used in art direction or production design within film or theatre industries. This preliminary study suggests that these visual cues are fundamental to visual communication, and that the production activities of set design, custom design and the definition of props are properly rhetorical, and are not activities that should be resolved on a client’s approval during the planning of photographic production. Lastly, this study tends to suggest that there are intrinsic visual cues that sometimes have determinant implications in the communication of arguments. For example, some visual cues with particularly low percentages are: typography, bleeding, photo colour, and general visual weight. This probably means these visual cues are often resolved arbitrarily.

A definition of an aesthetic strategy could benefit from statements that support a specific approach from the use of central cues to address communication objectives, even if at a general level (i.e. choosing between indoors or outdoors, or natural landscapes or urban places, or choosing from a variety of wardrobe styles that meet communication objectives, etc.). In creative practices, of course, this should not be an a priori exercise that ignores contexts such as audience research or results from testing. Further research seems appropriate for understanding the validity of the inherent centrality of cues, and why and how this inherent centrality changes in relation to its involvement.
10.7. Studying the Production of an *Aesthetic Attitude*

Studies of attitude were considered in developing the codebook. Attitude notions were borrowed from Rossiter and Percy (1980), and Percy and Rossiter (1992). This model suggests certain tactics for low and high involvement situations and for transformational and informational strategies. Using Rossiter and Percy’s definitions, the empirical study used categories for the investigation of the general aesthetic attitude of ads, and it also incorporated categories for the investigation of the attitude of specific visual cues. As with studies of centrality, this thesis was interested in understanding whether specific visual cues were inherently responding to definitions of low-involvement transformational tactics, or high-involvement transformational tactics, or low-involvement informational tactics, or high-involvement informational tactics. On average, visual cues observed in both the control and love sample showed the following characteristics:

- most visual cues showed a high count (of over 30%) in high-involvement transformational values, including: background, bleeding, camera angle, focal distance, layout complexity, layout dynamic, lighting, number of elements, photo colour, depth-of-field, props colours, set, type family, type weight, wardrobe colour, and wardrobe design. The definition for this tactic in the codebook reads: The visual cues attempts for people to personally identify with it. Beyond the ad being likeable, it needs to give a sense of authenticity and emotional portrayal.

- only a few visual cues showed a high count (of over 30%) in high-involvement informational values, including: graphics colours, layout complexity, number of elements, props, type colour, and general visual weight. The definition for this tactic in the codebook reads: The visual cue contributes to informing about the main key benefits but it is not particularly likeable.

- only three visual cues showed a high count (of over 30%) in low-involvement informational values, including: background, bleeding, and type colour.
The definition for this tactic in the codebook reads: It is not necessary for people to like the visual cue. Simple use of the visual cue.

- only one visual cues showed a high count (of over 30%) in low involvement transformational values, including: graphics colours.

The definition for this tactic in the codebook reads: The target audience must like the ad. The visual cue reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.

Oddly enough, the general aesthetic attitude of ads showed that there was a tendency towards a high count (of 55.7%) at the low-involvement transformational value. Only one visual cue (graphics colours) was coded with a degree of consistency at this value. What these results indicate is that, given the definitions of tactic provided in Rossiter and Percy’s approach, visual cues may respond to a different attitudinal tactic than the overall aesthetics of ads.
10.8. An Aesthetic Strategy Model

This thesis has used terminology to identify relationships between aesthetics and strategy that include: *aesthetic selling proposition (ASP), strategic aesthetics, aesthetic strategy, aesthetic essence, aesthetic attitude, aesthetic situation, aesthetic preference,* and *aesthetic segmentation.* Further investigation into these notions may allow for a formalization of strategic documentation within the advertising industry to assert a more controlled performance of visual aspects in advertising communications.
10.9. Toward a Way of Seeing Based on Strategic Aesthetics

The shift in analytic methodologies to fit a producers’ paradigm in this research has been limited, but this research offers an alternative way of seeing. The methodology appropriated a broad framework used in visual anthropology to allow the incorporation of production-centred thinking in initial open observation stages. The second and third stages in the process appropriated conventional quantitative content analysis; however, this analysis was conducted by the researcher only, mainly because the thesis was interested in finding the extent to which art directors could analyse content to inform their individual creative processes. There are a few suggestions given below to further enhance the methodology used in this research:

- using two or more professional producers as coders, because typical content analysis recommends having two or more members of the audience, or researchers, code content, for validation and generalization purposes;
- adapting methodology to other types of projects that are determined by other parameters (for example, short-term projects with tight deadlines, collaborative projects, projects with a practical output, etc.);
- studying the implications of ‘interpretation’ in producer-centred research, and the possibilities for interdisciplinary collaboration that can develop as a result of the sharing of this term, even if viewed from disparate perspectives.

Overall this thesis has articulated an approach to the understanding of images that incorporates production intentionality. This thesis rejects art direction practices as a ‘smattering of competencies’ that are purely based on production skills, because of an assumption that the knowledge underlying these competencies, even if essential to ontological definitions of art direction, can, beyond this notion, afford renewal in discourses related to the analysis and definition of modern images. This thesis has found that there is a way of seeing images that does not objectify, but justifies through the awareness of intentional cause, and not of consequence. This is a part of critical thinking that is worth exploring further, either as part of a process of understanding of the role of production in consumption and its impact on consumer cultures, or as part of a process of understanding the role of production in effective communication. A divide discussed in this thesis between audience-based analysis
and producer-based analysis can compare with scientific and philosophical notions of cause and effect. Beyond this thesis, there is a call for integration of studies of cause into studies of effect in the analysis of images, aware that cause in the case of production is complex but apprehensible. It is this apprehensibility that allows us to speak about frameworks and systemized analysis for the formalization of art direction education.
## Appendices

### Appendix A. Codebook

<table>
<thead>
<tr>
<th>Ad campaign type. This category helps code ads according to whether there is a social, corporate, or hard sales imperative behind the ad.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Corporate</strong></td>
</tr>
<tr>
<td><strong>Institutional</strong></td>
</tr>
<tr>
<td><strong>Promotional</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ad consumable category durability. This category helps code ads according to the approximate durability of the consumable being advertised.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1 month or less</strong></td>
</tr>
<tr>
<td><strong>Over 1 to 3 months</strong></td>
</tr>
<tr>
<td><strong>Over 1 year</strong></td>
</tr>
<tr>
<td><strong>Over 3 to 6 months</strong></td>
</tr>
<tr>
<td><strong>Over 6 months to 1 year</strong></td>
</tr>
<tr>
<td><strong>Not applicable</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ad consumable category type. This category helps code ads according to the type of consumable that is promoted.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Brand (stand alone or corporate)</strong></td>
</tr>
<tr>
<td><strong>Issue</strong></td>
</tr>
<tr>
<td><strong>Product</strong></td>
</tr>
<tr>
<td><strong>Service</strong></td>
</tr>
</tbody>
</table>

**Ad format.**
This category helps code ads according to their shape.

MEMO:  

| Landscape | The ads’ shape reminds a horizontal rectangle. |
| Other (e.g. square, round, medium dependant) | |
| Portrait | The ads’ shape reminds a vertical rectangle. |

Ad info-design.  
This category helps codify ads according to priorities in the visual reading of the content. The criterion here is: left-to-right-reading, top-bottom reading, large to small reading.

MEMO:  

| Starts with part of animal | Reading seems to start with images. |
| Starts with part of object 2D or 3D | Reading seems to start with words. |
| Starts with part of product | Reading seems to start with part of product |
| Starts with part of vegetable, nature, landscape | Reading seems to start with vegetable, nature, landscape |
| Starts with people or body part | Reading seems to start with people or body part |
| Starts with words | Reading seems to start with words. |

Ad info-design contribution to argument.  
This category helps codify ads according to priorities in the visual reading of the content. The criterion here is: left-to-right reading, top-bottom reading, large-to-small reading, visual-metaphor-to-simple-headline reading, and metaphoric-headline-to-simple-image reading.

MEMO:  

| By convention | The criterion is followed. |
| By distortion | The criterion is not followed. |

Ad shows a resemblance to reality*.  
This category helps code ads according to their resemblance to reality and rhetorical sophistication.

MEMO:  

| A form of analogy to everyday experience | This can be that two elements are not combined in concrete or abstract or that there is no metaphor but a plain message. |
| Abstract visual metaphor | There are two meanings combined, one that is depicted, the other is implied and conveyed by reader. |
| Concrete visual metaphor or juxtaposition | There are two elements forcefully combined in the argument (i.e. the meaning of one of the elements changes the meaning of the other in this combination). |
Semi-concrete Depiction of one element within a visual metaphor and a reminder only of the second. Not framed in previews literature. Term created for the purpose of this research.

Ad shows in main image a distortion in visual proportions. This category helps code ads according to a distortion in proportions in relation to every day experience.

MEMO: No The ad does not show visual elements that are larger or smaller than they would normally be, in relation to other visual elements in the ad or in relation to the environment the ad is placed in. Yes The ad shows one or more visual elements that are larger or smaller than they would normally be, in relation to other visual elements in the ad, or in relation to the environment the ad is placed in.

Ad talent. This category helps code ads according to whether the ad illustrates people in it.

MEMO: Absence The ad doesn't have people in it. Female adult The ad has a female adult in it. Female aging The ad has a female aging in it. Female child The ad has a female child in it. Female teenager The ad has a female teenager in it. Male adult The ad has a male adult in it. Male aging The ad has a male aging in it. Male child The ad has a male child in it. Male teenager The ad has a male teenager in it. More than one person The ad has in it.

Ad talent is bleeding ad. This category helps code ads according to whether the people illustrated are bleeding around the edges of the ad.

MEMO: No Talent illustrated in the ad is not bleeding outside the ad format. Not applicable The ad doesn't illustrate people. Yes Talent illustrated in the ad is bleeding outside the ad format.

Ad text. This category helps code ads according to whether the ad uses any form of text in it.
<table>
<thead>
<tr>
<th>MEMO:</th>
<th>Absence</th>
<th>Absence of copy other than corporate tagline</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Presence</td>
<td>Presence of copy other than corporate tagline</td>
</tr>
</tbody>
</table>

**Ad's medium.**
This category helps code ads according to the intended medium.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>Ambient</th>
<th>Digital</th>
<th>Outdoors</th>
<th>Print</th>
<th>Television</th>
</tr>
</thead>
</table>

**Argument is about a benefit.**
This category helps code ads according to creative choices to persuade using positive, negative or competitive arguments.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>What happens when the product or service isn't consumed or the issue isn't supported</th>
<th>The ad shows what would happen if the product or service isn't consumed or the issue isn't supported</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>What happens when the competitor's product or service is consumed</td>
<td>The ad shows what would happen if the competitor's product or service is consumed</td>
</tr>
<tr>
<td></td>
<td>What happens when the product or service is consumed or the issue is supported</td>
<td>The ad shows what would happen if the product or service is consumed or the issue is supported</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>The ad contains an option other that the ones in this category</td>
</tr>
</tbody>
</table>

**Argument is communicated mostly through an environment, objects or subjects.**
This category helps code ads according to the kind of imagery used.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>Environment</th>
<th>The ad predominantly shows environments (i.e., natural landscape, urban spaces, industrial or work related spaces etc.).</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Environments, subjects and objects.</td>
<td>A balanced combination of the three in terms of visual weight</td>
</tr>
<tr>
<td></td>
<td>Object (s) only</td>
<td>The ad predominantly shows objects</td>
</tr>
<tr>
<td></td>
<td>Object and environment</td>
<td>The ad shows a balance of objects and environments</td>
</tr>
<tr>
<td></td>
<td>Subject (s) only</td>
<td>The visual weight in the ad is given to subjects, like people or animals</td>
</tr>
<tr>
<td></td>
<td>Subject and environment</td>
<td>The ad shows a balance of subjects and environments</td>
</tr>
<tr>
<td></td>
<td>Subject and object</td>
<td>The ad shows a balance of subjects and objects</td>
</tr>
</tbody>
</table>
Argument is communicated mostly through illustration of living beings or the artificial world. This category helps code ads according to the nature of the elements used in the ad.

MEMO:

- **Artificial objects or environments**
  - The ad mainly uses images of unanimated objects, mechanically reproduced, industrially built, or artificial environments like urban spaces, industrial or work related spaces.

- **Landscape (or vegetable)**
  - It mainly uses depictions of a natural environment or elements that would usually be found in nature.

- **Living being**
  - It mainly uses animals or human beings in visual argument.

Argument is mostly communicated in a particular technique. This category helps code ads according to production skills and resources available to produce.

MEMO:

- **2D graphic image**
  - It uses 2D animations, drawings, or plane vectored illustrations to communicate.

- **3D image**
  - It uses 3D objects, animated or unanimated, either as a photograph of a real (or dummy) object, or a rendering of one built in a 3D application.

- **Combination**
  - The ad contains two or more options of this category.

- **Info-design**
  - The argument relies primarily on the organization of the elements of the message. Without this particular order the ad would not make any sense.

- **Photographic scene**
  - A photograph or illustration that captures one or more actions.

- **Type**
  - The message is mainly given in text. If images are used, they are peripheral to the message.

Argument main image shows a level of reality. This category helps code ads according to their level of resemblance to statements in everyday experience.

MEMO:

- **Exaggeration or overstatement (7 High)**
  - The meaning of the image exaggerates everyday experience.

  - 6
  - 6

- **Neutral imagery (4)**
  - Analogue to everyday experience (this node is based on Messaris and Moriarty 2005)

  - 3
  - 2

- **Understatement (1 Low)**
  - The image understates everyday experience (for example, visual elements are
Argument visual concept shows appropriation of a theme.
This category helps code ads according to the advertisements' visual theme.

**MEMO:**

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising style</td>
<td>The ad shows an imitation of ways to do advertising, futuristic representation or ironic representation of an advertisement or of an advertising style of the past.</td>
</tr>
<tr>
<td>Art</td>
<td>The ad appropriates predominantly from the world of art or craft (i.e., painting, sculpture, installation art, video art, ceramics, etc.).</td>
</tr>
<tr>
<td>Cultural traditions and ritual</td>
<td>The ad appropriates predominantly from people's customs.</td>
</tr>
<tr>
<td>Environment</td>
<td>The ad appropriates predominantly from environments (i.e., natural landscape, urban spaces, industrial or work related spaces etc.).</td>
</tr>
<tr>
<td>Fashion</td>
<td>The ad appropriates predominantly from the world of fashion.</td>
</tr>
<tr>
<td>Media and pop culture</td>
<td>The ad appropriates predominantly from the world of the media and popular culture.</td>
</tr>
<tr>
<td>Medium</td>
<td>The ad appropriates predominantly from notions related to mediums.</td>
</tr>
<tr>
<td>Not applicable</td>
<td>No prevalent appropriation</td>
</tr>
<tr>
<td>Philosophy</td>
<td>The ad appropriates predominantly from the world of philosophy.</td>
</tr>
<tr>
<td>Politics</td>
<td>The ad appropriates predominantly from the world of politics.</td>
</tr>
<tr>
<td>Psychological archetype</td>
<td>The ad appropriates predominantly from the world of psychological archetypes.</td>
</tr>
<tr>
<td>Religion</td>
<td>The ad appropriates predominantly from the world of religion.</td>
</tr>
<tr>
<td>The physical world</td>
<td>The ad appropriates predominantly from the world of objects.</td>
</tr>
</tbody>
</table>

**Background continuity.**
This category helps code whether the background used in the ad is a solution for an entire advertising campaign, or it is a solution only for the ad being analyzed. Background here refers to the visual environment in which the main visual elements in the argument are placed.

**MEMO:**

| Appears again in all ads of the campaign | The background choice appears in all ads that are part of the campaign this ad is part of.                                                                                                             |
| Appears again in all ads with a variable | The background choice resembles that of the other backgrounds used in the campaign, but it is not identical. |
| Appears again in most ads but not all | The background choice appears again in most ads but not all |
| Appears again with a variable and not in all ads | The background choice appears again with a variable and not in all ads |
| Does not appear again | The background choice barely resembles or it is dissimilar to the other backgrounds used in the campaign. |
| Not applicable | The ad is not part of a campaign or, it is impossible to know whether it is part of a campaign at this time. |

**Background is central or peripheral.**  
This category helps code ads according to their use of backgrounds as central or peripheral to the main argument.

**MEMO:**

| Central to the visual message (7) | The background is necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad. |
| Not central to the visual message (1) | The background contributes to the message but it is not indispensable for the message to be understood. 1 (seven-point scale) |
| Not applicable | There is no background. The elements of the ad bleed at every point of the ad's edges. |

**Background responds to heuristic or systematic processing needs.**  
This category helps code ads according to their use of backgrounds to engage or involve audiences.

| Heuristic needs | Simple background. No thought needed to process the background. |
| Not applicable | There is no background. The main elements of the ad bleed at every point of the ad's edges. |

**Systematic processing needs**

Complex background. A thought process (not necessarily thinking) is required to process the background.

**Background responds to benefits.**  
This category helps code ads according to their background's communication function to persuade about the consumables' benefit.

**MEMO:**

<p>| No | The background doesn't seem |</p>
<table>
<thead>
<tr>
<th>Not applicable</th>
<th>The background seems to have been intentionally designed to help communicate the benefit in the message.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>There is no background. The main elements of the ad bleed at every point of the ad's edges.</td>
</tr>
</tbody>
</table>

**Background responds to brand attitude.**

This category helps code ads according to their background's communication function to visually engage audiences in processing. Note: this coding category pays no attention to the type of product.

**MEMO:**

- **High involvement and informational strategy**
  - The background contributes to informing about the main key benefits but it is not particularly likeable.

- **High involvement and transformational strategy**
  - The Background attempts for people to personally identify with it. Beyond the ad being likeable, it needs to give a sense of authenticity and emotional portrayal.

- **Low involvement and informational brand strategy**
  - It is not necessary for people to like the background. Use of simple background.

- **Low involvement and transformational strategy**
  - The target audience must like the ad. The background reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.

- **Not applicable**
  - There is no background. The main elements of the ad bleed at every point of the ad's edges.

**Background responds to category.**

This category helps code ads according to their background's communication function to represent the category the ad belongs to.

**MEMO:**

- **No**
  - The qualities of the background don't seem to resemble those of the consumables' category, or categories consumed by the target audience, as they are conventionally represented.

- **Not applicable**
  - There is no background. The main elements of the ad bleed at every point of the ad's edges.

- **Yes**
  - The qualities of the background seem to resemble those of the consumables' category, as they are conventionally represented.

**Background responds to corporate image.**

This category helps code ads according to their background's communication function to visually reinforce the brands' corporate image.

**MEMO:**

- **No**
  - The qualities of the background don't seem to resemble those of...
the logotype, corporate icons or the use of these; and they don't visually represent the meaning of the corporate slogan.

Not applicable  □ There is no background. The main elements of the ad bleed at every point of the ad's edges.
Yes  □ The qualities of the background somewhat resemble those of the logotype, corporate icons or the use of these; or they visually represent the meaning of the corporate slogan.

Background responds to either similarity or a distortion to everyday experience. This category helps code ads according to their backgrounds' resemblance to everyday experience.

MEMO:

Analogy to everyday experience  □ The background participates in the persuasive argument through an attempt to replicate everyday experience.

Need for distortion  □ The background uses a rhetorical figure or does not attempt to replicate everyday experience.

Not applicable  □ There is no background. The elements of the ad bleed at every point of the ad's edges.

Background responds to medium, technology or technical difficulty. This category helps code ads according to whether the background is such because of a mediation of means to produce.

MEMO:

No  □ The background could remain the same should the ad be advertised in a different medium or produced with different technology.

Not applicable  □ There is no background. The elements of the ad bleed at every point of the ad's edges.

Yes  □ The background would be different if the medium or technology used were different.

Background responds to theme or concept. This category helps code ads according to whether the background in the main argument of the ad has been given a function to contribute to the coherence of the communication of the theme or concept.

MEMO:

No  □ The background doesn't contribute to the coherence of the theme or concept.

Not applicable  □ There is no background. The main elements of the ad bleed at every point of the ad's edges.

Yes  □ The background contributes with the coherence of the theme or concept.

Background type is produced using a particular technique. This category helps code ads according to the type of background used in the ad.
**Backdrop**
- The ad uses a sheet of paper, material, or constructed backing in front of which elements are photographed.
- Not applicable: There is no background. The elements of the ad bleed at every point of the ad's edges.
- Plain colour or tone (i.e., graphic): The background is a flat colour generated in a computer application.
- The environment is used as background: The background is composed of elements that somewhat interact with the main elements in the argument, or the environment is the argument itself.

**Bleeding continuity.**
This category helps code whether the bleeding used in the ad is a solution for an entire advertising campaign, or it is a solution only for the ad being observed. Bleeding here refers to one or more elements seemingly going or coming from beyond the ads' edge.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Appears again in all ads of the campaign</td>
<td>The bleeding choice appears in all ads that are part of the campaign this ad is part of.</td>
</tr>
<tr>
<td>Appears again in all ads with a variable</td>
<td>The bleeding choice resembles that of the other bleeding used in the campaign, but it is not identical.</td>
</tr>
<tr>
<td>Appears again in most ads but not all</td>
<td>The bleeding choice appears again in most ads but not all.</td>
</tr>
<tr>
<td>Appears again with a variable and not in all ads</td>
<td>The bleeding choice appears again with a variable and not in all ads.</td>
</tr>
<tr>
<td>Does not appear again</td>
<td>The bleeding choice barely resembles or it is dissimilar to the other bleeding used in the campaign.</td>
</tr>
<tr>
<td>Not applicable</td>
<td>The ad is not part of a campaign or, it is impossible to know whether it is part of a campaign at this time.</td>
</tr>
</tbody>
</table>

**Bleeding is central or peripheral.**
This category helps code ads according to their use of bleeding as central or peripheral to the main argument.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Central to the visual message (7)</td>
<td>The bleeding is necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad.</td>
</tr>
<tr>
<td>7 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>6 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>5 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>4 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>3 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>2 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>Not central to the visual message (1)</td>
<td>The bleeding contributes to the message but it is not indispensable for the message.</td>
</tr>
</tbody>
</table>
### Bleeding responds to heuristic or systematic processing.
This category helps code ads according to their use of bleeding to engage or involve audiences.

**MEMO:**

<table>
<thead>
<tr>
<th>Method</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heuristic needs</td>
<td>No thought needed to process the bleeding.</td>
</tr>
<tr>
<td>Systematic processing</td>
<td>A thought process (not necessarily thinking) is required to process the bleeding.</td>
</tr>
<tr>
<td>Not applicable</td>
<td>There is no bleeding. The elements of the ad do not bleed at any point around the ad's edges.</td>
</tr>
</tbody>
</table>

### Bleeding responds to benefit.
This category helps code ads according to whether the bleeding has been given a communication function to persuade about the consumables' benefit.

**MEMO:**

<table>
<thead>
<tr>
<th>Method</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>The bleeding doesn't seem to have a connection with the benefit that the ad is offering.</td>
</tr>
<tr>
<td>Not applicable</td>
<td>There is no bleeding. The elements of the ad do not bleed at any point around the ad's edges.</td>
</tr>
<tr>
<td>Yes</td>
<td>The bleeding seems to have been intentionally designed to help communicate the benefit in the message.</td>
</tr>
</tbody>
</table>

### Bleeding responds to brand attitude.
This category helps code ads according to their bleeding's communication function to visually engage audiences in processing. Note: this coding category pays no attention to the type of product.

**MEMO:**

<table>
<thead>
<tr>
<th>Method</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>High involvement and informational strategy</td>
<td>The bleeding contributes to informing about the main key benefits but it is not particularly likeable.</td>
</tr>
<tr>
<td>High involvement and transformational strategy</td>
<td>The bleeding attempts for people to personally identify with it. Beyond the ad being likeable, it needs to give a sense of authenticity and emotional portrayal.</td>
</tr>
<tr>
<td>Low involvement and informational brand strategy</td>
<td>The bleeding does not enhance the likeability of the ad. Use of a common bleeding.</td>
</tr>
<tr>
<td>Low involvement and transformational strategy</td>
<td>The target audience must like the ad. The bleeding reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.</td>
</tr>
<tr>
<td>Not applicable</td>
<td>There is no bleeding. The elements of the ad do not bleed at any point around the ad's edges.</td>
</tr>
</tbody>
</table>
### Bleeding responds to category.
This category helps code ads according to their bleeding's communication function to represent the category the ad belongs to.

**MEMO:**

| No | The bleeding doesn't seem to resemble a bleeding used in the consumables' category, or categories consumed by the target audience, as they are conventionally represented. |
| Not applicable | There is no bleeding. The elements of the ad do not bleed at any point around the ad's edges. |
| Yes | The bleeding seems to resemble a bleeding used in the consumables' category, or categories consumed by the target audience, as they are conventionally represented. |

### Bleeding responds to corporate image.
This category helps code ads according to their bleeding's communication function to visually reinforce a bleeding in the brands' corporate image.

**MEMO:**

| No | The bleeding doesn't seem to resemble a bleeding of the logotype, or corporate icons or slogan; and it doesn't visually represent the meaning of the corporate slogan. |
| Not applicable | There is no bleeding. The elements of the ad do not bleed at any point around the ad's edges. |
| Yes | The bleeding seems to resemble a bleeding of the logotype, or corporate icons or slogan; or it seems to visually represent the meaning of the corporate slogan. |

### Bleeding responds to either a similarity or distortion of reality.
This category helps code ads according to their bleeding's resemblance to everyday experience.

**MEMO:**

| A stylistic convention or other Analogy to everyday experience | There is no aim to analogize or distort everyday experience. |
| Need for distortion to suit argument | The bleeding participates in the persuasive argument through an attempt to replicate everyday experience. |
| Not applicable | There is no bleeding. The elements of the ad do not bleed at any point around the ad's edges. |

### Bleeding responds to medium, technology or technical difficulty.
This category helps code ads according to whether the ad's bleeding is such because of a mediation of means to produce.
### Bleeding responds to theme or concept.
This category helps code ads according to whether the bleeding in the main argument of the ad has been given a function to contribute with the coherence of the communication of the theme or concept.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>No</th>
<th>The bleeding could remain the same should the ad be advertised in a different medium or produced with different technology.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not applicable</td>
<td>There is no bleeding. The elements of the ad do not bleed at any point around the ad's edges.</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>The bleeding would be different if the medium or technology used were different.</td>
</tr>
</tbody>
</table>

### Camera angle continuity.
This category helps code whether the camera angle used in the ad is a solution for an entire advertising campaign, or it is a solution only for the ad being analyzed. Note that here the camera angle can be of a photograph, an illustration, or of a 3D render.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>Appears again in all ads of the campaign</th>
<th>The camera angle choice appears in all ads that are part of the campaign this ad is part of.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Appears again in all ads with a variable</td>
<td>The camera angle choice resembles that of the other camera angle used in the campaign, but it is not identical.</td>
</tr>
<tr>
<td></td>
<td>Appears again in most ads but not all</td>
<td>The camera angle choice appears again in most ads but not all</td>
</tr>
<tr>
<td></td>
<td>Appears again with a variable and not in all ads</td>
<td>The camera angle choice appears again with a variable and not in all ads</td>
</tr>
<tr>
<td></td>
<td>Does not appear again</td>
<td>The camera angle choice barely resembles or it is dissimilar to the other camera angle used in the campaign.</td>
</tr>
<tr>
<td></td>
<td>Not applicable</td>
<td>The ad is not part of a campaign or, it is impossible to know whether it is part of a campaign at this time.</td>
</tr>
</tbody>
</table>

### Camera angle in main argument.
This category helps code ads according to the camera angle used in the main visual argument.

<p>| MEMO: | Bird eye | Camera is captures image from the zenith of the subject |</p>
<table>
<thead>
<tr>
<th>Camera angle</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eye level</td>
<td>The camera is not angled or the angle is not clearly perceptible.</td>
</tr>
<tr>
<td>High angle</td>
<td>The camera is positioned at a high level from the horizon capturing the image downwards (45 degrees).</td>
</tr>
<tr>
<td>Low angle</td>
<td>The camera is positioned at a low level from the horizon capturing the image upwards (45 degrees).</td>
</tr>
<tr>
<td>Not applicable</td>
<td>No photographic or 3D image was used.</td>
</tr>
<tr>
<td>Slightly high angle</td>
<td>The camera is positioned at a slightly high level from the horizon capturing the image slightly downwards (30 degrees).</td>
</tr>
<tr>
<td>Slightly low angle</td>
<td>The camera is positioned at a slightly lower level than the horizon capturing the image slightly upwards (30 degrees).</td>
</tr>
<tr>
<td>Very high angle</td>
<td>The camera is positioned at a very high level from the horizon capturing the image downwards (60 degrees).</td>
</tr>
<tr>
<td>Very low angle</td>
<td>The camera is positioned at a very low level from the horizon capturing the image upwards (60 degrees).</td>
</tr>
</tbody>
</table>

Camera angle is central or peripheral. This category helps code ads according to their use of camera angle as central or peripheral to the main argument.

**MEMO:**

<table>
<thead>
<tr>
<th>Central to the visual message (7)</th>
<th>The camera angle is necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>6 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>5 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>4 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>3 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>2 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>Not central to the visual message (1)</td>
<td>The camera angle contributes to the message but it is not indispensable for the message to be understood. 1 (seven-point scale)</td>
</tr>
<tr>
<td>Not applicable</td>
<td>There is no use of camera angle.</td>
</tr>
</tbody>
</table>

Camera angle responds to heuristic or systematic processing. This category helps code ads according to their use of the camera angle to engage or involve audiences.

**MEMO:**

<table>
<thead>
<tr>
<th>Heuristic needs</th>
<th>No thought needed to process the camera angle.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>No photographic or 3D image</td>
</tr>
</tbody>
</table>
Systematic processing needs □ A thought process (not necessarily meaning thinking) is required to process the camera angle.

Camera angle responds to benefit.
This category helps code ads according to their camera angle’s communication function to persuade about the consumables’ benefit.

MEMO:  
No □ The camera angle doesn’t seem to have a connection with the benefit that the ad is offering.  
Not applicable □ No photographic or 3D image was used.  
Yes □ The camera angle seems to have been intentionally designed to help communicate the benefit in the message.

Camera angle responds to brand attitude.
This category helps code ads according to their camera angle’s communication function to visually engage audiences in processing. Note: this coding category pays no attention to the type of product.

MEMO:  
High involvement and informational strategy □ The camera angle contributes to informing about the main key benefits but it is not particularly likeable.  
High involvement and transformational strategy □ The camera angle attempts for people to personally identify with it. Beyond the ad being likeable, it needs to give a sense of authenticity and emotional portrayal.  
Low involvement and informational brand strategy □ The camera angle does not enhance the likeability of the ad. Use of a common camera angle.  
Low involvement and transformational strategy □ The target audience must like the ad. The camera angle reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.  
Not applicable □ No photographic or 3D image was used.

Camera angle responds to category.
This category helps code ads according to their camera angle’s communication function to represent the category the ad belongs to.

MEMO:  
No □ The camera angle doesn’t seem to resemble the camera angle used in the consumables’ category, or categories consumed by the target audience, as they are conventionally represented.  
Not applicable □ No photographic or 3D image was used.  
Yes □ The camera angle seems to
Camera angle responds to corporate image. This category helps code ads according to their camera angle’s communication function to visually reinforce the style of the brands’ corporate image.

MEMO:  

No □ The camera angle doesn’t seem to resemble the style of the logotype, or corporate icons or slogan; and it doesn’t visually represent the meaning of the corporate slogan.  

Not applicable □ No photographic or 3D image was used.  

Yes □ The camera angle seems to resemble the style of the logotype, or corporate icons or slogan; or it seems to visually represent the meaning of the corporate slogan.

Camera angle responds to either a similarity or a distortion of reality. This category helps code ads according to their camera angle's resemblance to everyday experience.

MEMO:  

Analogy to everyday experience □ The camera angle participates in the persuasive argument through an attempt to replicate everyday experience.  

Need for distortion to suit argument □ The camera angle does not attempt to replicate everyday experience.  

Not applicable □ No photographic or 3D image was used.

Camera angle responds to medium, technology or technical difficulty. This category helps code ads according to whether the camera angle is such because of a mediation of means to produce.

MEMO:  

No □ The camera angle could remain the same should the ad be advertised in a different medium or produced with different technology.  

Not applicable □ No photographic or 3D image was used.  

Yes □ The camera angle would be different if the medium or technology used were different.

Camera angle responds to theme or concept. This category helps code ads according to whether the camera angle in the main argument of the ad has been given a function to contribute with the coherence of the communication of the theme or concept.

MEMO:  

No □ The camera angle doesn't contribute with the coherence of the theme or concept.
<table>
<thead>
<tr>
<th>Colour temperature.</th>
<th>Not applicable</th>
<th>No photographic or 3D image was used.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>The camera angle contributes with the coherence of the theme or concept.</td>
<td></td>
</tr>
</tbody>
</table>

This category helps code ads according to their use of colour. This category uses pigment colour notions even when talking about colours given by photographic lighting.

MEMO:
- More than 75% to 100% warm: The content of the ad shows warm colours within these percentages.
- More than 50% to 75% warm: The content of the ad shows warm colours within these percentages.
- More than 25% to 50% warm: The content of the ad shows warm colours within these percentages.
- 0-25% warm: The content of the ad shows warm colours within these percentages.

<table>
<thead>
<tr>
<th>Colour's purity.</th>
<th>Not applicable</th>
<th>No colour was used</th>
</tr>
</thead>
<tbody>
<tr>
<td>More than 75% to 100%</td>
<td>7 ('dirty')</td>
<td>Colours in the ad are tinged with black.</td>
</tr>
<tr>
<td></td>
<td>6 ('pure')</td>
<td>Colours in the ad are tinged with white.</td>
</tr>
<tr>
<td></td>
<td>5 ('dirty')</td>
<td>Colours in the ad are tinged with black.</td>
</tr>
<tr>
<td></td>
<td>4 ('pure')</td>
<td>Colours in the ad are tinged with white.</td>
</tr>
<tr>
<td></td>
<td>3 ('dirty')</td>
<td>Colours in the ad are tinged with black.</td>
</tr>
<tr>
<td></td>
<td>2 ('pure')</td>
<td>Colours in the ad are tinged with white.</td>
</tr>
<tr>
<td></td>
<td>1 ('washed out')</td>
<td>Colours in the ad are tinged with white.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Construction of 3D model is apparent.</th>
<th>Not applicable</th>
<th>No colour was used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>There is no evidence that a 3D model (either computer generated or built) has been used in the ad.</td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>There is evidence that a 3D model (either computer generated or built) has been used in the ad.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Corporate identity is used as closing, or placed within the argument, or both.</th>
<th>Not applicable</th>
<th>No colour was used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>Corporate identity appears in the ads argument only. There is no logotype or other form of corporate identity.</td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>Corporate identity is used as closing, or placed within the argument, or both.</td>
<td></td>
</tr>
</tbody>
</table>

MEMO:
- In the main image only: Corporate identity appears in the ads argument only. There is no logotype or other form of corporate identity.
- Nowhere else than logo: No visual element shows corporate image reminders other than the logotype.
Reinforced corporate image  
At least 1 element reinforces the corporate identity in addition to the logotype.

Corporate image is bleeding in ad  
This category helps code according to whether the logo is bleeding in the ad or not.

MEMO:  
No [ ] The logo is not bleeding in the ad.  
Yes [ ] The logo is bleeding in the ad.

Focal distance responds to heuristic or systematic processing.  
This category helps code ads according to their use of the focal distance to engage or involve audiences.

MEMO:  
Heuristic needs [ ] No thought needed to process the focal distance or, the focal distance seems to contribute to simple processing.  
Not applicable [ ] No photographic (or photographic-like image has been used).  
Systematic processing needs [ ] A thought process (not necessarily meaning thinking) is required to process the focal distance or, a complex use of focal distance seems to contribute to an involvement in thought process.

Focal distance continuity.  
This category helps code whether the focal distance used in the ad is a solution for an entire advertising campaign, or it is a solution only for the ad being analyzed. Note that here the focal distance can be of a photograph, an illustration or of a 3D render.

MEMO:  
Appears again in all ads of the campaign [ ] The focal distance choice appears in all ads that are part of the campaign this ad is part of.  
Appears again in all ads with a variable [ ] The focal distance choice resembles that of the other focal distance used in the campaign, but it is not identical.  
Appears again in most ads but not all [ ] The focal distance choice appears again in most ads but not all.  
Appears again with a variable and not in all ads [ ] The focal distance choice appears again with a variable and not in all ads.  
Does not appear again [ ] The focal distance choice barely resembles or it is dissimilar to the other focal distance used in the campaign.  
Not applicable [ ] The ad is not part of a campaign or, it is impossible to know whether it is part of a
Focal distance is central or peripheral.
This category helps code ads according to their use of focal distance as central or peripheral to the main argument.

MEMO: Central to the visual message (7)  The focal distance is necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad.
7 (seven-point scale)
6 6 (seven-point scale)
5 5 (seven-point scale)
4 4 (seven-point scale)
3 3 (seven-point scale)
2 2 (seven-point scale)
Not central to the visual message (1)  The focal distance contributes to the message but it is not indispensable for the message to be understood. 1 (seven-point scale)
Not applicable  There is no use of focal distance.

Focal distance responds to benefit.
This category helps code ads according to their focal distance's communication function to persuade about the consumables' benefit.

MEMO: No  The focal distance doesn't seem to have a connection with the benefit that the ad is offering.
Not applicable  No focal distance as evidenced in a photograph, an illustration or of a 3D image has been used.
Yes  The focal distance seems to have been intentionally designed to help communicate the benefit in the message.

Focal distance responds to brand attitude.
This category helps code ads according to the focal distance's communication function to visually engage audiences in processing. Note: this coding category pays no attention to the type of product.

MEMO: High involvement and informational strategy  The focal distance used contributes with informing about the main key benefits but it is not particularly likeable.
High involvement and transformational strategy  The focal distance used contributes with attempts for people to personally identify with the ad. Beyond the ad being likeable, the focal distance needs to give a sense of authenticity and emotional portrayal.
Low involvement and informational brand strategy  The focal distance used does not enhance the likeability of the ad.
Low involvement and  The target audience must like
<table>
<thead>
<tr>
<th>transformational strategy</th>
<th>the ad. The focal distance used reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>No focal distance as evidenced in a photograph, an illustration or of a 3D image has been used.</td>
</tr>
</tbody>
</table>

Focal distance responds to category.
This category helps code ads according to their focal distance's communication function to imitate conventional use of focal distance in the category the ad belongs to, or in categories the target audience would consume.

MEMO:

<table>
<thead>
<tr>
<th>No</th>
<th>The focal distance doesn't seem to resemble the focal distance used in the consumables' category, or categories consumed by the target audience, as they are conventionally represented.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>No focal distance as evidenced in a photograph, an illustration or of a 3D image has been used.</td>
</tr>
<tr>
<td>Yes</td>
<td>The focal distance seems to resemble the focal distance used in the consumables' category, or categories consumed by the target audience, as they are conventionally represented.</td>
</tr>
</tbody>
</table>

Focal distance responds to corporate image.
This category helps code ads according to their focal distance's communication function to visually reinforce the relevance of the brands' corporate image.

MEMO:

<table>
<thead>
<tr>
<th>No</th>
<th>The focal distance used doesn't seem to reinforce the relevance of the logotype, or corporate icons or slogan; and it doesn't visually represent the meaning of the corporate slogan.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>No focal distance as evidenced in a photograph, an illustration or of a 3D image has been used.</td>
</tr>
<tr>
<td>Yes</td>
<td>The focal distance used seems to reinforce the relevance of the logotype, or corporate icons or slogan; or it seems to visually represent the meaning of the corporate slogan.</td>
</tr>
</tbody>
</table>

Focal distance responds to either a similarity or distortion of reality.
This category helps code ads according to the use of a focal distance to resemble or transgress everyday experience.

MEMO:

 Analogy to everyday experience | The focal distance used participates in the persuasive argument through an attempt to |
Need for distortion to suit argument

replicate everyday experience.
The focal distance used does not contribute in an attempt to replicate everyday experience.

Not applicable

No focal distance as evidenced in a photograph, an illustration or of a 3D image has been used.

Focal distance responds to medium, technology or technical difficulty.
This category helps code ads according to whether the focal distance used is such because of a mediation of means to produce.

MEMO:

No

The focal distance used could remain the same should the ad be advertised in a different medium or produced with different technology.

Not applicable

No focal distance as evidenced in a photograph, an illustration or of a 3D image has been used.

Yes

The focal distance used would be different if the medium or technology used were different.

Focal distance responds to theme or concept.
This category helps code ads according to whether the focal distance in the main argument of the ad has been given a function to contribute with the coherence of the communication of the theme or concept.

MEMO:

No

The focal distance doesn't contribute with the coherence of the theme or concept.

Not applicable

No focal distance as evidenced in a photograph, an illustration or of a 3D image has been used.

Yes

The focal distance contributes with the coherence of the theme or concept.

Graphics colours continuity.
This category helps code whether the graphics' colours used in the ad are used for the entire advertising campaign, or it is a choice only for the ad being analyzed.

MEMO:

Appears again in all ads of the campaign

The graphics colours choice appears in all ads that are part of the campaign this ad is part of.

Appears again in all ads with a variable

The graphics colours choice resembles that of the other graphics colours used in the campaign, but it is not identical.

Appears again in most ads but not all

The graphics colours choice appears again in most ads but not all.

Appears again with a variable and not in all ads

The graphics colours choice appears again with a variable and not in all ads.

Does not appear again

The graphics colours choice barely resembles or it is dissimilar to the other graphics.
Graphics colours are central or peripheral.
This category helps code ads according to the use of graphics’ colours as central or peripheral to the main argument. Here we refer to graphics as those parts of the content of the ad that have been generated in vector programs. This excludes logotypes.

**MEMO:**

<table>
<thead>
<tr>
<th>Central to the visual message (7)</th>
<th>The graphics colours are necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 (seven-point scale)</td>
<td>6 (seven-point scale)</td>
</tr>
<tr>
<td>5 (seven-point scale)</td>
<td>4 (seven-point scale)</td>
</tr>
<tr>
<td>3 (seven-point scale)</td>
<td>2 (seven-point scale)</td>
</tr>
<tr>
<td>Not central to the visual message (1)</td>
<td>The graphics colours contribute to the message but it is not indispensable for the message to be understood. 1 (seven-point scale)</td>
</tr>
<tr>
<td>Not applicable</td>
<td>There is no use of graphics colours.</td>
</tr>
</tbody>
</table>

Graphics colours respond to heuristic or systematic processing needs.
This category helps code ads according to the use of graphics’ colours to administrate visual engagement or involvement of audiences.

**MEMO:**

<table>
<thead>
<tr>
<th>Heuristic needs</th>
<th>The graphics’ colours used seem to contribute to simple processing.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>No graphics have been used (other than the logo).</td>
</tr>
<tr>
<td>Systematic processing needs</td>
<td>A complex use of graphics’ colours seem to contribute to an involvement in thought process or, a thought process (not necessarily meaning thinking) is required to process the graphics’ colours that have been used.</td>
</tr>
</tbody>
</table>

Graphics colours respond to benefit.
This category helps code ads according to the graphics’ colours communication function to persuade about the consumables’ benefit.

**MEMO:**

<table>
<thead>
<tr>
<th>No</th>
<th>Graphics’ colours don't seem to have a connection with the benefit that the ad is offering.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>No graphics have been used (other than the logo).</td>
</tr>
<tr>
<td>Yes</td>
<td>Graphics’ colours seem to have been intentionally designed to help communicate the benefit in the message.</td>
</tr>
</tbody>
</table>
Graphics colours respond to brand attitude.  
This category helps code ads according to the focus’ communication function to visually engage audiences in processing. Note: this coding category pays no attention to the type of product.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th><strong>High involvement and informational strategy</strong></th>
<th>The focal distance used contributes with informing about the main key benefits but it is not particularly likeable.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>High involvement and transformational strategy</strong></td>
<td>The focal distance used contributes with attempts for people to personally identify with the ad. Beyond the ad being likeable, the focal distance needs to give a sense of authenticity and emotional portrayal.</td>
</tr>
<tr>
<td></td>
<td><strong>Low involvement and informational brand strategy</strong></td>
<td>The focal distance used does not enhance the likeability of the ad.</td>
</tr>
<tr>
<td></td>
<td><strong>Low involvement and transformational strategy</strong></td>
<td>The target audience must like the ad. The focal distance used reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.</td>
</tr>
<tr>
<td></td>
<td><strong>Not applicable</strong></td>
<td>No graphics have been used (other than the logo).</td>
</tr>
</tbody>
</table>

Graphics colours respond to category.  
This category helps code ads according to the graphics’ colours communication function to imitate conventional use of colours in the category the ad belongs to, or in categories the target audience would consume.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th><strong>No</strong></th>
<th>The graphics’ colours don’t seem to resemble the focal distance used in the consumables' category or, categories consumed by the target audience, as they are conventionally represented.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Not applicable</strong></td>
<td>No graphics have been used (other than the logo).</td>
</tr>
<tr>
<td></td>
<td><strong>Yes</strong></td>
<td>The graphics colours seem to resemble the colours used in the consumables' category, or categories consumed by the target audience, as they are conventionally represented.</td>
</tr>
</tbody>
</table>

Graphics colours respond to corporate image.  
This category helps code ads according to the graphics’ colours communication function to visually match or combine with the colours of the brands’ corporate image.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th><strong>No</strong></th>
<th>The graphics’ colours used don’t seem to reinforce the relevance of the logotype, or corporate icons or slogan; and it doesn't visually represent the meaning of the corporate slogan.</th>
</tr>
</thead>
</table>
Graphics colours respond to medium, technology or technical difficulty. This category helps code ads according to whether the graphics' colours used are such because of a mediation of means to produce.

MEMO:

Not applicable □ No graphics have been used (other than the logo).

Yes □ The graphics' colours used seem to reinforce the relevance of the logotype, or corporate icons or slogan; or they seem to visually represent the meaning of the corporate slogan.

Graphics colours respond to either a similarity or distortion of reality. This category helps code ads according to the use of graphics' colours to resemble or differ from everyday experience.

MEMO:

Not applicable □ No graphics have been used (other than the logo).

Yes □ The graphics' colours used would be different if the medium or technology used to achieve these colours was different.

Graphics colours respond to theme or concept. This category helps code ads according to whether the graphics colour in the main argument of the ad has been given a function to contribute with the coherence of the communication of the theme or concept.

MEMO:

Not applicable □ No graphics have been used (other than the logo).

Yes □ The graphics colour contributes with the coherence of the theme or concept.

Layout complexity. This category helps code ads according to the complexity of the layout.

MEMO:

Average □ The layout in the ad is made of, or broken into a few interrelated shapes or lines.

Complex □ The layout in the ad is made of, or broken into some interrelated shapes or lines.
<table>
<thead>
<tr>
<th>Layout complexity continuity.</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code whether the layout complexity of the ad is similar in the entire advertising campaign, or it is a choice only for the ad being analyzed.</td>
</tr>
<tr>
<td><strong>MEMO:</strong></td>
</tr>
<tr>
<td>Appears again in all ads of the campaign</td>
</tr>
<tr>
<td>Appears again in all ads with a variable</td>
</tr>
<tr>
<td>Appears again in most ads but not all</td>
</tr>
<tr>
<td>Appears again with a variable and not in all ads</td>
</tr>
<tr>
<td>Does not appear again</td>
</tr>
<tr>
<td>Not applicable</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Layout complexity is central or peripheral.</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code ads according to the use of layout complexity as central or peripheral to the main argument.</td>
</tr>
<tr>
<td><strong>MEMO:</strong></td>
</tr>
<tr>
<td>Central to the visual message (7)</td>
</tr>
<tr>
<td>7 (seven-point scale)</td>
</tr>
<tr>
<td>6 (seven-point scale)</td>
</tr>
<tr>
<td>5 (seven-point scale)</td>
</tr>
<tr>
<td>4 (seven-point scale)</td>
</tr>
<tr>
<td>3 (seven-point scale)</td>
</tr>
<tr>
<td>2 (seven-point scale)</td>
</tr>
<tr>
<td>Not central to the visual message (1)</td>
</tr>
</tbody>
</table>
1. **Layout complexity responds to heuristic or systematic processing needs.**
   This category helps code ads according to the use of layout complexity to administer visual engagement or involvement of audiences.

   **MEMO:**
   - **Heuristic needs**
     - The layout' level of complexity seems to contribute to simple processing.
   - **Not applicable**
     - The ad doesn't use a layout.
   - **Systematic processing needs**
     - A complex layout seems to contribute to an involvement in thought process or, a thought (not necessarily meaning thinking) is required to process the layout.

2. **Layout complexity responds to benefit.**
   This category helps code ads according to the level of complexity of the layout and its communication function to persuade about the consumables' benefit.

   **MEMO:**
   - **No**
     - Layout complexity doesn't seem to have a connection with the benefit that the ad is offering.
   - **Not applicable**
     - The ad doesn't use a layout.
   - **Yes**
     - Layout complexity seems to have been intentionally designed to help communicate the benefit in the message.

3. **Layout complexity responds to brand attitude.**
   This category helps code ads according to the complexity of the layout and its communication function to visually engage audiences in processing. Note: this coding category pays no attention to the type of product.

   **MEMO:**
   - **High involvement and informational strategy**
     - The layout complexity contributes with informing about the main key benefits but it is not particularly likeable.
   - **High involvement and transformational strategy**
     - The layout complexity contributes with attempts for people to personally identify with the ad. Beyond the ad being likeable, the layout complexity needs to give a sense of authenticity and emotional portrayal.
   - **Low involvement and informational brand strategy**
     - The layout complexity does not enhance the likeability of the ad.
   - **Low involvement and transformational strategy**
     - The target audience must like the ad. The layout complexity reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.
   - **Not applicable**
     - The ad doesn't use a layout.

4. **Layout complexity responds to category.**
   This category helps code ads according to the complexity of the layout and its communication function to imitate conventional layout complexity in the category the ad belongs to, or in categories the target audience would consume.

   **MEMO:**
   - **No**
     - The layout complexity doesn't
<table>
<thead>
<tr>
<th>Layout complexity responds to corporate image.</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code ads according to the complexity of the layout and its communication function to visually match the brands' corporate image.</td>
</tr>
<tr>
<td>MEMO:</td>
</tr>
<tr>
<td>No The layout complexity doesn't seem to reinforce the relevance of the logotype, or corporate icons or slogan; and it doesn't visually represent the meaning of the corporate slogan.</td>
</tr>
<tr>
<td>Not applicable The ad doesn't use a layout.</td>
</tr>
<tr>
<td>Yes The layout complexity seems to reinforce the relevance of the logotype, or corporate icons or slogan; or they seem to visually represent the meaning of the corporate slogan.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Layout complexity responds to either a similarity or a distortion of reality.</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code ads according to the use of layout complexity to resemble or differ from everyday experience.</td>
</tr>
<tr>
<td>MEMO:</td>
</tr>
<tr>
<td>Analogy to everyday experience The layout complexity participates in the persuasive argument through an attempt to replicate everyday experience.</td>
</tr>
<tr>
<td>Need for distortion to suit argument The layout complexity does not contribute in an attempt to replicate everyday experience.</td>
</tr>
<tr>
<td>Not applicable The ad doesn't use a layout.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Layout complexity responds to medium, technology or technical difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code ads according to whether the layout complexity is such because of a mediation of means to produce.</td>
</tr>
<tr>
<td>MEMO:</td>
</tr>
<tr>
<td>No The layout complexity used could remain the same should the ad be advertised in a different medium or produced with different technology.</td>
</tr>
<tr>
<td>Not applicable The ad doesn't use a layout.</td>
</tr>
<tr>
<td>Yes The layout complexity would be different if the medium or technology used to achieve this complexity was different.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Layout complexity responds to theme or concept.</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code ads according to whether the layout complexity in the main argument of the ad has been given a function to contribute with the coherence of the communication of the theme or concept.</td>
</tr>
</tbody>
</table>
### MEMO:

<table>
<thead>
<tr>
<th>Yes</th>
<th>The layout complexity contributes with the coherence of the theme or concept.</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>The layout complexity doesn't contribute with the coherence of the theme or concept.</td>
</tr>
<tr>
<td>Not applicable</td>
<td>The ad doesn't use a layout.</td>
</tr>
</tbody>
</table>

### Layout dynamic.

This category helps code ads according to the dynamic of the lines and shapes that make the layout of ads.

<table>
<thead>
<tr>
<th>Angular</th>
<th>Lines and shapes that make the layout are dominantly angular.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Modular</td>
<td>Lines and shapes that make the layout dominantly compartmentalized.</td>
</tr>
<tr>
<td>Organic</td>
<td>Lines and shapes that make the layout are dominantly organic (use of curved lines).</td>
</tr>
<tr>
<td>Straight</td>
<td>Lines and shapes that make the layout are dominantly straight.</td>
</tr>
<tr>
<td>Combination of these</td>
<td>Lines and shapes that make the layout are combination of the options in this category.</td>
</tr>
<tr>
<td>Not applicable</td>
<td>The ad doesn't use a layout.</td>
</tr>
</tbody>
</table>

### Layout dynamic continuity.

This category helps code whether the layout dynamic of the ad are used for the entire advertising campaign, or it is a choice only for the ad being analyzed.

| Appears again in all ads of the campaign | The layout dynamic choice appears in all ads that are part of the campaign this ad is part of. |
| Appears again in all ads with a variable | The layout dynamic choice resembles that of the other layout dynamic used in the campaign, but it is not identical. |
| Appears again in most ads but not all | The layout dynamic choice appears again in most ads but not all |
| Appears again with a variable and not in all ads | The layout dynamic choice appears again with a variable and not in all ads |
| Does not appear again | The layout dynamic choice barely resembles or it is dissimilar to the other layout dynamic used in the campaign. |
| Not applicable | The ad is not part of a campaign or, it is impossible to know whether it is part of a campaign at this time. |

### Layout dynamic is central or peripheral.

This category helps code ads according to the use of layout dynamic as central or peripheral to the main argument.

| Central to the visual message (7) | The layout dynamic is necessary to process the message. There is a diligent consideration of the information |
this cue is providing, which is central to the true merits of the ad.

<table>
<thead>
<tr>
<th></th>
<th>2 (seven-point scale)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>3 (seven-point scale)</td>
</tr>
<tr>
<td>4</td>
<td>4 (seven-point scale)</td>
</tr>
<tr>
<td>5</td>
<td>5 (seven-point scale)</td>
</tr>
<tr>
<td>6</td>
<td>6 (seven-point scale)</td>
</tr>
<tr>
<td>7</td>
<td>(seven-point scale)</td>
</tr>
</tbody>
</table>

Not central to the visual message (1)

The layout dynamic contributes to the message but it is not indispensable for the message to be understood. 1 (seven-point scale)

**Layout dynamic responds to heuristic or systematic processing needs.**
This category helps code ads according to the use of the layout dynamic to administer visual engagement or involvement of audiences.

**MEMO:**

<table>
<thead>
<tr>
<th>Heuristic needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>The layout dynamic used seem to contribute to simple processing.</td>
</tr>
<tr>
<td>Not applicable</td>
</tr>
<tr>
<td>The ad doesn't use a layout.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Systematic processing needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>A complex use of the layout dynamic seems to contribute to an involvement in thought process or, a thought process (not necessarily meaning thinking) is required to process the layout that has been used.</td>
</tr>
</tbody>
</table>

**Layout dynamic responds to benefit.**
This category helps code ads according to the dynamic of the layout and its communication function to persuade about the consumables' benefit.

**MEMO:**

<table>
<thead>
<tr>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Layout dynamic doesn't seem to have a connection with the benefit that the ad is offering.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Not applicable</th>
</tr>
</thead>
<tbody>
<tr>
<td>The ad doesn't use a layout.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Yes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Layout dynamic seems to have been intentionally designed to help communicate the benefit in the message.</td>
</tr>
</tbody>
</table>

**Layout dynamic responds to brand attitude.**
This category helps code ads according to the dynamic of the layout and its communication function to engage the audience in visual processing. Note: this coding category pays no attention to the type of product.

**MEMO:**

<table>
<thead>
<tr>
<th>High involvement and informational strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>The layout dynamic contributes with informing about the main key benefits but it is not particularly likeable.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>High involvement and transformational strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>The layout dynamic contributes with attempts for people to personally identify with the ad. Beyond the ad being likeable, the layout dynamic needs to give a sense of authenticity and emotional portrayal.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Low involvement and informational brand</th>
</tr>
</thead>
<tbody>
<tr>
<td>The layout dynamic does not enhance the likeability of the ad.</td>
</tr>
</tbody>
</table>
strategy
Low involvement and transformational strategy
The target audience must like the ad. The layout dynamic reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.

Not applicable
The ad doesn't use a layout.

Layout dynamic responds to category.
This category helps code ads according to the dynamic of the layout and its communication function to imitate conventional layout dynamic in the category the ad belongs to, or in categories the target audience would consume.

MEMO:

No
The layout dynamic doesn't seem to resemble the layout dynamic used in other ads of the consumables' category or, categories consumed by the target audience, as they are conventionally represented.

Not applicable
The ad doesn't use a layout.

Yes
The layout dynamic seem to resemble the layout dynamic of other ads in the consumables' category, or categories consumed by the target audience, as they are conventionally represented.

Layout dynamic responds to corporate image.
This category helps code ads according to the dynamic of the layout and its communication function to visually match the brands' corporate image.

MEMO:

No
The layout dynamic doesn't seem to reinforce the relevance of the logotype, or corporate icons or slogan; and it doesn't visually represent the meaning of the corporate slogan.

Not applicable
The ad doesn't use a layout.

Yes
The layout dynamic seems to reinforce the relevance of the logotype, or corporate icons or slogan; or they seem to visually represent the meaning of the corporate slogan.

Layout dynamic responds to either a similarity or distortion of reality.
This category helps code ads according to the use of layout dynamic to resemble or differ from everyday experience.

MEMO:

Analogy to everyday experience
The layout dynamic participates in the persuasive argument through an attempt to replicate everyday experience.

Need for distortion to suit argument
The layout dynamic does not contribute in an attempt to replicate everyday experience.

Not applicable
The ad doesn't use a layout.
mediation of means to produce.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>No</th>
<th>The layout dynamic used could remain the same should the ad be advertised in a different medium or produced with different technology.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td></td>
<td>The ad doesn't use a layout.</td>
</tr>
<tr>
<td>Yes</td>
<td></td>
<td>The layout dynamic would be different if the medium or technology used to achieve this dynamic was different.</td>
</tr>
</tbody>
</table>

**Layout dynamic responds to theme or concept.**
This category helps code ads according to whether the layout dynamic in the main argument of the ad has been given a function to contribute with the coherence of the communication of the theme or concept.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>No</th>
<th>The layout dynamic doesn't contribute with the coherence of the theme or concept.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td></td>
<td>The ad doesn't use a layout.</td>
</tr>
<tr>
<td>Yes</td>
<td></td>
<td>The layout dynamic contributes with the coherence of the theme or concept.</td>
</tr>
</tbody>
</table>

**Layout is primarily shaped by living beings, objects, or landscapes.**
This category helps code ads according to the nature of the objects that shape the layout of the ad.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>Combination</th>
<th>The layout of the ad is mainly given by shapes or lines of a combination of elements from this category.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Landscape (or vegetable)</td>
<td>The layout of the ad is mainly given by shapes or lines of elements from natural surroundings such as landscapes, plants, etc.</td>
</tr>
<tr>
<td></td>
<td>Not applicable</td>
<td>The ad doesn't use a layout.</td>
</tr>
<tr>
<td></td>
<td>Objects (3D or 2D)</td>
<td>The layout of the ad is mainly given by shapes or lines of artificial objects such as boxes, houses, drawings, etc.</td>
</tr>
<tr>
<td></td>
<td>Subjects (people or animals)</td>
<td>The layout of the ad is mainly given by shapes or lines of subjects such as animals or people</td>
</tr>
</tbody>
</table>

**Lighting continuity.**
This category helps code whether the lighting used in the ad is also used for the entire advertising campaign, or it is a choice only for the ad being analyzed.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>Appears again in all ads of the campaign</th>
<th>The lighting choice appears in all ads that are part of the campaign this ad is part of.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Appears again in all ads with a variable</td>
<td>The lighting choice resembles that of the other lighting used in the campaign, but it is not identical.</td>
</tr>
<tr>
<td></td>
<td>Appears again in most ads but not all</td>
<td>The lighting choice appears again in most ads but not all</td>
</tr>
<tr>
<td></td>
<td>Appears again with a</td>
<td>The lighting choice appears</td>
</tr>
</tbody>
</table>
variable and not in all ads  again with a variable and not in all ads

Does not appear again  The lighting choice barely resembles or it is dissimilar to the other lighting used in the campaign.

Not applicable  The ad is not part of a campaign or, it is impossible to know whether it is part of a campaign at this time.

**Lighting is central or peripheral.**
This category helps code ads according to the use of lighting as central or peripheral to the main argument.

**MEMO:**

<table>
<thead>
<tr>
<th>Central to the visual message (7)</th>
<th>The lighting is necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 (seven-point scale)</td>
<td>7 (seven-point scale)</td>
</tr>
<tr>
<td>6 (seven-point scale)</td>
<td>6 (seven-point scale)</td>
</tr>
<tr>
<td>5 (seven-point scale)</td>
<td>5 (seven-point scale)</td>
</tr>
<tr>
<td>4 (seven-point scale)</td>
<td>4 (seven-point scale)</td>
</tr>
<tr>
<td>3 (seven-point scale)</td>
<td>3 (seven-point scale)</td>
</tr>
<tr>
<td>2 (seven-point scale)</td>
<td>2 (seven-point scale)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Not central to the visual message (1)</th>
<th>The lighting contributes to the message but it is not indispensable for the message to be understood. 1 (seven-point scale)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>There is no use of lighting.</td>
</tr>
</tbody>
</table>

**Lighting responds to heuristic or systematic processing needs.**
This category helps code ads according to the use of lighting to administer visual engagement or involvement of audiences.

**MEMO:**

<table>
<thead>
<tr>
<th>Heuristic needs</th>
<th>The lighting used seems to contribute to simple processing.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>No lighting has been used in a photograph, an illustration or a 3D image.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Systematic processing needs</th>
<th>A complex use of lighting seems to contribute to an involvement in thought process or, a thought process (not necessarily meaning thinking) is required to process the lighting that has been used.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>No lighting has been used in a photograph, an illustration or a 3D image.</td>
</tr>
</tbody>
</table>

**Lighting responds to benefit.**
This category helps code ads according to the lighting and its communication function to persuade about the consumables' benefit.

**MEMO:**

<table>
<thead>
<tr>
<th>No</th>
<th>The lighting doesn't seem to have a connection with the benefit that the ad is offering.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>No lighting has been used in a photograph, an illustration or a 3D image.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Yes</th>
<th>The lighting seems to have been intentionally designed to</th>
</tr>
</thead>
</table>
Lighting responds to brand attitude. This category helps code ads according to the lighting and its communication function to involve the audience in visual processing. Note: you should pay no attention to the type of product in this coding.

MEMO:

<table>
<thead>
<tr>
<th>Lighting responds to category</th>
<th>High involvement and informational strategy</th>
<th>High involvement and transformational strategy</th>
<th>Low involvement and informational brand strategy</th>
<th>Low involvement and transformational strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The lighting contributes with informing about the main key benefits but it doesn't make the ad particularly likeable.</td>
<td>The lighting contributes with attempts for people to personally identify with the ad. Beyond the ad being likeable, the lighting needs to give a sense of authenticity and emotional portrayal.</td>
<td>The lighting does not enhance the likeability of the ad.</td>
<td>The target audience must like the ad. The lighting reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.</td>
</tr>
<tr>
<td></td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
</tr>
<tr>
<td></td>
<td>No</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
</tr>
</tbody>
</table>

Lighting responds to category. This category helps code ads according to the lighting and its communication function to imitate conventional lighting in the category the ad belongs to, or in categories the target audience would consume.

MEMO:

<table>
<thead>
<tr>
<th>Lighting responds to corporate image</th>
<th>High involvement and informational strategy</th>
<th>High involvement and transformational strategy</th>
<th>Low involvement and informational brand strategy</th>
<th>Low involvement and transformational strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>The lighting doesn't seem to resemble lighting used in the consumables' category or, categories consumed by the target audience, as they are conventionally represented.</td>
<td>No lighting has been used in a photograph, an illustration or a 3D image.</td>
<td>No</td>
<td>The lighting seems to resemble the lighting of the consumables' category, or categories consumed by the target audience, as they are conventionally represented.</td>
</tr>
<tr>
<td>Not applicable</td>
<td>No lighting has been used in a photograph, an illustration or a 3D image.</td>
<td>No</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>The lighting doesn't seem to reinforce the relevance of the logotype, or corporate icons or slogan; and it doesn't visually represent the meaning of the brand.</td>
<td>The lighting seems to resemble the lighting of the consumables' category, or categories consumed by the target audience, as they are conventionally represented.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lighting responds to either a distortion or similarity to reality.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------------------------------------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>This category helps code ads according to the use of lighting to resemble or differ from everyday experience.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>MEMO:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Analogy to everyday experience</td>
<td>The lighting participates in the persuasive argument through an attempt to replicate everyday experience.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Need for distortion to suit argument</td>
<td>The lighting does not contribute in an attempt to replicate everyday experience.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not applicable</td>
<td>No lighting has been used in a photograph, an illustration or of a 3D image.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lighting responds to medium, technology or technical difficulty.</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code ads according to whether the lighting is such because of a mediation of means to produce.</td>
</tr>
<tr>
<td><strong>MEMO:</strong></td>
</tr>
<tr>
<td>No</td>
</tr>
<tr>
<td>Not applicable</td>
</tr>
<tr>
<td>Yes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lighting responds to theme or concept.</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code ads according to whether the lighting in the main argument of the ad has been given a function to contribute with the coherence of the communication of the theme or concept.</td>
</tr>
<tr>
<td><strong>MEMO:</strong></td>
</tr>
<tr>
<td>No</td>
</tr>
<tr>
<td>Not applicable</td>
</tr>
<tr>
<td>Yes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lines.</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code ads according to whether the ad uses lines as a graphic design tool in the content.</td>
</tr>
<tr>
<td><strong>MEMO:</strong></td>
</tr>
<tr>
<td>Absence</td>
</tr>
</tbody>
</table>
### Logo
This category helps code ads according to whether the logotype in the ad makes use of an icon.

<table>
<thead>
<tr>
<th>MEMO</th>
<th>Presence</th>
<th>Presence</th>
<th>Presence</th>
</tr>
</thead>
<tbody>
<tr>
<td>With icon</td>
<td>The corporate logo in the ad uses an icon or is an icon in itself.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Without icon</td>
<td>The corporate logo in the ad does not use an icon. It is made of letters only.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Logo placement.
This category helps code ads according to the placement of the logotype within the ad.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>More than one place</th>
<th>More than one place</th>
<th>More than one place</th>
</tr>
</thead>
<tbody>
<tr>
<td>On product</td>
<td>The logotype is interacting with, or is part of the product.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>On prop or talent</td>
<td>The logotype is placed on props or on talent.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stand alone</td>
<td>The logotype is closing the ad, visually usually separate from the rest of the elements.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Logo position in print.
This category helps code ads according to the position of the logotype within the ad.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>Bottom right</th>
<th>Bottom right</th>
<th>Bottom right</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bottom right</td>
<td>The logotype is placed on the bottom write corner in the printed ad.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>The logo is positioned on a place other than the bottom right corner in print.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Number of elements in main image continuity.
This category helps code whether the number of elements used in the main argument of the ad is also used for the entire advertising campaign, or it is a choice only for the ad being analyzed.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>Appears again in all ads of the campaign</th>
<th>Appears again in all ads with a variable</th>
<th>Appears again in most ads</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appears again in all ads of the campaign</td>
<td>The number of elements choice appears in all ads that are part of the campaign this ad is part of.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appears again in all ads with a variable</td>
<td>The number of elements choice resembles that of the other number of elements used in the campaign, but it is not identical.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appears again in most ads</td>
<td>The number of elements choice</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
but not all appears again in most ads but not all
Appears again with a variable and not in all ads The number of elements choice appears again with a variable and not in all ads
Does not appear again The number of elements choice barely resembles or it is dissimilar to the other number of elements used in the campaign.
Not applicable The ad is not part of a campaign or, it is impossible to know whether it is part of a campaign at this time.

Number of elements in main image is central or peripheral.
This category helps code ads according to whether the number of elements used in the main argument of the ad is playing a central or peripheral role.

MEMO:

Central to the visual message (7) The number of elements is necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad.
7 (seven-point scale)
6 (seven-point scale)
5 (seven-point scale)
4 (seven-point scale)
3 (seven-point scale)
2 (seven-point scale)

Not central to the visual message (1) The number of elements contributes to the message but it is not indispensable for the message to be understood. 1 (seven-point scale)

Number of elements in main image responds to heuristic or systematic processing needs.
This category helps code ads according to whether the number of elements used in the ad seems to be intentionally used to administer visual engagement or involvement of audiences.

MEMO:

Heuristic needs The number of elements in the main argument of the ad used seems to contribute to simple processing.
Systematic processing needs A complex use of number of elements in the main argument of the ad seems to contribute to an involvement in thought process or, a thought process (not necessarily meaning thinking) is required to process the lighting that has been used.

Number of elements in main image responds to benefit.
This category helps code ads according to whether the number of elements used in the main argument has been given a communication function to persuade about the consumables' benefit.

MEMO:

No The number of elements in the main argument of the ad doesn't seem to have a connection with
<table>
<thead>
<tr>
<th>Number of elements in main image responds to brand attitude.</th>
<th>MEMO:</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code ads according to whether the number of elements in the main argument has been given a communication function to involve the audience in visual processing. Note: you should pay no attention to the type of product in this coding.</td>
<td></td>
</tr>
<tr>
<td>Number of elements in main image responds to category.</td>
<td>MEMO:</td>
</tr>
<tr>
<td>This category helps code ads according to whether the number of elements in the main argument has been given a communication function to imitate the number of elements conventionally used in the category the ad belongs to, or in categories the target audience would consume.</td>
<td></td>
</tr>
</tbody>
</table>

**High involvement and informational strategy**
- The number of elements in the main argument of the ad contributes with informing about the main key benefits but it doesn't make the ad particularly likeable.

**High involvement and transformational strategy**
- The number of elements in the main argument of the ad contributes with attempts for people to personally identify with the ad. Beyond the ad being likeable, the number of elements needs to give a sense of authenticity and emotional portrayal.

**Low involvement and informational brand strategy**
- The number of elements in the main argument of the ad does not enhance the likeability of the ad.

**Low involvement and transformational strategy**
- The target audience must like the ad. The number of elements in the main argument of the ad reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.

**No**
- The number of elements in the main argument of the ad doesn't seem to resemble lighting used in the consumables' category or, categories consumed by the target audience, as they are conventionally represented.

**Yes**
- The number of elements in the main argument of the ad seems to resemble the number of elements used in the consumables' category, or categories consumed by the target audience, as they are conventionally represented.
**Number of elements in main image responds to corporate image.**

This category helps code ads according to whether the number of elements in the main argument of the ad relate to the brands’ corporate image.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>No</strong></td>
<td>The number of elements in the main argument of the ad doesn't seem to reinforce the relevance of the logotype, or corporate icons or slogan; and it doesn't visually represent the meaning of the corporate slogan.</td>
</tr>
<tr>
<td><strong>Yes</strong></td>
<td>The number of elements in the main argument of the ad seems to reinforce the relevance of the logotype, or corporate icons or slogan; or it seems to visually represent the meaning of the corporate slogan.</td>
</tr>
</tbody>
</table>

**Number of elements in main image responds to either a similarity or distortion of reality.**

This category helps code ads according to whether the number of elements in the main argument is there to resemble or differ from everyday experience.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Analogy to everyday experience</strong></td>
<td>The number of elements in the main argument of the ad participates in the persuasive argument through an attempt to replicate everyday experience.</td>
</tr>
<tr>
<td><strong>Need for distortion to suit argument</strong></td>
<td>The number of elements in the main argument of the ad does not contribute in an attempt to replicate everyday experience.</td>
</tr>
</tbody>
</table>

**Number of elements in main image responds to medium, technology or technical difficulty.**

This category helps code ads according to whether the number of elements is such because of a mediation of means to produce.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>No</strong></td>
<td>The number of elements in the main argument of the ad could remain the same should the ad be advertised in a different medium or produced with different technology.</td>
</tr>
<tr>
<td><strong>Yes</strong></td>
<td>The number of elements in the main argument of the ad would be different if the medium or technology used was different.</td>
</tr>
</tbody>
</table>

**Number of elements in main image responds to theme or concept.**

This category helps code ads according to whether the number of elements in the main argument of the ad has been given a function to contribute with the coherence of the communication of the theme or concept.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>No</strong></td>
<td>The number of elements in the main argument doesn't contribute with the coherence of the theme or concept.</td>
</tr>
<tr>
<td><strong>Yes</strong></td>
<td>The number of elements contributes with the coherence of the theme or concept.</td>
</tr>
</tbody>
</table>

**Number of visual elements essential in main argument.**

This category helps code ads according to the number of elements used in the main argument. In this study elements are those delimited by contours that are mostly
MEMO:

1. The ad's main visual argument shows one element.
2. The ad's main visual argument shows two elements.
3. The ad's main visual argument shows three elements.
4. The ad's main visual argument shows four elements.
5. The ad's main visual argument shows five elements.
6. The ad's main visual argument shows six elements.

More than 6. The ad's main visual argument shows more than 6 elements.

Uncountable. The ad's main visual argument seems to have six or less number of elements, but it is impossible to determine how many at this time.

Number of visual elements that are essential in visual argument.
This category helps code ads according to the number of elements used in the main argument. In this study elements are those delimited by contours that are mostly independent. Not to number of signifiers.

MEMO:

Even. The ad's main visual argument shows even number of elements.

Odd. The ad's main visual argument shows odd number of elements.

Uncountable. It is impossible to determine how many elements there are in the main argument of this ad, at this time.

Photo colour continuity.
This category helps code whether the colour of the photograph used in the main argument of the ad is also used for the entire advertising campaign, or it is a choice only for the ad being analyzed.

MEMO:

Appears again in all ads of the campaign. The photo colour choice appears in all ads that are part of the campaign this ad is part of.

Appears again in all ads with a variable. The photo colour choice resembles that of the other photo colour used in the campaign, but it is not identical.

Appears again in most ads but not all. The photo colour choice appears again in most ads but not all.

Appears again with a variable and not in all ads. The photo colour choice appears again with a variable and not in all ads.

Does not appear again. The photo colour choice barely resembles or it is dissimilar to the other photo colour used in the campaign.

Not applicable. The ad is not part of a campaign or, it is impossible to
Photo colour is central or peripheral. This category helps code ads according to whether the colour of the photograph used in the main argument of the ad is playing a central or peripheral role.

**MEMO:**

- **Central to the visual message (7)** The photo colour is necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad.
  - 7 (seven-point scale)
  - 6 (seven-point scale)
  - 5 (seven-point scale)
  - 4 (seven-point scale)
  - 3 (seven-point scale)
  - 2 (seven-point scale)

- **Not central to the visual message (1)** The photo colour contributes to the message but it is not indispensable for the message to be understood.
  - 1 (seven-point scale)

- **Not applicable** There is no use of photo colour.

Photo colour responds to heuristic or systematic processing needs. This category helps code ads according to whether the colour of the photograph used in the ad seems to be intentionally used to administer visual engagement or involvement of audiences.

**MEMO:**

- **Heuristic needs** The colour of the photograph in the main argument of the ad seems to contribute to simple processing.
- **Systematic processing needs** The complex colour of the photograph in the main argument of the ad seems to contribute to an involvement in thought process or, a thought process (not necessarily meaning thinking) is required to process the colour that has been used.
- **Not applicable** No photographic image has been used.

Photo colour responds to benefit. This category helps code ads according to whether the colour of the photograph used in the main argument has been given a communication function to persuade about the consumables' benefit.

**MEMO:**

- **No** The colour of the photograph in the main argument of the ad doesn't seem to have a connection with the benefit that the ad is offering.
- **Not applicable** No photographic image has been used.
- **Yes** The colour of the photograph in the main argument of the ad seems to have been intentionally designed to help
communicate the benefit in the message.

Photo colour responds to brand attitude. This category helps code ads according to whether the colour of the photograph has been given a communication function to involve the audience in visual processing. Note: you should pay no attention to the type of product in this coding.

MEMO:

High involvement and informational strategy
The colour of the photograph in the main argument of the ad contributes with informing about the main key benefits but it doesn't make the ad particularly likeable.

High involvement and transformational strategy
The colour of the photograph in the main argument of the ad contributes with attempts for people to personally identify with the ad. Beyond the ad being likeable, the colour of the photograph needs to give a sense of authenticity and emotional portrayal.

Low involvement and informational brand strategy
The colour of the photograph in the main argument of the ad does not enhance the likeability of the ad.

Low involvement and transformational strategy
The target audience must like the ad. The colour of the photograph in the main argument of the ad reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.

Not applicable
No photographic image has been used.

Photo colour responds to category. This category helps code ads according to whether the colour of the photograph has been given a communication function to imitate the colours conventionally used in the category the ad belongs to, or in categories the target audience would consume.

MEMO:

No
The colour of the photograph in the main argument of the ad doesn't seem to resemble colours of photographs used in the consumables' category or, categories consumed by the target audience, as they are conventionally represented.

Not applicable
No photographic image has been used.

Yes
The colour of the photograph in the main argument of the ad seems to resemble the colour of photographs used in the consumables' category, or categories consumed by the target audience, as they are conventionally represented.
### Photo colour responds to corporate image.
This category helps code ads according to whether the colour of the photograph of the ad relate to the brands' corporate image.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>No</th>
<th>The colour of the photograph in the main argument of the ad doesn't seem to reinforce the relevance of the logotype, or corporate icons or slogan; and it doesn't visually represent the meaning of the corporate slogan.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not applicable</td>
<td>No photographic image has been used.</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>The colour of the photograph in the main argument of the ad seems to reinforce the relevance of the logotype, or corporate icons or slogan; or it seems to visually represent the meaning of the corporate slogan.</td>
</tr>
</tbody>
</table>

### Photo colour responds to either a similarity or distortion of reality.
This category helps code ads according to whether the colour of the photograph is there to resemble or differ from everyday experience.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>Analogy to everyday experience</th>
<th>The colour of the photograph in the main argument of the ad participates in the persuasive argument through an attempt to replicate everyday experience.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Need for distortion to suit argument</td>
<td>The colour of the photograph in the main argument of the ad does not contribute in an attempt to replicate everyday experience.</td>
</tr>
<tr>
<td></td>
<td>Not applicable</td>
<td>No photographic image has been used.</td>
</tr>
</tbody>
</table>

### Photo colour responds to medium, technology or technical difficulty.
This category helps code ads according to whether the colour of the photograph is such because of a mediation of means to produce.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>No</th>
<th>The colour of the photograph in the main argument of the ad could remain the same should the ad be advertised in a different medium or produced with different technology.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not applicable</td>
<td>No photographic image has been used.</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>The colour of the photograph in the main argument of the ad would be different if the medium or technology used was different.</td>
</tr>
</tbody>
</table>

### Photo colour responds to theme or concept.
This category helps code ads according to whether the colour of the photograph used in the main argument has been given a communication function to contribute with the coherence of the theme or concept.
MEMO:

The colour of the photograph in the main argument of the ad doesn't seem to contribute with the coherence of the theme or concept.

No

The colour of the photograph in the main argument of the ad contributes with the coherence of the theme or concept.

Yes

Not applicable

No photographic image has been used.

Not applicable

The ad is not part of a campaign or, it is impossible to know whether it is part of a campaign at this time.

Photo depth-of-field continuity.
This category helps code whether the depth of the photograph of the ad is also used for the entire advertising campaign, or it is a choice only for the ad being analyzed.

MEMO:

Appears again in all ads of the campaign

The photo depth choice appears in all ads that are part of the campaign this ad is part of.

Appears again in all ads with a variable

The photo depth choice resembles that of the other photo depth used in the campaign, but it is not identical.

Appears again in most ads but not all

The photo depth choice appears again in most ads but not all.

Appears again with a variable and not in all ads

The photo depth choice appears again with a variable and not in all ads.

Does not appear again

The photo depth choice barely resembles or it is dissimilar to the other photo depth used in the campaign.

Not applicable

The ad is not part of a campaign or, it is impossible to know whether it is part of a campaign at this time.

Photo depth-of-field is central or peripheral.
This category helps code ads according to whether the depth of the photograph used in the main argument of the ad is playing a central or peripheral role.

MEMO:

Central to the visual message (7)

The photo depth is necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad.

7 (seven-point scale)

6 (seven-point scale)

5 (seven-point scale)

4 (seven-point scale)

3 (seven-point scale)

2 (seven-point scale)

Not central to the visual message (1)

The photo depth contributes to the message but it is not indispensable for the message to be understood. 1 (seven-point scale)

Not applicable

There is no use of photo depth.

Photo depth-of-field responds to heuristic or systematic processing needs.
This category helps code ads according to whether the depth of the photograph used in the ad seems to be intentionally used to administer visual engagement or involvement of audiences.

MEMO:

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heuristic needs</td>
<td>The depth of the photograph in the main argument of the ad used seems to contribute to simple processing.</td>
</tr>
<tr>
<td>Not applicable</td>
<td>No photographic image has been used.</td>
</tr>
<tr>
<td>Systematic processing needs</td>
<td>A complex depth of the photograph in the main argument of the ad seems to contribute to an involvement in thought process or, a thought process (not necessarily meaning thinking) is required to process the depth used.</td>
</tr>
</tbody>
</table>

**Photo depth-of-field responds to benefit.**
This category helps code ads according to whether the depth of the photograph used in the main argument has been given a communication function to persuade about the consumables' benefit.

MEMO:

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>The depth of the photograph in the main argument of the ad doesn't seem to have a connection with the benefit that the ad is offering.</td>
</tr>
<tr>
<td>Not applicable</td>
<td>No photographic image has been used.</td>
</tr>
<tr>
<td>Yes</td>
<td>The depth of the photograph in the main argument of the ad seems to have been intentionally designed to help communicate the benefit in the message.</td>
</tr>
</tbody>
</table>

**Photo depth-of-field responds to brand attitude.**
This category helps code ads according to whether the depth of the photograph in the main argument has been given a communication function to involve the audience in visual processing. Note: you should pay no attention to the type of product in this coding.

MEMO:

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>High involvement and informational strategy</td>
<td>The depth of the photograph in the main argument of the ad contributes with informing about the main key benefits but it doesn't make the ad particularly likeable.</td>
</tr>
<tr>
<td>High involvement and transformational strategy</td>
<td>The depth of the photograph in the main argument of the ad contributes with attempts for people to personally identify with the ad. Beyond the ad being likeable, the depth of the photograph needs to give a sense of authenticity and emotional portrayal.</td>
</tr>
<tr>
<td>Low involvement and informational brand strategy</td>
<td>The depth of the photograph in the main argument of the ad does not enhance the likeability of the ad.</td>
</tr>
</tbody>
</table>
The target audience must like the ad. The depth of the photograph in the main argument of the ad reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.

Not applicable  No photographic image has been used.

### Photo depth-of-field responds to category.
This category helps code ads according to whether the depth of the photograph in the main argument have been given a communication function to imitate the depth conventionally used in the category the ad belongs to, or in categories the target audience would consume.

**MEMO:**

No  The depth of the photograph in the main argument of the ad doesn't seem to resemble the depth of photographs used in the consumables' category or, categories consumed by the target audience, as they are conventionally represented.

Not applicable  No photographic image has been used.

Yes  The depth of the photograph in the main argument of the ad seems to resemble the depth of photographs in the consumables' category, or categories consumed by the target audience, as they are conventionally represented.

### Photo depth-of-field responds to corporate image.
This category helps code ads according to whether the depth of the photograph in the main argument of the ad relate to the brands’ corporate image.

**MEMO:**

No  The depth of the photograph in the main argument of the ad doesn't seem to reinforce the relevance of the logotype, or corporate icons or slogan; and it doesn't visually represent the meaning of the corporate slogan.

Not applicable  No photographic image has been used.

Yes  The depth of the photograph in the main argument of the ad seems to reinforce the relevance of the logotype, or corporate icons or slogan; or it seems to visually represent the meaning of the corporate slogan.

### Photo depth-of-field responds to either a similarity or a distortion of reality.
This category helps code ads according to whether the depth of the photograph in the main argument is there to resemble or differ from everyday experience.
MEMO: Analogy to everyday experience
The depth of the photograph in the main argument of the ad participates in the persuasive argument through an attempt to replicate everyday experience.

Need for distortion to suit argument
The depth of the photograph in the main argument of the ad does not contribute in an attempt to replicate everyday experience.

Not applicable
No photographic image has been used.

Photo depth-of-field responds to medium, technology or technical difficulty. This category helps code ads according to whether the depth of the photograph is such because of a mediation of means to produce.

MEMO:
No
The depth of the photograph in the main argument of the ad could remain the same should the ad be advertised in a different medium or produced with different technology.

Not applicable
No photographic image has been used.

Yes
The depth of the photograph in the main argument of the ad would be different if the medium or technology used was different.

Photo depth responds to theme or concept. This category helps code ads according to whether the depth of the photograph used in the main argument has been given a communication function to contribute with the coherence of the theme or concept.

MEMO:
No
The depth of the photograph in the main argument of the ad doesn't seem to contribute with the coherence of the theme or concept.

Not applicable
No photographic image has been used.

Yes
The depth of the photograph in the main argument of the ad contributes with the coherence of the theme or concept.

Photograph elements have been distorted in production. This category helps code ads that have a distortion in the photography. The coding classifies ads according to the role played by the different stages of production in this distortion.

MEMO:
Both
The image has been distorted in production and in postproduction.

No distortion
No apparent distortion in photograph

Not applicable
No photographic image has been used.

Post-production
It seems that after images have been shot, they have been digitally retouched to emulate an image that would be
impossible to capture from everyday experience.

Production □ It seems that the photographic image captures elements that have been built in a way that is different from everyday experience.

Unclear □ The image has a distortion, but at this time it is impossible to know where the distortion occurred in the production process.

Photographic depth-of-field.
This category helps code ads according to the depth-of-field of the visual argument.

MEMO:

Photograph's camera.
This category helps code ads according to whether the photograph uses a subjective camera.

MEMO:

Photograph's colour.
This category helps code ads according to the number of colours used in the main photograph.

MEMO:

Photograph's focal distance.
This category helps code ads according to the apparent distance between the subject and the camera.

MEMO:
Photograph's light used.
This category helps code ads according to the kind of lighting used for the photograph.

MEMO:
- Available or ambient: The ad's photograph seems to have used available light as main light treatment.
- Back light, key light and fill light: The ad's photograph seems to have used a balanced combination of controlled lights as main light treatment.
- Not applicable: Photograph was scanned or there is no photo in ad
- Spot light(s): The ad's photograph uses spot light as the main treatment.

Photograph's luminosity.
This category helps code ads according to the level of luminosity in the photographic image.

MEMO:
- High: There is high luminosity in the photograph, either because it is trying to represent a place that is usually dark or it is trying to create a mood.
- Low: There is low luminosity in the photograph, either because it is trying to represent a place that is usually like that or it is trying to create a mood.
- Medium: There is medium luminosity in the photograph, either because it is trying to represent a place that is usually like that or it is trying to create a mood.
- Medium to high: There is medium to high luminosity in the photograph, either because it is trying to represent a place that is usually like that or it is trying to create a mood.
- Medium to low: There is medium to low luminosity in the photograph, either because it is trying to represent a place that is usually like that or it is trying to create a mood.
- Not applicable: No photographic image has been used.

Photograph's talent.
This category helps code ads according to the treatment given to the talent in the photograph.

MEMO:
- Incidental: The talent acts not to be aware of the camera or the photograph doesn't show the talents' face.
- Not applicable: No photographic image or talent has been used.
- Portrait: The talent is looking at the camera agreeing to be taken a
Posing picture of. The talent is posing for the camera in a professional-like fashion.

**Photography is used to communicate main argument.**
This category helps code if ads have used a photograph in the main argument.

<table>
<thead>
<tr>
<th>MEMO:</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
</tr>
<tr>
<td>Yes</td>
</tr>
</tbody>
</table>

**Product is bleeding or partially covered in ad.**
This category helps code ads according to whether the representation of the product in the ad is partially covered or bleeding the format.

<table>
<thead>
<tr>
<th>MEMO:</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
</tr>
<tr>
<td>Not applicable</td>
</tr>
<tr>
<td>Yes</td>
</tr>
</tbody>
</table>

**Product shot.**
This category helps code ads according to whether it has used a product shot.

<table>
<thead>
<tr>
<th>MEMO:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Absence</td>
</tr>
<tr>
<td>Not applicable</td>
</tr>
<tr>
<td>Presence</td>
</tr>
</tbody>
</table>

**Product shot camera angle.**
This category helps code ads according to the camera angle used in the product shot.

<table>
<thead>
<tr>
<th>MEMO:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bird eye</td>
</tr>
<tr>
<td>Eye level</td>
</tr>
<tr>
<td>High angle</td>
</tr>
<tr>
<td>Low angle</td>
</tr>
<tr>
<td>Not applicable</td>
</tr>
<tr>
<td>Slightly high angle</td>
</tr>
</tbody>
</table>
Slightly low angle □ The camera is position at a slightly lower level than the horizon capturing the image slightly upwards (30 degrees).

Very high angle □ The camera is position at a very high level from the horizon capturing the image downwards (60 degrees).

Very low angle □ The camera is position at a very low level from the horizon capturing the image upwards (60 degrees).

Product shot is used as a communication tool.
This category helps code ads according to the way in which the product shot has been used.

MEMO:

<table>
<thead>
<tr>
<th>Argument</th>
<th>Icon</th>
<th>No product shot is used</th>
</tr>
</thead>
<tbody>
<tr>
<td>A product is embedded within a larger photographic production (i.e. as prop).</td>
<td>The product shot stands alone.</td>
<td>There is no product shot or the ad is for service or issue</td>
</tr>
</tbody>
</table>

Product shot view
This category helps code ads according to the view showed of the product.

MEMO:

<table>
<thead>
<tr>
<th>Combination of these</th>
<th>Front view</th>
<th>Oblique</th>
<th>Side view</th>
<th>Top view</th>
</tr>
</thead>
<tbody>
<tr>
<td>The ad shows a combination of views of the product.</td>
<td>The ad shows the front view of the product.</td>
<td>The ad shows an oblique view of the product.</td>
<td>The ad shows the side view of the product.</td>
<td>The ad shows the top view of the product.</td>
</tr>
</tbody>
</table>

Props are central or peripheral.
This category helps code ads according to whether the colours of the props used in the main argument of the ad is playing a central or peripheral role.

MEMO:

<table>
<thead>
<tr>
<th>Central to the visual message (7)</th>
<th>Not central to the visual message (1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The props are necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad. 7 (seven-point scale)</td>
<td>The props contribute to the message but it is not indispensable for the message to be understood. 1 (seven-point scale)</td>
</tr>
<tr>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Props colours are central or peripheral.
This category helps code ads according to whether the colours of the props are playing a
central or peripheral role.

MEMO: | Central to the visual message (7) | The prop’s colours are necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad. |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>7 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>6 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>5 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>4 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>3 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>2 (seven-point scale)</td>
<td></td>
</tr>
<tr>
<td>Not central to the visual message (1)</td>
<td>The prop’s colours contribute to the message but are not indispensable for the message to be understood. 1 (seven-point scale)</td>
</tr>
<tr>
<td>Not applicable</td>
<td>There is no use of props colours.</td>
</tr>
</tbody>
</table>

Props colours continuity.
This category helps code whether the colours of the props are also used for the entire advertising campaign, or it is a choice only for the ad being analyzed.

MEMO: | Appears again in all ads of the campaign | The props colours choice appears in all ads that are part of the campaign this ad is part of. |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Appears again in all ads with a variable</td>
<td>The props colours choice resembles that of the other props colours used in the campaign, but it is not identical.</td>
</tr>
<tr>
<td>Appears again in most ads but not all</td>
<td>The props colours choice appears again in most ads but not all</td>
</tr>
<tr>
<td>Appears again with a variable and not in all ads</td>
<td>The props colours choice appears again with a variable and not in all ads</td>
</tr>
<tr>
<td>Does not appear again</td>
<td>The props colours choice barely resembles or it is dissimilar to the other props colours used in the campaign.</td>
</tr>
<tr>
<td>Not applicable</td>
<td>The ad is not part of a campaign or, it is impossible to know whether it is part of a campaign at this time.</td>
</tr>
</tbody>
</table>

Props colours respond to heuristic or systematic processing needs.
This category helps code ads according to whether the colours of the props used in the ad seem to intentionally be used to administer visual engagement or involvement of audiences.

MEMO: | Heuristic needs | The colours of the props seem to contribute to simple processing. |
| Not applicable | No props have been used. |
| Systematic processing needs | A combination or complexity of colours given to the props seem to contribute to an involvement in thought process or, a thought |
Props colours respond to benefit.  
This category helps code ads according to whether the colours of the props have been given a communication function to persuade about the consumables' benefit.

MEMO:  
No □ The colours of the props don't seem to have a connection with the benefit that the ad is offering.
Not applicable □ No props have been used.
Yes □ The colours of the props seem to have been intentionally designed to help communicate the benefit in the message.

Props colours respond to brand attitude.  
This category helps code ads according to whether the colours of the props have been given a communication function to involve the audience in visual processing. Note: you should pay no attention to the type of product in this coding.

MEMO:  
High involvement and informational strategy □ The colours of the props contribute with informing about the main key benefits but they don't make the ad particularly likeable.
High involvement and transformational strategy □ The colours of the props contribute with attempts for people to personally identify with the ad. Beyond the ad being likeable, the colours of the props need to give a sense of authenticity and emotional portrayal.
Low involvement and informational brand strategy □ The colours of the props don't enhance the likeability of the ad.
Low involvement and transformational strategy □ The target audience must like the ad. The colours of the props reinforce emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.
Not applicable □ No props have been used.

Props colours respond to category.  
This category helps code ads according to whether the colours of the props are imitating the colours that would conventionally be used in the category the ad belongs to, or in categories the target audience would consume.

MEMO:  
No □ The colours of the props don't seem to resemble the colours of the props that would be used in the consumables' category or, categories consumed by the target audience, as they are conventionally represented.
Not applicable □ No props have been used.
Yes □ The colours of the props seem
to resemble the colours of the props that would be used in the consumables' category, or categories consumed by the target audience, as they are conventionally represented.

Props colours respond to corporate image.
This category helps code ads according to whether the colours of the props relate to the brands' corporate image.

MEMO:
No □ The colours of the props don't seem to reinforce the relevance of the logotype, or corporate icons or slogan; and it doesn't visually represent the meaning of the corporate slogan.
Not applicable □ No props have been used.
Yes □ The colours of the props seem to reinforce the relevance of the logotype, or corporate icons or slogan; or it seems to visually represent the meaning of the corporate slogan.

Props colours respond to either a similarity or a distortion of reality.
This category helps code ads according to whether the colours of the props are there to resemble or differ from everyday experience.

MEMO:
Analogy to everyday experience □ The colours of the props participate in the persuasive argument through an attempt to replicate everyday experience.
Need for distortion to suit argument □ The colours of the props don't contribute in an attempt to replicate everyday experience.
Not applicable □ No props have been used.

Props colours respond to medium, technology or technical difficulty.
This category helps code ads according to whether the colours of the props are such because of a mediation of means to produce.

MEMO:
No □ The colours of the props could remain the same should the ad be advertised in a different medium or produced with different technology.
Not applicable □ No props have been used.
Yes □ The colours of the props would be different if the medium or technology used was different.

Props colours respond to theme or concept.
This category helps code ads according to whether the colour of the props used in the main argument have been given a communication function to contribute with the coherence of the theme or concept.

MEMO:
No □ The colours of the props in the main argument of the ad don't seem to contribute with the coherence of the theme or concept.
Not applicable □ No props have been used.
The colour of the props in the main argument of the ad contributes with the coherence of the theme or concept.

Props continuity.
This category helps code whether the props are also used for other ads in the advertising campaign, or it is a choice only for the ad being analyzed.

MEMO:

- **Appears again in all ads of the campaign**: Yes
- **Appears again in all ads with a variable**: Yes
- **Appears again in most ads but not all**: Yes
- **Appears again with a variable and not in all ads**: Yes
- **Does not appear again**: Yes
- **Not applicable**: No

Props respond to heuristic or systematic processing needs.
This category helps code ads according to whether the props seem to be intentionally used to administer visual engagement or involvement of audiences.

MEMO:

- **Heuristic needs**: Yes
- **Systematic processing needs**: Yes
- **Not applicable**: No

Props respond to benefit.
This category helps code ads according to whether the props have been given a communication function to persuade about the consumables' benefit.

MEMO:

- **No**: Yes
- **Not applicable**: No

Props respond to brand attitude.
This category helps code ads according to whether the props have been given a communication function to involve the audience in visual processing. Note: you should pay no attention to the type of product in this coding.

MEMO:

- **High involvement and informational strategy**: Yes
- **Not applicable**: No
| High involvement and transformational strategy | particularly likeable. The props contribute with attempts for people to personally identify with the ad. Beyond the ad being likeable, the props need to give a sense of authenticity and emotional portrayal. |
| Low involvement and informational brand strategy | The props don't enhance the likeability of the ad. |
| Low involvement and transformational strategy | The target audience must like the ad. The props reinforce emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand. |
| Not applicable | No props have been used. |

**Props respond to category.**

This category helps code ads according to whether the props have been given a communication function to imitate the type of props that would conventionally be used in the category the ad belongs to, or in categories the target audience would consume.

**MEMO:**

| No | The props don't seem to resemble the props that would be used in the consumables' category or, categories consumed by the target audience, as they are conventionally represented. |
| Not applicable | No props have been used. |
| Yes | The props seem to resemble the props that would be used in the consumables' category, or categories consumed by the target audience, as they are conventionally represented. |

**Props respond to corporate image.**

This category helps code ads according to whether the props relate to the brands' corporate image.

**MEMO:**

| No | The props don't seem to reinforce the relevance of the logotype, or corporate icons or slogan; and it doesn't visually represent the meaning of the corporate slogan. |
| Not applicable | No props have been used. |
| Yes | The props seem to reinforce the relevance of the logotype, or corporate icons or slogan; or they seem to visually represent the meaning of the corporate slogan. |

**Props respond to medium, technology or technical difficulty.**

This category helps code ads according to whether the props are such because of a mediation of means to produce.

**MEMO:**

| No | The props could remain the
<table>
<thead>
<tr>
<th>Same should the ad be advertised in a different medium or produced with different technology.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
</tr>
<tr>
<td>Yes</td>
</tr>
</tbody>
</table>

**Props respond to theme or concept.**
This category helps code ads according to whether the props used in the main argument have been given a communication function to contribute with the coherence of the theme or concept.

**MEMO:**

| No | The props in the main argument of the ad don't seem to contribute with the coherence of the theme or concept. |
|---|
| Not applicable | No props have been used. |
| Yes | The props in the main argument of the ad contribute with the coherence of the theme or concept. |

**Props respond to either a similarity or a distortion of reality.**
This category helps code ads according to whether the props in the main argument are there to resemble or differ from everyday experience.

**MEMO:**

| Analogy to everyday experience | The props participate in the persuasive argument through an attempt to replicate everyday experience. |
|---|
| Need for distortion to suit argument | The props don't contribute in an attempt to replicate everyday experience. |
| Not applicable | No props have been used. |

**Set or location continuity.**
This category helps code whether the set or location choice in the photographic production has also been chosen for the entire advertising campaign, or it is a choice only for the ad being analyzed.

**MEMO:**

| Appears again in all ads of the campaign | The set or location choice appears in all ads that are part of the campaign this ad is part of. |
|---|
| Appears again in all ads with a variable | The set or location choice resembles that of the other set or location used in the campaign, but it is not identical. |
| Appears again in most ads but not all | The set or location choice appears again in most ads but not all. |
| Appears again with a variable and not in all ads | The set or location choice appears again with a variable and not in all ads. |
| Does not appear again | The set or location choice barely resembles or it is dissimilar to the other set or location used in the campaign. |
| Not applicable | The ad is not part of a campaign or, it is impossible to know whether it is part of a
Set or location is central or peripheral.

This category helps code ads according to whether the set or location choice in the photographic production used in the main argument of the ad is playing a central or peripheral role.

MEMO:

Central to the visual message (7)

The set or location is necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad.

7 (seven-point scale)
6 (seven-point scale)
5 (seven-point scale)
4 (seven-point scale)
3 (seven-point scale)
2 (seven-point scale)

Not central to the visual message (1)

The set or location contributes to the message but it is not indispensable for the message to be understood. 1 (seven-point scale)

Not applicable

There is no use of set or location.

Set or location responds to heuristic or systematic processing needs.

This category helps code ads according to whether the set or location choice in the photographic production used in the ad seems to be intentionally used to administer visual engagement or involvement of audiences.

MEMO:

Heuristic needs

The set or location in the main argument of the ad used seems to contribute to simple processing.

Not applicable

No photograph has been produced.

Systematic processing needs

The complexity of the set or the location in the main argument of the ad seems to contribute to an involvement in thought process or, a thought process (not necessarily meaning thinking) is required to process the depth used.

Set or location responds to benefit.

This category helps code ads according to whether the set or location choice in the photographic production used in the main argument has been given a communication function to persuade about the consumables' benefit.

MEMO:

No

The set or location in the main argument of the ad doesn't seem to have a connection with the benefit that the ad is offering.

Not applicable

No photograph has been produced.

Yes

The set or location in the main argument of the ad seems to have been intentionally designed to help communicate
Set or location responds to brand attitude.
This category helps code ads according to whether the set or location choice in the photographic production in the main argument has been given a communication function to involve the audience in visual processing. Note: you should pay no attention to the type of product in this coding.

**MEMO:**

<table>
<thead>
<tr>
<th>High involvement and informational strategy</th>
<th>The set or location contributes with informing about the main key benefits but it doesn't make the ad particularly likeable.</th>
</tr>
</thead>
<tbody>
<tr>
<td>High involvement and transformational strategy</td>
<td>The set or location contributes with attempts for people to personally identify with the ad. Beyond the ad being likeable, this set or location needs to give a sense of authenticity and emotional portrayal.</td>
</tr>
<tr>
<td>Low involvement and informational brand strategy</td>
<td>The set or location doesn't enhance the likeability of the ad.</td>
</tr>
<tr>
<td>Low involvement and transformational strategy</td>
<td>The target audience must like the ad. The set or location in the main argument of the ad reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.</td>
</tr>
<tr>
<td>Not applicable</td>
<td>No photograph has been produced.</td>
</tr>
</tbody>
</table>

Set or location responds to category.
This category helps code ads according to whether the set or location choice in the photographic production in the main argument have been given a communication function to imitate the set or location conventionally used in the category the ad belongs to, or in categories the target audience would consume.

**MEMO:**

| No | The set or location doesn't seem to resemble the set or location that would be used in the consumables' category or, categories consumed by the target audience, as they are conventionally represented. |
| Not applicable | No photograph has been produced. |
| Yes | The set or location seems to resemble the set or location that would be used in the consumables' category, or categories consumed by the target audience, as they are conventionally represented. |

Set or location responds to corporate image.
This category helps code ads according to whether the set or location choice in the photographic production in the main argument of the ad relate to the brands' corporate image.

**MEMO:**

<p>| No | The set or location in the main argument of the ad doesn't |</p>
<table>
<thead>
<tr>
<th>Yes</th>
<th>The set or location in the main argument of the ad seems to reinforce the relevance of the logotype, or corporate icons or slogan; or it seems to visually represent the meaning of the corporate slogan.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>The set or location in the main argument of the ad doesn't seem to reinforce the relevance of the logotype, or corporate icons or slogan; and it doesn't visually represent the meaning of the corporate slogan.</td>
</tr>
</tbody>
</table>

**Set or location responds to either a similarity or distortion of reality.**
This category helps code ads according to whether the set or location choice in the photographic production in the main argument is there to resemble or differ from everyday experience.

**MEMO:**

<table>
<thead>
<tr>
<th>Analogy to everyday experience</th>
<th>The set or location participates in the persuasive argument through an attempt to replicate everyday experience.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Need for distortion to suit argument</td>
<td>The set or location doesn't contribute in an attempt to replicate everyday experience.</td>
</tr>
<tr>
<td>Not applicable</td>
<td>No photograph has been produced.</td>
</tr>
</tbody>
</table>

**Set or location responds to medium, technology or technical difficulty.**
This category helps code ads according to whether the set or location choice in the photographic production is such because of a mediation of means to produce.

**MEMO:**

| No | The set or location in the main argument of the ad could remain the same should the ad be advertised in a different medium or produced with different technology. |
| Not applicable | No photograph has been produced. |
| Yes | The set or location would be different if the medium or technology used was different. |

**Set or location responds to theme or concept.**
This category helps code ads according to whether the set or location used in the main argument has been given a communication function to contribute with the coherence of the theme or concept.

**MEMO:**

| No | The set or location in the main argument of the ad doesn't seem to contribute with the coherence of the theme or concept. |
| Not applicable | No photograph has been produced. |
| Yes | The set or location in the main argument of the ad contributes with the coherence of the theme or concept. |

**Single ad or part of campaign.**
This category helps code ads according to whether they are part of a campaign in the data being analyzed.

**MEMO:**

<table>
<thead>
<tr>
<th>Part of a campaign</th>
<th>The ad is part of a campaign, as evidenced by other ads in the data.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single</td>
<td>The ad is not part of a campaign, or it is impossible to know at this time.</td>
</tr>
</tbody>
</table>

**Type colour is central or peripheral.**
This category helps code ads according to whether the colour of the typography used in the main argument of the ad is playing a central or peripheral role.

**MEMO:**

<table>
<thead>
<tr>
<th>Central to the visual message (7)</th>
<th>The type colour is necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 (seven-point scale)</td>
<td>6 (seven-point scale)</td>
</tr>
<tr>
<td>5 (seven-point scale)</td>
<td>4 (seven-point scale)</td>
</tr>
<tr>
<td>3 (seven-point scale)</td>
<td>2 (seven-point scale)</td>
</tr>
<tr>
<td>Not central to the visual message (1)</td>
<td>The type colour contributes to the message but it is not indispensable for the message to be understood. 1 (seven-point scale)</td>
</tr>
<tr>
<td>Not applicable</td>
<td>There is no use of type colour.</td>
</tr>
</tbody>
</table>

**Type colour or tone responds to heuristic or systematic processing needs.**
This category helps code ads according to whether the colour of the typography in the ad seems to be intentionally used to administer visual engagement or involvement of audiences.

**MEMO:**

<table>
<thead>
<tr>
<th>Heuristic needs</th>
<th>The colour of the typography in the main argument of the ad seems to contribute to simple processing.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>No type has been used, other than a corporate closing.</td>
</tr>
</tbody>
</table>

**Systematic processing needs**
The complexity of the colour of the typography in the main argument of the ad seems to contribute to an involvement in thought process or, a thought process (not necessarily meaning thinking) is required to process the colour used.

**Type colour or tone responds to benefit or proposition.**
This category helps code ads according to whether the colour of the typography used in the main argument has been given a communication function to persuade about the consumables' benefit.
MEMO:

<table>
<thead>
<tr>
<th>Type colour or tone responds to brand attitude.</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code ads according to whether the colour of the typography in the main argument has been given a communication function to involve the audience in visual processing. Note: you should pay no attention to the kind of product in this coding.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Type colour or tone responds to category.</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code ads according to whether the colour of the typography in the main argument has been given a communication function to imitate a colour conventionally used in the category the ad belongs to, or in categories the target audience would consume.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>High involvement and informational strategy</th>
<th>High involvement and transformational strategy</th>
<th>Low involvement and informational brand strategy</th>
<th>Low involvement and transformational strategy</th>
<th>Not applicable</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The colour of the typography contributes with informing about the main key benefits but it doesn't make the ad particularly likeable.</td>
<td>The colour of the typography contributes with attempts for people to personally identify with the ad. Beyond the ad being likeable, this set or location needs to give a sense of authenticity and emotional portrayal.</td>
<td>The colour of the typography doesn't enhance the likeability of the ad.</td>
<td>The target audience must like the ad. The colour of the typography in the main argument of the ad reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.</td>
<td>No type has been used, other than a corporate closing.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>No</th>
<th>The colour of the typography doesn't seem to resemble a colour that would be used in the consumables' category or, categories consumed by the target audience, as they are conventionally represented.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not applicable</td>
<td>No type has been used, other than a corporate closing.</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>The colour of the typography</td>
</tr>
</tbody>
</table>

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seems to resemble a colour that would be used in the consumables’ category, or categories consumed by the target audience, as they are conventionally represented.

**Type colour or tone responds to medium, technology or technical difficulty.**
This category helps code ads according to whether the colour of the typography is such because of a mediation of means to produce.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>No □ The colour of the typography in the main argument of the ad could remain the same should the ad be advertised in a different medium or produced with different technology.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not applicable □ No type has been used, other than a corporate closing.</td>
</tr>
<tr>
<td></td>
<td>Yes □ The colour of the typography would be different if the medium or technology used was different.</td>
</tr>
</tbody>
</table>

**Type colour or tone responds to theme or concept.**
This category helps code ads according to whether the colour or tone in the main argument of the ad has been given a function to contribute in the coherence of the communication of the theme or concept.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>No □ The colour of the typography in the main argument of the ad doesn’t contribute with the coherent communication of the theme or concept.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not applicable □ No type has been used, other than a corporate closing.</td>
</tr>
<tr>
<td></td>
<td>Yes □ The colour of the typography in the main argument of the ad contributes with the coherent communication of the theme or concept.</td>
</tr>
</tbody>
</table>

**Type continuity.**
This category helps code whether the typographic choice in the main argument of the ad has also been chosen for the entire advertising campaign, or it is a choice only for the ad being analyzed.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>Appears again in all ads of the campaign □ The type choice appears in all ads that are part of the campaign this ad is part of.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Appears again in all ads with a variable □ The type choice resembles that of the other type used in the campaign, but it is not identical.</td>
</tr>
<tr>
<td></td>
<td>Appears again in most ads but not all □ The type choice appears again in most ads but not all.</td>
</tr>
<tr>
<td></td>
<td>Appears again with a variable and not in all ads □ The type choice appears again with a variable and not in all ads.</td>
</tr>
<tr>
<td></td>
<td>Does not appear again □ The type choice barely resembles or it is dissimilar to the other type used in the campaign.</td>
</tr>
<tr>
<td></td>
<td>Not applicable □ The ad is not part of a campaign or, it is impossible to drop the ad from the other campaign.</td>
</tr>
</tbody>
</table>

362
**Type family.**
This category helps code ads according to the kind of type family used.

<table>
<thead>
<tr>
<th>Family combination</th>
<th>In terms of visual weight there is a balanced combination of at least two of the options in this category. The number of words should not be taken into consideration in this category.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>No type has been used, other than a corporate closing.</td>
</tr>
<tr>
<td>Sans serif</td>
<td>The ad uses mainly sans serif typography in the argument.</td>
</tr>
<tr>
<td>Script</td>
<td>The ad uses mainly script (or handwritten) typography in the main argument.</td>
</tr>
<tr>
<td>Serif</td>
<td>The ad uses mainly serif typography in the argument.</td>
</tr>
<tr>
<td>Subject as type</td>
<td>The ad uses mainly subjects or objects to make the type.</td>
</tr>
</tbody>
</table>

**Type family is central or peripheral.**
This category helps code ads according to whether typographic family in the main argument of the ad is playing a central or peripheral role.

<table>
<thead>
<tr>
<th>Central to the visual message (7)</th>
<th>The type family is necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 (seven-point scale)</td>
<td>6 (seven-point scale)</td>
</tr>
<tr>
<td>6 (seven-point scale)</td>
<td>5 (seven-point scale)</td>
</tr>
<tr>
<td>5 (seven-point scale)</td>
<td>4 (seven-point scale)</td>
</tr>
<tr>
<td>4 (seven-point scale)</td>
<td>3 (seven-point scale)</td>
</tr>
<tr>
<td>3 (seven-point scale)</td>
<td>2 (seven-point scale)</td>
</tr>
<tr>
<td>2 (seven-point scale)</td>
<td>1 (seven-point scale)</td>
</tr>
<tr>
<td>Not central to the visual message (1)</td>
<td>The type family contributes to the message but it is not indispensable for the message to be understood. 1 (seven-point scale)</td>
</tr>
<tr>
<td>Not applicable</td>
<td>There is no use of type family.</td>
</tr>
</tbody>
</table>

**Type family responds to heuristic or systematic processing needs.**
This category helps code ads according to whether the typographic family in the main argument of the ad seems to be intentionally used to administer visual engagement or involvement of audiences.

<table>
<thead>
<tr>
<th>Heuristic needs</th>
<th>The typographic family in the main argument of the ad seems to contribute to simple processing.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>No type has been used, other than a corporate closing.</td>
</tr>
<tr>
<td>Systematic processing needs</td>
<td>The complexity of the typographic family in the main argument of the ad seems to contribute to an involvement in</td>
</tr>
</tbody>
</table>
thought process or, a thought process (not necessarily meaning thinking) is required to process the typographic family used.

Type family responds to benefit or proposition.
This category helps code ads according to whether the typographic family in the main argument of the ad has been given a communication function to persuade about the consumables' benefit.

MEMO:  
No ☐ The typographic family in the main argument of the ad doesn't seem to have a connection with the benefit that the ad is offering.
Not applicable ☐ No type has been used, other than a corporate closing.
Yes ☐ The typographic family in the main argument of the ad seems to have been intentionally designed to help communicate the benefit in the message.

Type family responds to brand attitude.
This category helps code ads according to whether the typographic family in the main argument of the ad has been given a communication function to involve the audience in visual processing. Note: you should pay no attention to the type of product in this coding.

MEMO:  
High involvement and informational strategy ☐ The typographic family in the main argument of the ad contributes with informing about the main key benefits but it doesn't make the ad particularly likeable.
High involvement and transformational strategy ☐ The typographic family in the main argument of the ad contributes with attempts for people to personally identify with the ad. Beyond the ad being likeable, this typographic family needs to give a sense of authenticity and emotional portrayal.
Low involvement and informational brand strategy ☐ The typographic family in the main argument of the ad doesn't enhance the likeability of the ad.
Low involvement and transformational strategy ☐ The target audience must like the ad. The typographic family in the main argument of the ad reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.
Not applicable ☐ No type has been used, other than a corporate closing.

Type family responds to category.
This category helps code ads according to whether the typographic family in the main argument of the ad has been given a communication function to imitate a typography conventionally used in the category the ad belongs to, or in categories the target audience would consume.
### MEMO:

**No** □ The typographic family in the main argument of the ad doesn't seem to resemble a typographic family that would be used in the category or in categories that would be consumed by the target audience.

**Not applicable** □ No type has been used, other than a corporate closing.

**Yes** □ The typographic family in the main argument of the ad seems to resemble a typographic family that would be used in the consumables' category, or categories consumed by the target audience, as they are conventionally represented.

**Type family responds to medium, technology or technical difficulty.**
This category helps code ads according to whether the typographic family in the main argument of the ad is such because of a mediation of means to produce.

**MEMO:**

**No** □ The typographic family in the main argument of the ad could remain the same should the ad be advertised in a different medium or produced with different technology.

**Not applicable** □ No type has been used, other than a corporate closing.

**Yes** □ The typographic family in the main argument of the ad would be different if the medium or technology used was different.

**Type family responds to theme or concept.**
This category helps code ads according to whether the type family used in the main argument of the ad has been given a function to contribute with the coherence of the communication of the theme or concept.

**MEMO:**

**No** □ The type family doesn't contribute with the coherence of the communication of the theme or concept.

**Not applicable** □ No type has been used, other than a corporate closing.

**Yes** □ The type family contributes with the coherence of the communication of the theme or concept.

**Type hierarchy.**
This category helps code ads according to whether the ad uses capitals of lower cases in the main text.

**MEMO:**

**All capitals** □ All the typographic work is upper cases.

**All lower cases** □ All the typographic work is lower cases

**Arbitrary combination** □ The typographic work combines upper and lower cases without following style regulations.
<table>
<thead>
<tr>
<th>Type responds to corporate image.</th>
<th>Not applicable</th>
<th>Regular use</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code ads according to whether the typographic choice in the main argument of the ad relates to the brands' corporate image.</td>
<td>No text is used other than corporate slogan.</td>
<td>The typographic work combines upper and lower cases following the conventions of the languages' style manuals.</td>
</tr>
</tbody>
</table>

**MEMO:**
- **No** The type in the main argument is different to the type in the logotype.
- **Not applicable** No body copy or headline was used.
- **Partially** The type in the main argument is similar but not identical to the type used in the logotype.
- **Yes** The type in the main argument is the same as the type used in the logotype.

<table>
<thead>
<tr>
<th>Type style.</th>
<th>Not applicable</th>
<th>Combination</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code ads according to whether the ad uses italics or romanic typography in the main text.</td>
<td>No type has been used, other than a corporate closing; or the typography is skewed in ways other than the available choices in this category.</td>
<td>The ad uses a balanced combination or romanic and italics.</td>
</tr>
</tbody>
</table>
- **Italic** The ad mainly uses italic typography.
- **Not applicable** No type has been used, other than a corporate closing; or the typography is skewed in ways other than the available choices in this category.
- **Romanic** The mainly uses romanic typography.

<table>
<thead>
<tr>
<th>Type used in negative or positive.</th>
<th>Not applicable</th>
<th>Combination</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code ads according to whether the ad makes a positive or negative (inverse tone) use of typography in the main text.</td>
<td>No type has been used, other than a corporate closing.</td>
<td>Positive and negative typography is combined</td>
</tr>
</tbody>
</table>
- **Negative** The main text in the ad is used in negative.
- **Not applicable** No type has been used, other than a corporate closing.
- **Positive** The main text in the ad is used in positive.

<table>
<thead>
<tr>
<th>Type weight.</th>
<th>Not applicable</th>
<th>Bold</th>
</tr>
</thead>
<tbody>
<tr>
<td>This category helps code ads according to the weight given to the typographic work in the main text.</td>
<td>No type has been used, other than a corporate closing.</td>
<td>The mainly uses bold typography.</td>
</tr>
</tbody>
</table>
- **Light** The mainly uses light typography.
- **Medium** The mainly uses medium typography.
Weight combination: the ad uses a combination from the options in this category.

### Type weight is central or peripheral.
This category helps code ads according to whether the weight of the typography in the main argument of the ad is playing a central or peripheral role.

**MEMO:**

<table>
<thead>
<tr>
<th>Central to the visual message (7)</th>
<th>The type weight is necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 (seven-point scale)</td>
<td>6 (seven-point scale)</td>
</tr>
<tr>
<td>6 (seven-point scale)</td>
<td>5 (seven-point scale)</td>
</tr>
<tr>
<td>4 (seven-point scale)</td>
<td>3 (seven-point scale)</td>
</tr>
<tr>
<td>2 (seven-point scale)</td>
<td></td>
</tr>
</tbody>
</table>

Not central to the visual message (1)

| The type weight contributes to the message but it is not indispensable for the message to be understood. 1 (seven-point scale) |

Not applicable

There is no use of type weight.

### Type weight responds to heuristic or systematic processing needs.
This category helps code ads according to whether the weight of the typography in the main argument of the ad seems to be intentionally used to administer visual engagement or involvement of audiences.

**MEMO:**

<table>
<thead>
<tr>
<th>Heuristic needs</th>
<th>The weight of the typography in the main argument of the ad used seems to contribute to simple processing.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>No type has been used, other than a corporate closing.</td>
</tr>
</tbody>
</table>

Systematic processing needs

| The complexity of the weight of the typography in the main argument of the ad seems to contribute to an involvement in thought process or, a thought process (not necessarily meaning thinking) is required to process the typography used. |

Not applicable

No type has been used, other than a corporate closing.

### Type weight responds to benefit or proposition.
This category helps code ads according to whether the weight of the typography in the main argument of the ad used in the main argument has been given a communication function to persuade about the consumables' benefit.

**MEMO:**

| No | The weight of the typography in the main argument of the ad doesn't seem to have a connection with the benefit that the ad is offering. |
| Not applicable | No type has been used, other than a corporate closing. |

Yes

The weight of the typography in the main argument of the ad seems to have been
intentionally designed to help communicate the benefit in the message.

Type weight responds to brand attitude.
This category helps code ads according to whether the weight of the typography in the main argument of the ad has been given a communication function to involve the audience in visual processing. Note: you should pay no attention to the type of product in this coding.

MEMO:

High involvement and informational strategy ☐ The weight of the typography contributes with informing about the main key benefits but it doesn’t make the ad particularly likeable.

High involvement and transformational strategy ☐ The weight of the typography contributes with attempts for people to personally identify with the ad. Beyond the ad being likeable, this set or location needs to give a sense of authenticity and emotional portrayal.

Low involvement and informational brand strategy ☐ The weight of the typography doesn’t enhance the likeability of the ad.

Low involvement and transformational strategy ☐ The target audience must like the ad. The weight of the typography in the main argument of the ad reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.

Not applicable ☐ No type has been used, other than a corporate closing.

Type weight responds to category.
This category helps code ads according to whether the weight of the typography in the main argument of the ad has been given a communication function to imitate a typography conventionally used in the category the ad belongs to, or in categories the target audience would consume.

MEMO:

No ☐ The weight of the typography doesn’t seem to resemble the weight that would be used in the consumables’ category or, categories consumed by the target audience, as they are conventionally represented.

Not applicable ☐ No type has been used, other than a corporate closing.

Yes ☐ The weight of the typography seems to resemble the set or location that would be used in the consumables’ category, or categories consumed by the target audience, as they are conventionally represented.

Type weight responds to medium, technology or technical difficulty.
This category helps code ads according to whether the weight of the typography is such because of a mediation of means to produce.
### Type weight responds to theme or concept.
This category helps code ads according to whether the type weight in the main argument of the ad has been given a function to contribute in the coherence of the communication of the theme or concept.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>No</th>
<th>The weight of the typography in the main argument of the ad could remain the same should the ad be advertised in a different medium or produced with different technology.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not applicable</td>
<td>No type has been used, other than a corporate closing.</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>The weight of the typography would be different if the medium or technology used was different.</td>
</tr>
</tbody>
</table>

### Visual argument seems to be centered on product, consumer or culture.
This category helps code ads according to a broad classification of advertising creative strategies.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>Centered on product or service or issue</th>
<th>The visual argument seems to follow a product centered strategy, where the attributes or product values are communicated.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Consumer centred</td>
<td>The visual argument seems to follow a consumer centered strategy, where the message communicates a consumer benefit.</td>
</tr>
<tr>
<td></td>
<td>Culture orientated</td>
<td>The visual argument seems to follow a culture oriented strategy, where communication uses commonly understood values of cultures or cultural environments as argument or concept.</td>
</tr>
</tbody>
</table>

### Visual solution seems to respond to brand attitude.
This category helps code ads according to whether the visual solution follows particular involvement strategies, in general terms.

| MEMO: | High involvement and informational strategy | In general the visual solution contributes with informing about the main key benefits but it doesn't make the ad particularly likeable. |
High involvement and transformational strategy

In general the visual solution contributes with attempts for people to personally identify with the ad. Beyond the ad being likeable, this visual solution needs to give a sense of authenticity and emotional portrayal.

Low involvement and informational brand strategy

In general the visual solution doesn’t enhance the likeability of the ad.

Low involvement and transformational strategy

The target audience must like the ad. In general the visual solution in the main argument of the ad reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.

Visual weight mostly placed on negatives or positives.
This category helps code ads according to whether visual weight has been placed on the positives or the negatives of the ad.

**MEMO:**

| More than 75% | These percentages of dominant weight are placed on positive elements. |
| More than 50% to 75% | These percentages of dominant weight are placed on positive elements. |
| More than 25% to 50% | These percentages of dominant weight are placed on positive elements. |
| 0-25% | These percentages of dominant weight are placed on positive elements. |

Space outside produced area

The visual weight is placed outside the produced ad. In this case the argument requires the environment in which the ad has been placed to be understood, and the weight of the environmental elements is superior to those elements in the ad.

Visual weight of positives is mostly placed at a particular position.
This category helps code ads according to the position of visual weight in the ad. Here a dominant visual weight is given by positive element(s) in the argument.

**MEMO:**

| Bottom left | The visual weight is at the bottom left. |
| Bottom right | The visual weight is at the bottom right. |
| Centre | The visual weight is at the centre. |
| Centre bottom | The visual weight is at the centre bottom |
| Centre left | The visual weight is at the centre left. |
| Centre right | The visual weight is at the centre right. |
The visual weight is at the centre top.

The visual weight is placed outside the produced ad. In this case, the argument requires the environment in which the ad has been placed to be understood, and the weight of the environmental elements is superior to those elements in the ad.

The visual weight is at the top left.

The visual weight is at the top right.

Visual weight placement continuity.
This category helps code whether the weight in the main argument of the ad has also been chosen for the entire advertising campaign, or it is a choice only for the ad being analyzed.

MEMO:
Appears again in all ads of the campaign
The visual weight choice appears in all ads that are part of the campaign this ad is part of.

Appears again in all ads with a variable
The visual weight choice resembles that of the other visual weight used in the campaign, but it is not identical.

Appears again in most ads but not all
The visual weight choice appears again in most ads but not all.

Appears again with a variable and not in all ads
The visual weight choice appears again with a variable and not in all ads.

Does not appear again
The visual weight choice barely resembles or it is dissimilar to the other visual weight used in the campaign.

Not applicable
The ad is not part of a campaign or, it is impossible to know whether it is part of a campaign at this time.

Visual weight placement is central or peripheral.
This category helps code ads according to whether the weight in the main argument of the ad is playing a central or peripheral role.

MEMO:
Central to the visual message (7)
The visual weight is necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad.

7 (seven-point scale)
6 (seven-point scale)
5 (seven-point scale)
4 (seven-point scale)
3 (seven-point scale)
2 (seven-point scale)

Not central to the visual message (1)
The visual weight contributes to the message but it is not indispensable for the message.
Visual weight placement responds to heuristic or systematic processing needs.
This category helps code ads according to whether the weight in the main argument of the ad seems to be intentionally used to administer visual engagement or involvement of audiences.

MEMO:

<table>
<thead>
<tr>
<th>Heuristic needs</th>
<th>Systematic processing needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>The weight in the main argument of the ad used seems to contribute to simple processing.</td>
<td>The complexity of the weight in the main argument of the ad seems to contribute to an involvement in thought process or, a thought process (not necessarily meaning thinking) is required to process the weight used.</td>
</tr>
</tbody>
</table>

Visual weight placement responds to benefit.
This category helps code ads according to whether the weight in the main argument of the ad has been given a communication function to persuade about the consumables' benefit.

MEMO:

<table>
<thead>
<tr>
<th>No</th>
<th>Yes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The weight in the main argument of the ad doesn't seem to have a connection with the benefit that the ad is offering.</td>
<td>The weight in the main argument of the ad seems to have been intentionally designed to help communicate the benefit in the message.</td>
</tr>
</tbody>
</table>

Visual weight placement responds to brand attitude.
This category helps code ads according to whether the weight in the main argument of the ad has been given a communication function to involve the audience in visual processing. Note: you should pay no attention to the type of product in this coding.

MEMO:

<table>
<thead>
<tr>
<th>High involvement and informational strategy</th>
<th>High involvement and transformational strategy</th>
<th>Low involvement and informational brand strategy</th>
<th>Low involvement and transformational strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>The weight in the main argument of the ad contributes with informing about the main key benefits but it doesn't make the ad particularly likeable.</td>
<td>The weight in the main argument of the ad contributes with attempts for people to personally identify with the ad. Beyond the ad being likeable, this weight needs to give a sense of authenticity and emotional portrayal.</td>
<td>The weight in the main argument of the ad doesn't enhance the likeability of the ad.</td>
<td>The target audience must like the ad. The weight in the main argument of the ad reinforces emotional engagement and a sense of the authentic.</td>
</tr>
</tbody>
</table>
Visual weight placement responds to category. This category helps code ads according to whether the weight in the main argument of the ad has been given a communication function to imitate a weight inherent to the category the ad belongs to, or to categories the target audience would consume.

MEMO:

No [ ] The weight in the main argument of the ad doesn't seem to resemble a weight inherent to the consumables' category, or categories consumed by the target audience.

Yes [ ] The weight in the main argument of the ad seems to resemble a weight inherent to the consumables' category, or categories consumed by the target audience.

Visual weight placement responds to corporate image. This category helps code ads according to whether the weight in the main argument of the ad relate to the brands' corporate image.

MEMO:

No [ ] The weight in the main argument of the ad doesn't seem to reinforce the relevance of the logotype, or corporate icons or slogan; and it doesn't visually represent the meaning of the corporate slogan.

Yes [ ] The weight in the main argument of the ad seems to reinforce the relevance of the logotype, or corporate icons or slogan; or it seems to visually represent the meaning of the corporate slogan.

Visual weight placement responds to either a similarity or a distortion of reality. This category helps code ads according to whether the weight in the main argument of the ad is there to resemble or differ from everyday experience.

MEMO:

Analogy to everyday experience [ ] The weight in the main argument of the ad participates in the persuasive argument through an attempt to replicate everyday experience.

Need for distortion to suit argument [ ] The weight in the main argument of the ad doesn't contribute in an attempt to replicate everyday experience.

Visual weight placement responds to medium, technology or technical difficulty. This category helps code ads according to whether the weight in the main argument of the ad is such because of a mediation of means to produce.

MEMO:

No [ ] The weight in the main argument of the ad could remain the same should the ad be advertised in a different
medium or produced with different technology.

**Yes** ☐ The weight in the main argument of the ad would be different if the medium or technology used was different.

**Visual weight responds to theme or concept.**
This category helps code ads according to whether the visual weight in the main argument has been given a communication function to contribute with the coherence of the theme or concept.

| MEMO: | Yes ☐ The weight in the main argument of the ad contributes with the coherence of the theme or concept. |
| ☐ The weight in the main argument of the ad doesn’t seem to contribute with the coherence of the theme or concept. |

**Wardrobe colours are central or peripheral.**
This category helps code ads according to whether wardrobe colour in the main argument of the ad is playing a central or peripheral role.

| MEMO: | **Central to the visual message (7)** The wardrobe colours are necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad. 7 (seven-point scale) |
| ☐ The wardrobe colours contribute to the message but it is not indispensable for the message to be understood. 1 (seven-point scale) |
| ☐ There is no use of wardrobe colours. |

**Wardrobe colours respond to heuristic or systematic processing needs.**
This category helps code ads according to whether wardrobe colour in the main argument of the ad seems to be intentionally used to administer visual engagement or involvement of audiences.

| MEMO: | **Heuristic needs** Wardrobe colours used in the main argument of the ad seem to contribute to simple processing. |
| ☐ No wardrobe has been used. The complexity of wardrobe colours used in the main argument of the ad seem to contribute to an involvement in thought process or, a thought process (not necessarily) |

| **Systematic processing needs** |
| ☐ No wardrobe has been used. The complexity of wardrobe colours used in the main argument of the ad seem to contribute to an involvement in thought process or, a thought process (not necessarily) |
Wardrobe colours respond to benefit.
This category helps code ads according to whether wardrobe colour in the main argument of the ad has been given a communication function to persuade about the consumables' benefit.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>No</th>
<th>Wardrobe colours used in the main argument of the ad don't seem to have a connection with the benefit that the ad is offering.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not applicable</td>
<td>No wardrobe has been used.</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>Wardrobe colours used in the main argument of the ad seem to have been intentionally designed to help communicate the benefit in the message.</td>
</tr>
</tbody>
</table>

Wardrobe colours respond to category.
This category helps code ads according to whether wardrobe colour in the main argument of the ad has been given a communication function to imitate colour conventionally used in the category the ad belongs to, or in categories the target audience would consume.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>No</th>
<th>Wardrobe colours used in the main argument of the ad don't seem to resemble colours that would be used in the consumables' category or, categories consumed by the target audience, as they are conventionally represented.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not applicable</td>
<td>No wardrobe has been used.</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>Wardrobe colours used in the main argument of the ad seem to resemble colours that would be used in the consumables' category, or categories consumed by the target audience, as they are conventionally represented.</td>
</tr>
</tbody>
</table>

Wardrobe colours respond to corporate image.
This category helps code ads according to whether wardrobe colour in the main argument of the ad relate to the brands' corporate image.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th>No</th>
<th>Wardrobe colours used in the main argument of the ad don't seem to reinforce the relevance of the logotype, or corporate icons or slogan; and it doesn't visually represent the meaning of the corporate slogan.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not applicable</td>
<td>No wardrobe has been used.</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>Wardrobe colours used in the main argument of the ad seem to reinforce the relevance of the logotype, or corporate icons or slogan; or it seems to visually represent the meaning of the corporate slogan.</td>
</tr>
</tbody>
</table>

Wardrobe colours respond to medium, technology or technical difficulty.
This category helps code ads according to whether wardrobe colour in the main argument of the ad is such because of a mediation of means to produce.

MEMO:

No □ Wardrobe colours used in the main argument of the ad could remain the same should the ad be advertised in a different medium or produced with different technology.

Not applicable □

Yes □ Wardrobe colours used in the main argument of the ad would be different if the medium or technology used was different.

Wardrobe colour responds to a similarity or a distortion of reality.

This category helps code ads according to whether wardrobe colour in the main argument of the ad is there to resemble or differ from everyday experience.

MEMO:

Analogy to everyday experience □ Wardrobe colours used in the main argument of the ad participate in the persuasive argument through an attempt to replicate everyday experience.

Need for distortion to suit argument □ Wardrobe colours used in the main argument of the ad don't contribute in an attempt to replicate everyday experience.

Not applicable □

Wardrobe colour responds to brand attitude.

This category helps code ads according to whether wardrobe colour in the main argument of the ad has been given a communication function to involve the audience in visual processing. Note: you should pay no attention to the type of product in this coding.

MEMO:

High involvement and informational strategy □ Wardrobe colours used in the main argument of the ad contribute with informing about the main key benefits but it doesn't make the ad particularly likeable.

High involvement and transformational strategy □ Wardrobe colours used in the main argument of the ad contribute with attempts for people to personally identify with the ad. Beyond the ad being likeable, these colours need to give a sense of authenticity and emotional portrayal.

Low involvement and informational brand strategy □ Wardrobe colours used in the main argument of the ad don't enhance the likeability of the ad. The target audience must like the ad. Wardrobe colours used in the main argument of the ad reinforce emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.

Low involvement and transformational strategy □

Not applicable □ No wardrobe has been used.
Wardrobe colour responds to theme or concept.
This category helps code ads according to whether the wardrobe colour in the main argument has been given a communication function to contribute with the coherence of the theme or concept.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>Wardrobe colours in the main argument of the ad don't seem to contribute with the coherence of the theme or concept.</td>
<td></td>
</tr>
<tr>
<td>Not applicable</td>
<td>No wardrobe has been used.</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>Wardrobe colours in the main argument of the ad contribute with the coherence of the theme or concept.</td>
<td></td>
</tr>
</tbody>
</table>

Wardrobe continuity.
This category helps code whether wardrobe in the main argument of the ad has also been chosen for the entire advertising campaign, or it is a choice only for the ad being analyzed.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Appears again in all ads of the campaign</td>
<td>The wardrobe choice appears in all ads that are part of the campaign this ad is part of.</td>
<td></td>
</tr>
<tr>
<td>Appears again in all ads with a variable</td>
<td>The wardrobe choice resembles that of the other wardrobe used in the campaign, but it is not identical.</td>
<td></td>
</tr>
<tr>
<td>Appears again in most ads but not all</td>
<td>The wardrobe choice appears again in most ads but not all</td>
<td></td>
</tr>
<tr>
<td>Appears again with a variable and not in all ads</td>
<td>The wardrobe choice appears again with a variable and not in all ads</td>
<td></td>
</tr>
<tr>
<td>Does not appear again</td>
<td>The wardrobe choice barely resembles or it is dissimilar to the other wardrobe used in the campaign.</td>
<td></td>
</tr>
<tr>
<td>Not applicable</td>
<td>The ad is not part of a campaign or, it is impossible to know whether it is part of a campaign at this time.</td>
<td></td>
</tr>
</tbody>
</table>

Wardrobe design is central or peripheral.
This category helps code ads according to whether wardrobe design in the main argument of the ad is playing a central or peripheral role.

<table>
<thead>
<tr>
<th>MEMO:</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Central to the visual message (7)</td>
<td>The wardrobe design is necessary to process the message. There is a diligent consideration of the information this cue is providing, which is central to the true merits of the ad.</td>
<td></td>
</tr>
<tr>
<td>7 (seven-point scale)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 (seven-point scale)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 (seven-point scale)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 (seven-point scale)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 (seven-point scale)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 (seven-point scale)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not central to the visual message (1)</td>
<td>The wardrobe design contributes to the message but it is not indispensable for the message to be understood. 1 (seven-point scale)</td>
<td></td>
</tr>
</tbody>
</table>
Wardrobe design responds to a similarity or distortion of reality.
This category helps code ads according to whether wardrobe design in the main argument of the ad is there to resemble or differ from everyday experience.

MEMO:

- Analogy to everyday experience
  - Wardrobe design participates in the persuasive argument through an attempt to replicate everyday experience.
- Need for distortion to suit argument
  - Wardrobe design doesn't contribute in an attempt to replicate everyday experience.
- Not applicable
  - No wardrobe has been used.

Wardrobe design responds to benefit.
This category helps code ads according to whether wardrobe design in the main argument of the ad has been given a communication function to persuade about the consumables' benefit.

MEMO:

- No
  - Wardrobe design in the main argument of the ad doesn't seem to have a connection with the benefit that the ad is offering.
- Not applicable
  - No wardrobe has been used.
- Yes
  - Wardrobe design in the main argument of the ad seems to have been intentionally designed to help communicate the benefit in the message.

Wardrobe design responds to brand attitude.
This category helps code ads according to whether wardrobe design in the main argument of the ad has been given a communication function to involve the audience in visual processing. Note: you should pay no attention to the type of product in this coding.

MEMO:

- High involvement and informational strategy
  - Wardrobe design contributes with informing about the main key benefits but it doesn't make the ad particularly likeable.
- High involvement and transformational strategy
  - Wardrobe design contributes with attempts for people to personally identify with the ad. Beyond the ad being likeable, this set or location needs to give a sense of authenticity and emotional portrayal.
- Low involvement and informational brand strategy
  - Wardrobe design doesn't enhance the likeability of the ad.
- Low involvement and transformational strategy
  - The target audience must like the ad. Wardrobe design in the main argument of the ad reinforces emotional engagement and a sense of the authentic. The execution of the emotion attempts to be unique to the brand.
- Not applicable
  - No wardrobe has been used.

Wardrobe design responds to category.
This category helps code ads according to whether wardrobe design in the main argument of the ad has been given a communication function to imitate wardrobe conventionally used in
the category the ad belongs to, or in categories the target audience would consume.

MEMO:

No  Wardrobe design doesn't seem to resemble wardrobe design that would be used in the consumables' category or, categories consumed by the target audience, as they are conventionally represented.

Not applicable  No wardrobe has been used.

Yes  Wardrobe design seems to resemble wardrobe design that would be used in the consumables' category, or categories consumed by the target audience, as they are conventionally represented.

Wardrobe design responds to corporate image.
This category helps code ads according to whether wardrobe design in the main argument of the ad relate to the brands' corporate image.

MEMO:

No  Wardrobe design in the main argument of the ad doesn't seem to reinforce the relevance of the logotype, or corporate icons or slogan; and it doesn't visually represent the meaning of the corporate slogan.

Not applicable  No wardrobe has been used.

Yes  Wardrobe design in the main argument of the ad seems to reinforce the relevance of the logotype, or corporate icons or slogan; or it seems to visually represent the meaning of the corporate slogan.

Wardrobe design responds to either heuristic or systematic processing needs.
This category helps code ads according to whether wardrobe design in the main argument of the ad seems to be intentionally used to administer visual engagement or involvement of audiences.

MEMO:

Heuristic needs  Wardrobe design in the main argument of the ad used seems to contribute to simple processing.

Not applicable  No wardrobe has been used.

Systematic processing needs  The complexity of wardrobe design in the main argument of the ad seems to contribute to an involvement in thought process or, a thought process (not necessarily meaning thinking) is required to process wardrobe.

Wardrobe design responds to medium, technology or technical difficulty.
This category helps code ads according to whether wardrobe design in the main argument of the ad is such because of a mediation of means to produce.

MEMO:

No  Wardrobe design in the main argument of the ad could remain the same should the ad
<table>
<thead>
<tr>
<th>MEMO:</th>
<th>Wardrobe design in the main argument of the ad doesn't seem to contribute with the coherence of the theme or concept.</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>No wardrobe has been used.</td>
</tr>
<tr>
<td>Not applicable</td>
<td>Wardrobe design in the main argument of the ad contributes with the coherence of the theme or concept.</td>
</tr>
<tr>
<td>Yes</td>
<td>No wardrobe has been used.</td>
</tr>
</tbody>
</table>

Wardrobe design responds to theme or concept. This category helps code ads according to whether the wardrobe design in the main argument has been given a communication function to contribute with the coherence of the theme or concept.

* The term 'reality' is used for the sake of simplicity, void from an intention to assert a stance in relation to the use of the term.
Appendix B. Glossary of key concepts

Aesthetics: The term aesthetics is used throughout the thesis. As suggested by the PhD candidate in page 3, an art director is seen as a manager of aesthetics and image production. Art directors manage the formation of an ‘aesthetic attitude’ for brands (British Design and Art Direction 1996). Equally multimedia designers are expected to recommend and satisfy aesthetic requirements, in addition to functional and creative (Draft ISCO-08, 2011). The education of an art director would require the incorporation of the study of aesthetics. Examples of ‘aesthetic’ elements are balance, symmetry, composition and layout (Dondis 1974). The management of aesthetic elements is an effort to recommend and control an aesthetic attitude. In visual communication the study of aesthetics is sometimes suggested at a deeper level of learning (Seels 1994). This is due to its philosophical history. Baumgarten considered beauty the defining quality of Aesthetics. That which is not beautiful is not aesthetically pleasing. Because of this connection the study of aesthetics tends to start with early records of the study of beauty (Carroll 2001).

Style: Style is a parameter within creative briefs (Arens 2002). Art directors are required to give advertisements a visual style following the brief’s parameters. A style parameter can be given in a few words. For example, an advertisement may need the style to be cheeky, irreverent, urban, down-to-earth. Art directors are in charge of providing an effective visual translation for these words. Style is a formal area of study in visual literacy (see Dondis 1973, and Moore and Dwyer 1994). Style can be studied in terms of stylistic movements (i.e. Dada, expressionist, etc.) or within rhetorical systems. Style is the third part in the rhetorical process as we know it today and it refers to the visualization of concepts (Ehses 1986, Ehses and Lupton 1988, Leach 2000). In Aristotle’s On Rhetoric ‘style’ is the second of three stages. He suggests stages to be ‘first the means of producing persuasion; second, the style or language to be used; third, the proper arrangement of the various parts of the speech’ (Aristotle 1984, p.164).

Visual cues: The term ‘visual cues’ appears oftentimes in the thesis. It is used for practical reasons as a generic name to talk about visual devices (or visual elements or visual things) that perform a communication function within content. They are not necessarily symbols invested with explicit meaning. They can be shapes or lines that are part of a design. The term is used in the bibliography, without definition for the same purpose. The research did not find strong evidence of a disciplinary background that could be used to provide a relevant discussion about the term, beyond the simple one I provide here.
Appendix C. Glossary of key advertising terminology

This glossary summarizes from beginning to end, the elaboration of an advertising campaign.

Marketing strategy (What?): Defined by advertising planners, or account managers within agencies or within corporation. Meant for giving a niche to the product/service in response to market research. According to marketing strategy the corporation may decide amongst the following communication channels:

- Personal sales
- Advertising
- Direct marketing
- Public relations
- Collateral material
- Sales promotion

Advertising strategy (where, when and to whom?): Strategic definition of media plan and communication goals in response to marketing strategy and audience research. Generally developed by account managers, advertising planners and media planners within the agency.

According to client type and situation:

- Institutional B2B or B2C
- Corporate B2B or B2C
- Promotional B2B or B2C

According to communication goals:

- To create preference
- To improve preference
- To increase preference
- To reinforce preference

According to media placement:

- Electronic
- Print
- Interactive
- Digital
- Guerilla
- Ambient
- Outdoors

Creative strategy (how?): May include definition of facts, reason why, specific objectives of the campaign, problems, opportunities, target audience’s psychographics, demographics, geographics and behaviour, insights, essence, personality, product/service benefit, promise, tone, style, positioning, proposition, big idea and creative strategy statement. Created in response to advertising or marketing strategy. Used to give parameters for formulation of concept and creative resolution.

Types of creative strategy:

Product oriented creative strategy approaches:

- Generic Strategy: Doesn’t make superiority or competitive claims. Best used by products or services that dominate a category.
• **Pre-emptive Claim:** States a point of difference in the product or service. It is pre-empting something no other brand has said.
• **Unique Selling Proposition or Single Minded Proposition:** Communicates a distinctive competitive advantage.

**Consumer oriented** creative strategy approaches:
• **Brand Image Strategy:** builds, reinforces or changes audience’s perception about a brand.
• **Lifestyle:** shows a desirable way of living, leading to personal improvement.
• **Positioning:** to carving a niche in audiences perception.
• **Resonance:** relies on positive perceptions the audience already have about the brand.
• **Attitude (state of mind):** makes the audience relate to an expression of inner feeling or social behaviour.
• **Affective Strategy or Emotional Selling Proposition:** seeks to create an emotional attachment between the creative content and the audience.

**Culture oriented**
• **Disruptive:** shocks the cultural or psychological environment by dramatically changing patterns of perception.
• **Creative Brief:** A reduced version of the creative strategy, only containing what absolutely relevant in order to proceed with creative. Additionally it includes, job number (agency internal code), due date, specific media choice and budget constraint.
• **Big idea:** Definition of an overall concept underlying the campaign. In some cases abstract, like a feeling, a viewpoint, a colour, other times more figurative, like a historical moment, a mechanism, a natural element, a tone, a lifestyle, a myth, etc.. Also sometimes used instead of the term ‘proposition’.

**Creative Approaches to the elaboration of adverts**

According to rhetorical appeals
- Emotional
- Rational
- Ethical

According to creative content
- Thematic
- Celebrity
- Metaphoric (creative)
- Appropriation (eg. of art)
- Aesthetic (design based)
- Testimonial

According to concepts (They rely on a priori mental structures of perception)
- Object
- Notion (colour, letter, number)
- Animal
- Living being
- Flowers
- Word meaning
- Memories of…
• **Ideas for particular adverts**: Concept for each advert, and their creative resolution (image, words). Created by creative directors, copywriters and art directors in response to creative strategy.

• **Digital production** (and laser printing): supervised or conducted by the art director, generally on Mac Platform, for client presentation. The output of this process is called ‘Mock-up’. Computer applications generally used are: Photosop and InDesign (or any other ‘vector’ program like Illustrator or Quark Xpress). Also at this stage story boards are drawn, sometimes by an external illustrator.

• **Testing**: Means for getting feedback from specific audience before production (eg. focus groups).

• **Rethinking and testing again**: This process of testing may provide the advertising agency with guidance for amending the creative content of the adverts. Testing is a desirable process before production. Testing generates supporting evidence for clients to assess the potential effectiveness of the campaign at hand.

• **Client’s final approval**: ‘Mock-ups’ may have been presented several times to the client in order to get approval. A final approval, of creative, media plan and budget has to happen before the campaign goes to production.

• **Production for press**:
  - Pre-production: A digital ‘high resolution’ (300dpi by ad size) version produced by the finish artist, and supervised by art directors. I can include photographic production or illustration production. These images are scanned and inserted in the digital finish art.
  - Press or printing production: Conducted by printing or press departments in editorials (i.e. newspapers, magazines) and supervised by art directors. Includes choosing stock and approving colour reproduction.

• **Production for TV and/or radio**:
  - Preproduction: definition of talent, locations and timeframe.
  - Production: shootings and recordings.
  - Editing and delivery.

• **Launch**

• **Post-testing or tracking**
Appendix D. Figure showing example of art direction position within advertising agency
Appendix E. Figure showing art directors’ role in advertising production process
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