Introduction

The area of research I explored through my professional analysis is the potential for social marketing messages to create alternate ideologies to the model of conspicuous consumption so prevalent in first-world nations.

There are many films and strategic campaigns aimed directly at countering the consumer culture so ubiquitous in our world. Some examples would be the TRUTH campaign aimed to reduce tobacco use and Morgan Spurlock’s film *Supersize Me*, which challenges the consumption of unhealthy food. Environmental awareness campaigns seek behavior change, but in a different sense. They call for a shift from dependence on material wealth and material happiness to a necessity for civic engagement.

My research was based mainly on critical theory, which addresses the social and cultural effects of mass communications and their role in perpetuating an unjust social order. Good (1989) recognizes that critical communication studies “make few apologies for the nature of power relations, and also make explicit their complex assumptions about power” (p. 53) She adds, “In fact, a ‘critical’ approach to communication is critical largely because it assumes that social relations of communication are inseparable from social relations of power.” Jhally (2006) asks:

My question about this world – in which advertisers and corporations have this enormous amount of power – is what is that power being used for? What values are being stressed through it? What is the morality that’s being communicated? What are the ethics that are being discussed? It’s important to ask this because the ideology communicated through advertising has an
enormous influence (p. 7).

Within critical theory, scholars from the Frankfurt School have developed the concept of cultural commodification. Angus and Jhally (1989) cites two of the school’s representatives, Theodor Adorno an Max Horkheimer, for arguing that under capitalism, the profit motive is transferred to cultural (p. 71). Thus, culture is being bought and sold – and this is largely done through the practice of advertising. The authors continue to explore this critique:

An important part of the Frankfurt School critique is that the products of the culture industries do not challenge people to think and reflect on the world – instead, as standardized products, the response to them is built into their own structure. In this way cultural meaning is imposed upon the audience rather being created by the audience (p. 72).

This ‘cultural meaning’ can be equated with the Howell’s (2003) definition of ‘ideology.’ He identifies ideology as a “complex, shifting and frequently misunderstood term which is often invested with negative connotations. In its most straightforward sense, however, ideology is simply the study of ideas, systems of thought and systems of belief” (p. 71).

Antonio Gramsci explores the production and conservation of popular ideologies through hegemonic structures. Good (1989) acknowledges that ‘hegemony,’ is traditionally understood as ‘ideological domination,’ but suggests it can be more correctly identified as “a conceptual tool for understanding and potentially subverting the ‘consent’ of the masses to their own oppression, especially under late monopoly capitalism” (p. 61).
Leiss, Kline and Jhally (1988) identify the hegemonic ideology created by and maintained by traditional commercial advertising as such:

Many writers also claim that advertising plays a more straightforward role in transmitting an ideology that perpetuates the status quo and its exploitative social relations, through the presentation of a world view that encourages the audience to interpret reality in ways that work to the benefit of those who already possess economic power” (p. 31).

Creative agencies, marketing researchers and any agent involved in strategic communication would be classified in Gramsci’s material structure of ideology.

This discussion takes a sharp turn when these producers become subaltern classes that challenge the capitalistic hegemony of cultural commodification. Good (1989) explains that Gramsci’ ideas on revolution focus on the concept of hegemony – as counterhegemony (p. 63) ”The struggle against bourgeois dominance requires a strategy by which an alternative concept of society is created – one that assaults bourgeois hegemony in a ‘war of position.’ For Gramsci, the key struggle takes place not in the realm of militancy, but instead, in the realm of ideology.”

One basic expression of an “alternative concept of society” can be found in environmental impact advertisements. They communicate ideologies that challenge the dominant consumption model of bourgeois society. Through a combination of imagery and text, consumers are asked to consume less and shift their consciousness from material goods to social activism. In Morton’s (2007) unraveling of Gramscian theory, this message would be considered a perfect example of passive revolution.
Historical and contemporary research needs to incorporate, as much as possible, a consideration of the mentalities and ideologies of subaltern classes, their active as well as passive affiliation to dominant social forms of political association, and thus their involvement in formations that might conserve dissent or maintain control (p.174).

Because media institutions and advertising agencies alike have the means and power to produce visual resources, they retain the privilege of inscribing meaning in their marketing messages. These meanings can be both direct and ambiguous depending on the subject matter and intended audience. Because I intend to explore the visual makeup of environmental advertising, the field of semiology must be applied.

Leiss, Kline and Jhally (1988) define the study of semiology as a “system of signs.” They break this system down into ‘signifier’ and the ‘signified.’

The signifier is the material vehicle of meaning; the signified ‘is’ the meaning. The signifier is its ‘concrete’ dimension; the signified is its ‘abstract’ side. While we can separate the two for analytical purposes, in reality they are inseparable (p. 152)

In my research, the ‘signifier’ will be held within print advertisements. By holding the media origin constant, focus can be shifted towards the ‘signified’ elements of environmental impact advertising.

Stuart Hall offers a systematic process to further explore the field of transaction wherein meaning is derived. In his 1980 essay Encoding/Decoding, he explains that “before this message can have an ‘effect,’ satisfy a ‘need’ or be put to a ‘use’, it must
first be appropriated as a meaningful discourse and be meaningfully decoded. It is this set of decoded meanings which ‘have an effect’, influence, entertain, instruct or persuade, with very complex perceptual, cognitive, emotional, ideological or behavioral consequences” (p. 130).

Hall (1982) presents three different kinds of readings that can take place in response to a media message:

1. Dominant (or hegemonic) reading, which accepts the preferred meaning
2. Negotiated reading, mediating the preferred meaning
3. Oppositional reading, which rejects the preferred meaning and thus opposes resistance.

These definitions of reading cannot be applied similarly to all forms of advertising. For example, a dominant reading of a Hummer vehicle advertisement would support the hegemonic state of cultural commodification. A dominant reading of a Greenpeace advertisement warning consumers of the harmful effects of global warming would challenge the hegemonic state and invite society to question advertisements for gas-guzzling SUVs. Therefore, a dominant reading of environmental advertisements is preferred to ensure what Hall (1980) deems “perfectly transparent communication” (p. 135)

To fully explore the visual culture of environmental advertising, the following two-step approach was employed. First, I conducted a first-person, discourse analysis of what Hall would deem the “encoded message” of visual images presented in environmental impact advertising to address RQ1a.
Second, I led semi-structured photo elicitation interviews to assess the actual perception of the advertising messages to address RQ1b and RQ2. These interviews were conducted with participants of varying ages with no education or experience in the field of advertising.

Although my professional project was aligned with a government agency, it is necessary to explore marketing tactics outside of that realm. Government organizations are currently limited by their ability to advertise in traditional media and are limited to PSAs and nontraditional forms of communication. Therefore, I explored communication tactics in print media from non-for-profit and non-governmental agencies.

The following research questions were explored during my two-step analysis:

**RQ1a.** What visual resources in environmental, social marketing campaigns produce a preferred reading of the author’s encoded message and the viewer’s decoded message?

**RQ1b.** What visual resources in environmental, social marketing campaigns produce negotiated or oppositional readings of the author’s encoded message?

**RQ2.** How do visual resources in environmental, social marketing campaigns promote ‘counter’hegemonic discourse in first-world nations?

One difficult step in my research was choosing the appropriate texts for analysis. It was my intention to explore a sample of nine print advertisements. However, the overarching category of environmental impact advertisements is too broad of a sample. Weintraub (2009) states “in order to find the right balance between too much material and too little, you should use purposive sampling and look for the most vivid and relevant examples that will enable you to answer your research questions” (p. 208)
This purposive selection can exist in multiple fashions. After exploring advertising databases, multiple grouping techniques became apparent:

1. Advertising agency – Select environmental impact advertisements for multiple brands that have been created by one advertising agency.
2. Brand – Select environmental impact advertisements for one brand (WWF or Greenpeace) that have been created by different advertising agencies.
3. Domestic v. International – Most of the “vivid and relevant” examples of environmental impact advertisements I have discovered exist outside of the continental United States. By exploring advertisements from multiple nations, I am afraid issues of historical and sociological context will arise.
4. Media Specific – Select advertisements found in a specific magazine.

Discourse analysis is a qualitative research method traditionally used to “study photographs and their accompanying written texts” (Weintraub, p. 198). This type of analysis allows for the reading of images as either art or as a communication medium. Advertising exists as both, but my research and theoretical framework are structured to describe how advertising is able to construct a particular version of reality. Therefore, the images in my analysis will be treated as communication media. Weintraub (2009) explains that discourse analysis is:

interested in the relationship between power and knowledge. This is because power and knowledge are linked through discourse … because it involves the relationship between power and knowledge, discourse analysis is interested in ideology (p. 201).

Weintraub breaks this down into three main steps that I will utilize in my research.
1. Describe the content of the advertisements and the accompanying texts

The basis for my step method is founded on Mullen & Fisher’s (2004) elaboration on Sonja Foss’ technique for visual analysis. Foss’ technique for visual analysis can be parsed into two factions: “message formulation from images” and “evaluation of images.” Because message formulation is so directly linked to a semiotic analysis of texts, that faction will be reserved for my second methodology. What I will adopt from Foss is her detailed analysis of the aesthetic nature of visual cues in advertisements. This aesthetic quality of the image is broken down into three subsections:

A. Aesthetic elements – ex. Concepts linked to art history

B. Production elements – ex. Camera angle, use of graphics, and lighting

C. Nonverbal communication elements – ex. Smiling, head placement (tilting)

In her study of a 1990s Zyrtec campaign, Foss identified elements of design from which meaning could later be extrapolated. As I further enter the rabbit hole of art direction, the emphasis on design is particularly meaningful to my research.

Helmers (2006) breaks down these design elements even further into two subcategories: literal and arrangement. These literal elements include color, value, line, shape, form, texture and space. The elements of the second category, arrangement, include perspective, angle, framing, dominance, balance, proportion, pattern, contrast and grid (p. 36). By defining and exploring each of these concepts in my discourse analysis, I will be able to establish consistency across my evaluations.

2. Analyze the context for the production and reception of the advertisements and the
accompanying texts.

Kenney and Scott (2002) acknowledge that design traditionally implies the manipulation of visual elements. They offer a broader meaning that encapsulates an intentional production of meaning through visual design:

Successful persuasion can occur by design, that is, via a scheme or plan conceived in the human mind to engineer an intended change in someone’s mental states that is instrumental to their performing an action sought by the agent. We state this basic idea to remind readers of what persuasion is not. It is not simply any manipulation of stimuli that produces some (coincidental; unpredicted; unintended) psychological effect on others (p. 4).

The analysis will incorporate a rhetorical approach in asking why a graphic designer or art director chose to utilize the aesthetic, production and nonverbal elements in a particular advertisement. Kenney and Scott cite a founding father of rhetorical analysis, Kenneth Burke, to further explain this phenomenon:

“Each individual instance of rhetoric is a “symbolic action” in which someone is trying to get someone else to do something (or to think or feel something). To that end, the one producing any rhetorical text will select from among a range of options the word, tone, color, view, or tune that he or she feels is most likely to have the desired effect among the intended audience. Obviously, that “effect” depends on the accurate communication of the intended meaning, as well as other rhetorical possibilities such as being pleasing to the eye.” (p. 21)
Burke’s introduction of intended and perceived meaning can be explored in-depth through a cultural semiotic evaluation of meaning founded on Hall (1982) and Kress & van Leeuwen (2006).

3. Explain how the advertisements and accompanying texts construct a particular social reality.

This explanation will be heavily based on the critical theorists that I have explored in my theoretical framework. Williamson (1978) explains:

We are given two signifiers and required to make a ‘signified’ by exchanging them. The fact that we have to make this exchange, to do the linking work which is not done in the ad, but which is only made possible by its form, draws us the transformational space between the units of the ad. Its meaning only exists in this space: the field of transaction; and it is here that we operate – we are this space (p.44).

Based on the evaluation tactics of Hall, I will engage various participants in photo elicitation interviews. Five interviews will be held over the course of next semester.

Participants will be randomly selected and asked to examine each of the nine advertisements. I will lead the interviews with a set of pre-determined, non-leading set of questions that will be approved before hand by the Institutional Review Board.

In order to understand the value beliefs of the participants, I will begin the interview with questions assessing their views of the advertising industry as a whole. Next, it is valuable to know the level of awareness participants have for the brand(s)
presented in their advertisement. Finally, an open-ended discussion on the meaning of each advertisement will be held while viewing the advertisements.

The responses from the focus group will establish whether Hall’s concepts of a preferred, oppositional or negotiated reading are found in consumers.

**Social Marketing:**

While many theorists propose that the traditional marketing mix must only be used in commercial markets, researchers in the late 20th century have found broader applications for marketing concepts. The spread of marketing theory into noneconomic fields can be traced to a question posed by social psychologist G.D. Wiebe (1951): “Why can’t you sell brotherhood like you sell soap?” (p. 679). Taking place of commercial commodities, then, are abstract social values in new subsections of marketing theory: nonprofit and social marketing.

In its nascent stages, social marketing lacked ubiquitous definitions and standards of practice. Kotler and Zaltman (1971) emerged as social market theory leaders when they published the first definition: “the design, implementation, and control of programs calculated to influence the acceptability of social ideas and involving considerations of product, planning, pricing, communication, distribution and marketing research” (p. 5).

Consumers were becoming targets for behavior change rather than consumption. As theory progressed, Sirgy (1984) identified five developmental levels of the marketing discipline. Level four, nonprofit marketing, and level five, social marketing, apply directly to the advertisements proposed for my research. The author cites Kotler and Levy (1969) as applying marketing activity to the nonprofit sector in areas of fund raising,
health service marketing, family planning and others. Additionally, nonprofit organizations engage in the social marketing when they render goods and services that do not have precisely a monetary value, namely noneconomic goods. Sirgy identifies religious services, political candidates, and social ideas as examples of these noneconomic goods (p. 81).

Andreasen (1994) argued that the discipline had been improperly defined in early literature. He proposed that social marketing’s impact on social problems could be “seriously compromised if the technology is applied incorrectly or to areas in which it is not appropriate” (p.108). Andreasen argues for the adaptation rather than adoption of commercial marketing technologies in his revised definition (p.110). Social marketers, he asserts, should design programs to influence the voluntary behavior of target audiences to improve their personal welfare and that of the society of which they are a part. His definition will act as a basis for my research.

**The Image:**

With an ever-growing public cynicism (and sometimes outright hatred) of the profession of advertising, this seems like a prudent juncture to explore the potential progressive nature of marketing messages. As an art director with an ingrained sense of philanthropy and social activism, I feel it is essential to constantly evaluate the ideologies constructed by powerful institutions. One of those “institutions” flies under the radar – the image. Leppert (1997) states this concept clearly:

“It is lost on no one that a significant portion of our conscious and unconscious understandings of ourselves and our immediate world is
framed by the imagery of advertising, both in the medium of print and on

 television. This imagery urges what sort of bodies to have and to desire – or
to build; it influences our sense of self, our belief systems, our

 individuality, and our status as social beings; it encourages what clothes to
wear or car to drive, which political party to vote for, and so forth” (p. 3).

Leiss, Kline and Jhally (1988) offer the following definitions on imagery and

 symbolisms in the advertising industry:

1. Image – a verbal or visible representation, especially of vivid or graphic

 character, suggesting of some thing, idea or concept. Thus imagery may be
verbal or pictorial in nature.

2. Symbol – a visible sign of something that is itself not apparent to the

 senses – it ‘stands for’ something else. It invites comparison between the
representation (the sign) and what it stands for. (239)

These two definitions refer “beyond themselves” to something else. “They

 invite comparison between two things which appear to be dissimilar but which, they
suggest have a shared meaning. It is our contention that metaphor is the very heart

 of the basic communicative form used in modern advertising” (p. 241).


Green Advertising and Its Consumers

According to Harrison, Newholm, and Shaw (2005), green consumerism emerged

in the late 1980s as an answer to scientific research and an emerging global knowledge of

the depletion and misuse of natural resources. “This stemmed from a new environmental
consciousness to consume wisely in a manner that did not damage the capacity of future
generations to consume at all” (p. 49). The authors argue that green consumers are
divided into two overlapping sectors:

1. Those who purchased more environmentally-friendly products

2. Those who resisted consumption altogether.
The issue concerning the first group has been the widespread and often distorted use of
the term “green” in product and service promotions. The second (and arguably more
influential) group initiated a challenge of the market supremacy that had dominated the
1980s. “Green consumerism represented a significant shift from the rampant
individualism, short-termism and venality of the Reagan-Thatcher years, assuming the
role of primary opposition to the New Right.” (49)

Enter environmental impact advertising. Many national and international
nonprofit environmental agencies made attempts to embrace and promote the green
consumerism that grew more and more prevalent in societal discussion. Organizations
like Greenpeace, the World Wildlife Fund and Oxfam hired creative agencies from across
the world to develop visually-driven advertising to warn citizens of the irreparable
damage they were causing to Mother Nature. However, it seemed as though consumers
already knew. They were simply waiting for an opportunity to fix those issues.

Hesz and Neophytou (2010) bluntly state this reality by explaining, “We no
longer need anyone to explain that a change to our climate could fundamentally threaten
our way of life. We don’t need to be reminded, crucially, that it is our fault and that we
facilitated it in our actions and in the actions taken on our behalf. We don’t need to be
told any more. We know” (p. 168). The issue, therefore, is not based in consumer knowledge of environmental issues, but rather their tendency to act directly on their behalf.
Visual Analysis

On the original project proposal submitted in December of 2012, I proposed to analyze ten advertisements that relate to the environmental causes. During my purposive selection, the following image variables were decided:

1. Nine total advertisements
2. They had to be from the print medium
3. Three advertisements were chosen from three different brands
4. The advertisements were chosen internationally

All advertisements were found on Adsoftheworld.com under the “human interest” section. As an art director, I used my knowledge of the advertising industry to choose a variety of images styles created for reliable brands. The brands chosen were Greenpeace, the Surfrider Foundation and the World Wildlife Fund.

A three-step approach was used to analyze the chosen images. The first step involved a detailed description of the content of the advertisements and the accompanying texts. This analysis was done for each individual image. The second step was conducted for the image set as a whole. This step involved an analysis of the context for the production and reception of the advertisements and the accompanying texts.

In order to analyze the content of the advertisements, I followed the technique of Sonja Foss whereby images are broken down into the following subsections:

A. Aesthetic elements – ex. Concepts of shape, line and color linked to art history
B. Production elements – ex. Camera angle, use of graphics, and lighting
C. Nonverbal communication elements – ex. Smiling, head placement (tilting)

In the following pages, each advertisement and a detailed description of its origins will be displayed. Following each image will be my first-person, rhetorical analysis of the individual image.
Client: Greenpeace
Advertising Agency: Lowe AG, Switzerland
Creative Directors: Valentina Herrmann, Beat Egger
Art Directors: Valentina Herrmann, Fernando Perez
Copywriters: Beat Egger, Keith Loell
Image 1A Visual Rhetorical Analysis

A. Aesthetic elements

- The color palette of the background is comprised of cool hues and low saturation. This palette choice provides a dark and ominous aesthetic while also representing a realistic underwater view. This is opposed by intense hues in the line of plastic bottles – meant to mimic colors of fish.
- The image utilizes a curved line from one side to the other to evoke of a sense of infiniteness. This line also hints that the objects following it are meant to mirror a pattern similar to a school of fish.

B. Production elements

- This example of photo manipulation uses a combination of a photographed seascape with an illustrated row of recyclable products. There is little contrast created between these two elements to ensure a cohesive image.
- There is one production element that is very obviously not part of the scene. The artists have utilized a banner in the top, right-hand corner to assist in housing the advertisement copy: “THE GREATEST WONDER OF THE SEA IS THAT IT’S STILL ALIVE.” Following the headline is a prompt for the viewer to “Come on board” at a provided URL. The style of the banner is confusing. It appears to floating in space and has no direct correlation to the nautical theme.

C. Nonverbal communication elements

- Once again, the placement of the bottles is a nonverbal cue that they are replacing a school of fish.
Client: Greenpeace
Advertising Agency: Draftfcb/Lowe Group, Switzerland
Creative Director: Dennis Lück
Copywriters: Tizian Walti, Maximilian Kortmann
Art Directors: Christoff Strukamp, Cinthia Stettler, Denise Frech, Cristian Neuenschwander
Illustrator: Anatolij Pickmann
Image 1B Visual Rhetorical Analysis

A. Aesthetic elements

- The color palette of this image is completely desaturated (gray scale). Here, this aesthetic is used to evoke a sense of drama or an antiquated scene.

- Balance and space are crucial in this image. The symmetrical representation of the fishing boats at the top of the page create an anthropomorphic best “standing” in from of the human character at the bottom of the page. Additionally, these fishing boats dominate the top three quarters of the image.

B. Production elements

- This hand-rendered illustrative style is rare in environmental advertisements and is usually replaced by photo manipulation.

- A small white box at the bottom, left-hand corner of the image displays a very subtle headline of “Become David and fight against Goliath.” This is following by a website and the Greenpeace logo.

- The point of view, or camera angle, in this image is one of the most important production elements. Because the viewer is standing directly behind the “David” character, he or she is made to feel as if they are fighting the boating monster at the top of the image. It is obvious whose side the viewer is supposed to be on.

- While the artist did create a very intimidating symbol for the whaling and fishing industry, one element remains unclear. There seems to be a shark-like head at the top of the beast eating the fish and whales that are being raised into its jaws.
Image 1C:

Client: Greenpeace
Advertising Agency: zig, Toronto
Art Director: Allan Mah
Copywriter: Andrew Bradley
Photographer: Michael Graf
Image 1C Visual Rhetorical Analysis

A. Aesthetic elements

- The color palette of this image uses very cool hues and harsh lighting to represent the conditions present when law enforcement takes mug shots.

B. Production elements

- This photo illustration depicts one male with long hair and a beard. He is wearing a very “earthy” shirt and a non-specific necklace.
- The background of this image is a height scale that you would typically see in a police lineup. The male appears to be 6’ 3” tall.
- The subject of the photograph is holding a sign displaying the words, “CONVINCED THE EU TO OUTLAW DEVELOPMENT OF ALL GENETICALLY MODIFIED ORGANISMS.” The sign and style of lettering inform the viewer that those words are a sort of crime that the subject committed.
- In the bottom, left-hand side of the image, the Greenpeace logo is displayed followed by the tagline “Guilty since 1971”.

C. Nonverbal communication elements

- The most striking nonverbal element in this image is the visage of the accused subject. He wears a serious, proud and unremorseful expression.
Client: Surfrider Foundation
Advertising Agency: Script, Rio de Janeiro, Brazil
Creative Director: Ricardo Real
Creative Supervisor: Fábio Penedo
Art Director: Daniel Adler
Copywriter: Thiago Morales
Illustrator / 3D: Iluminata
Image 2A Visual Rhetorical Analysis

A. Aesthetic elements

• Similar to Image 1A, this image utilizes a very subdued, cool color palette. This provides realism to the scene but a sense of desperation for the subject portrayed.

• The rope and tentacles in this image act as leading lines drawing the attention of the viewer to the body of the octopus and its struggle.

B. Production elements

• This illustration is a three-dimensional rendering of an octopus resting on the bottom of the sea floor. It is being entangled with human objects like a boot, bag, pale and rope. The rope is positioned around the octopus in such a way that it becomes a noose.

• The point of view would be that of another sea creature or possibly a scuba diver.

• The lighting in this illustration seems very unnatural, as octopi tend to keep to ocean floors. There appears to be a spotlight hitting the head of the octopus directly. Its tentacles fade as they reach the edge of the image.

• The message at the bottom, right-hand side of the image contains broken English, but probably works for the country where it ran … Brazil. It says, “If is no longer useful for you, why would be for those who live in the sea?” That message is followed by the tagline, “Protect the oceans. Visit surfrider.org.br,” and the logo.
Image 2B:

Client: Surfrider Foundation
Advertising Agency: Y&R, France
Creative Directors: Jorge Carreno, Robin De Lestrade
Art Director: Guillaume Auboyneau
Copywriter: Eric Lavenac
Retoucher: Sparklink
Photographer: Corbis
Image 2B Visual Rhetorical Analysis

A. Aesthetic elements

- The horizon line and negative space used in this image display to the viewer that the actions and elements in this photograph take place in a desolate area.
- Colors and shapes have been utilized in this image to allow the iceberg and ship elements to blend together. At first glance, these objects appear to be one.

B. Production elements

- The natural elements in this photograph appear to be the ocean, sky and iceberg.
- This photograph has been manipulated to include a ship that appears to be hiding behind the iceberg.
- Because the ship is barely visible behind the iceberg, the viewer is led to believe it is hiding from plain sight.
- Additionally, the ship appears to be spewing harmful liquids into the ocean.
- The graphic treatment surrounding the headline “BUSTED!” mimics the view from binoculars and/or a periscope. The subtext for this advertisement reads, “Help us to sue the polluters. Donate.”
Client: Surfrider Foundation
Advertising Agency: Young & Rubicam, Paris, France
Creative Director: Les Six
Art Directors: Guillaume Auboyneau, Cedric Quissola
Copywriter: Pierre-Philippe Sardon
Photographer: Guillaume Auboyneau
Retouchers: Guillaume Auboyneau, Cedric Quissola
Image 2C Visual Rhetorical Analysis

A. Aesthetic elements

• This is one of the only images that utilizes a sepia tone for its color scheme. This usually indicates an image from the past or from a different time. This works especially well for an image that shows a fossil of a very ancient “artifact.”

B. Production elements

• This illustration displays a rock formation as its dominant element. Within the rock, there are visual clues that allude to fossilized plant life. Additionally, there is a shape that represents a fossilized plastic bottle.

• Behind the dominant image is a background made of concrete or some other type of rock. This background doesn’t give much context to the main image. You would think a fossilized rock would exist in scientific lab or museum.

• The headline appears in the top, right-hand corner of the screen in a grungy typeface and reads, “WHEN WE POLLUTE THE SEA, WE POLLUTE FOR A LONG TIME.”

• The tagline under the logo reads, “Help us to keep the ocean clean.”
Image 3A:

Client: World Wildlife Fund
Advertising Agency: Ogilvy, Paris, France
Executive Creative Director: Chris Garbutt
Art Director: Emmanuel Bougnères
Copywriter: Edouard Perarnaud
Illustrators: Mathieu Javelle, Stephane Balesi
Photographer: Raphael Van Butsele
Image 3A Visual Rhetorical Analysis

A. Aesthetic elements

- The only dominant color that comes through in this image is the blue graffiti that appears to be manipulated onto the body of the elephant.
- There are no artistic elements of this image besides the original photograph on which it is based.

B. Production elements

- The main production element incorporated in this image is the inclusion of a graffiti effect on the side of the elephant.
- The only additional elements of the image are the WWF logo and the headline that reads “What will it take before we respect the planet?”
Image 3B:

Client: World Wildlife Fund
Advertising Agency: DDB Hong Kong
Executive Creative Director: Jeffry Gamble
Creative Directors: O Poon
Art Director: O Poon
Copywriter: Paul Chan
Image 3B Visual Rhetorical Analysis

A. Aesthetic elements

- For the second time in my image sample, this image utilizes a completely gray scale color palette. It does so to pay homage to crossword puzzles that it intends to imitate.
- The balance of this image leans very much to the graphic illustration. The logo and text barely get noticed.

B. Production elements

- This image is completely based on production elements in that the illustration is composed of blocks that portray a panda.
- These blocks are arranged in such a manner that the viewer sees the image as a crossword puzzle. It is assumed that a crossword puzzle requires answers. Thus, the open spaces exist for the viewer to fill in.
- In the upper, left-hand side of the image, the WWF logo is featured next to a tagline reading, “for a living planet.”
- In the bottom, right-hand side of the image, a small headline reads, “They’re looking to you for the answers.” The text below the headline is as follows: “Help them by supporting the WWF forest conservation programme. To make a donation, call 2526 1011 or go to: wwf.org.hk”
Client: World Wildlife Fund
Advertising Agency: BBDO Guerrero, Proximity Philippines
Chief Creative Officer / Copywriter: David Guerrero
Executive Creative Directors: Brandie Tan, Tin Sanchez
Creative Director: Pia Roxas Ocampo
Art Director: JP Palileo
Copywriter: Knox Balbastro
Photographers: Neil Oshima
Illustrator: Manny Vaioces
Sculptor: Olivia Dâ Aboville
Image 3C Visual Rhetorical Analysis

A. Aesthetic elements

• This image utilizes a color treatment known as duotone. It is based completely on the combination of black and blue hues. This is used to represent the dire situation that the ocean floor is in. Additionally, it is used to highlight the lack of the traditionally colorful life that exists in the ocean.

B. Production elements

• Based on the information provided for this image, I assume that the spoon formation was a sculpture rather than photo manipulation.

• Thus, the complete image is comprised of a photograph of the ocean bottom paired with a sculpture of spoons that are meant to represent traditional ocean life.

• In the upper, left-hand corner of the screen, there is a graphic box that holds the WWF logo and headline that reads, “70% OF PLASTIC ENDS UP IN THE SEA.” Below that is call to action saying, “Help at wwf.org.ph/donate.”

C. Nonverbal communication elements

• The placement and shape of the spoons in the advertisement represent coral or another living specie on the ocean floor.
Overall Rhetorical Visual Analysis

As I expected, it was not difficult to understand the message that was encoded in each image by the creative agency and/or art director. Advertising is a practice that relies very heavily on two elements, art and copy.

In every image that was analyzed, both art and copy complemented each other to deliver the encoded message. The execution of all these images was almost flawless. They were all up to professional standards in the international advertising world.

The most obvious variables between the images were tone of message and graphic style. Out of the 9 images chosen, the majority would fall into the category of photo manipulation – a combination of photography and a production element. The minority in this case was illustration. From my research in this category of advertisements, this seems to be representative sample.

The tone of message was split between emotion (guilt) and humor (sarcasm). While the visual style of the image is what traditionally draws in the eye of the viewer, the tone and content of the message cause the viewer reaction.

For the second part of my research, I will engage five participants in an image elicitation interview. The purpose of this interview is to determine how images and encoded messages cause varying readings. These readings can fall into one of three categories:

1. Dominant – accepting the encoded message
2. Negotiated – mediating the encoded message
3. Oppositional – rejecting the encoded message
**Image Elicitation Interviews**

In my original proposal, I intended to display 10 images to 10 different participants. Before conducting the interviews, those numbers were altered to nine images shown to five participants. The number of participants was changed due to an overzealous original proposal. My time and resources as a graduate student working at the USFWS were much more limited than I had anticipated.

One other factor that changed was the age group. Originally I had planned to conduct interviews with participants that were 18 to 24 years of age. Later on, I realized that people of all ages are affected by environmental issues and are just as likely to respond the advertisements that were chosen for my visual analysis.

In order to understand how the general population understood environmental advertisements, I utilized a method known as image elicitation. This method allows for a more in-depth understanding of viewer response that quantitative rankings or scores wouldn’t produce.
About the Sample

The five participants that were chosen ranged in age from 23 to 39 years of age. Two of the participants were female and three were male. Three participants identified themselves as white/Caucasian, one as Asian, and one chose not to list their ethnicity. The education of the participants ranged from “Some College” to “Master’s Degree.” The only factor that would have negated the participant’s involvement with the study was any amount of education or work in the field of marketing or advertising. It was confirmed that none of the participants had such experience.
Findings

Semi-structured image elicitation interviews were conducted in person over the course of a month. The purpose of these interviews was to obtain data from a sample so that inferences could be made about the reading of environmental advertisements in relation to their encoded message. Participants came from a variety of occupational backgrounds: student, financial representative, administrative assistant, instructor. Interview participants a questionnaire that was provided to them at the time of the interview. Participants were required to give their age, gender, education level and occupation. The questionnaire contained some questions that required a marked response while others required a vocal response. The interview took participants approximately thirty minutes to complete. Responses were recording using a voice recorder.

Participants were asked to rank their familiarity of each of the three organizations that were featured in the advertisements. The ranking went from 0 meaning “Not familiar at all” to 10 meaning “Very familiar”. The results of those rankings are available below:

Table 1: Familiarity of Featured Brands

<table>
<thead>
<tr>
<th></th>
<th>Greenpeace</th>
<th>Surfrider Foundation</th>
<th>World Wildlife Fund</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participant #1</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Participant #2</td>
<td>6</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Participant #3</td>
<td>10</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Participant #4</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Participant #5</td>
<td>7</td>
<td>0</td>
<td>9</td>
</tr>
</tbody>
</table>
The following information was collected from the “About Us” of the organizations’ websites. It was not made available during the interview, but have been included to here to provide any necessary context for readers:

**Greenpeace**: “Greenpeace is the leading independent campaigning organization that uses peaceful protest and creative communication to expose global environmental problems and to promote solutions that are essential to a green and peaceful future.”

**Surfrider Foundation**: “The Surfrider Foundation is a non-profit grassroots organization dedicated to the protection and enjoyment of our world’s oceans, waves and beaches. Founded in 1984 by a handful of visionary surfers in Malibu, California, the Surfrider Foundation now maintains over 50,000 members and 90 chapters worldwide.

**World Wildlife Fund**: “Our mission is to build a future in which people live in harmony with nature. From our experience as the world's leading independent conservation body, we know that the well-being of people, wildlife and the environment are closely linked. That's why we take an integrated approach to our work.

We're striving to safeguard the natural world, helping people live more sustainably and take action against climate change. We spend a lot of time working with communities, with politicians and with businesses to find solutions so people and nature can thrive.

Our projects are innovative, collaborative and based on scientific evidence. And we think big. We run a number of Global initiatives focusing on the regions and challenges where we can make the biggest difference …”
After ranking a brand, participants were shown a series of three advertisements that were produced for that organization by various advertising agencies. Each image was left on display as participants answered the following questions:

Q1. Can you please describe in detail what you see in this image?

Q2. What message, if any, did you find in this image?

Q3. Is there anything that should be changed in this image?

In the following section, I will list each advertisement followed by notable comments from the participants. After that, I will chart whether the participants had dominant, negotiated or oppositional response.

Table 2: Greenpeace Participant Reading

<table>
<thead>
<tr>
<th></th>
<th>Image 1A</th>
<th>Image 1B</th>
<th>Image 1C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participant #1</td>
<td>D</td>
<td>N</td>
<td>D</td>
</tr>
<tr>
<td>Participant #2</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Participant #3</td>
<td>D</td>
<td>D</td>
<td>N</td>
</tr>
<tr>
<td>Participant #4</td>
<td>D</td>
<td>N</td>
<td>O</td>
</tr>
<tr>
<td>Participant #5</td>
<td>D</td>
<td>O</td>
<td>O</td>
</tr>
</tbody>
</table>

D = Dominant
N= Negotiated
O= Oppositional

Image 1A received a dominant reading amongst all 5 participants. Participants
appreciated the clever placement of recycled items in an arrangement similar to fish. This informative copy in this ad was agreed with across the board.

Image 1B received mixed readings. Two participants gave a dominant reading, two gave a negotiated reading and one gave an oppositional reading. Participants noted clarity of image, dramatization of message and lack of realism as elements that negatively affected the advertisement. A few participants noted that fighting corporations involved with fishing and whaling takes a collective rather than singular effort. Others noted that the image was too dark and disturbing.

Image 1C also received mixed readings. Two participants gave a dominant reading, one gave a negotiated reading and two gave an oppositional reading. Participants noted dramatization of message, lack of realism, self-approval and inability to connect as elements that negatively affected the advertisement. Once again, participants had an issue with simplifying an issue to one individual. Additionally, they viewed the person as a caricature of environmentalists that was hard to identify with.
Table 3: Surfrider Participant Reading

<table>
<thead>
<tr>
<th></th>
<th>Image 2A</th>
<th>Image 2B</th>
<th>Image 2C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participant #1</td>
<td>D</td>
<td>N</td>
<td>D</td>
</tr>
<tr>
<td>Participant #2</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Participant #3</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Participant #4</td>
<td>D</td>
<td>N</td>
<td>D</td>
</tr>
<tr>
<td>Participant #5</td>
<td>D</td>
<td>N</td>
<td>D</td>
</tr>
</tbody>
</table>

D = Dominant       N = Negotiated       O = Oppositional

Image 2A received a dominant reading amongst all five participants. Participants felt an emotional connection, apathy, with the struggling sea creature. One point of confusion was the broken English in the body copy. I can only assume it makes sense in the country that it was produced for – Brazil.

Image 2B received mixed readings. Two participants gave a dominant reading and three gave a negotiated reading. Participants noted lack of clarity and message topic as elements that negatively affected the advertisement. The participants who gave a negotiated reading noted that politically charged advertisements like this are uninteresting to the average viewer.

Image 2C received a dominant reading amongst all five participants. Participants noted that the strong visual told the entire story by itself and was easily recognizable as a fossil. They favored the image’s realism and truthfulness.
Table 4: World Wildlife Fund Participant Reading

<table>
<thead>
<tr>
<th></th>
<th>Image 3A</th>
<th>Image 3B</th>
<th>Image 3C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participant #1</td>
<td>O</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Participant #2</td>
<td>O</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Participant #3</td>
<td>D</td>
<td>O</td>
<td>D</td>
</tr>
<tr>
<td>Participant #4</td>
<td>N</td>
<td>O</td>
<td>D</td>
</tr>
<tr>
<td>Participant #5</td>
<td>N</td>
<td>D</td>
<td>D</td>
</tr>
</tbody>
</table>

D = Dominant         N = Negotiated         O = Oppositional

Image 3A received mixed readings. One participant gave a dominant reading, two gave a negotiated reading and two gave an oppositional reading. The majority of participants were simply confused by what this image was portraying. The demonization of graffiti did not sit well with those that negotiated or opposed the image.

Image 3B received mixed readings. Three participants gave a dominant reading and two gave an oppositional reading. The participants that gave a dominant reading appreciated the clever execution of the image. The participants that gave an oppositional reading had a very different response to the sarcasm, saying that it trivialized the issue of endangered species.

Image 3C received a dominant reading from all participants. Participants noted that the seamless placement of polluted plastic into a natural ocean floor was impressive
Social Messages in the Images

After answering these questions for the three images in the series, the participants were then shown all three of the advertisements at once and asked the following question:

Q4. What do you think these images from [Brand name] are saying about social behavior?

While the responses varied greatly from participant to participant, certain themes and trends emerged.

GREENPEACE:

Recognizing ignorance in waste management

Participants made similar statements regarding the depiction of pollution in the first image shown. They insisted that the general population is blissfully ignorant in regards to trash and pollution. Some participants mentioned the importance of recycling while others focused on waste management as being the image depicted in the advertisement. Overall, society was recognized as being flawed and needing to improve its treatment of natural resources.

Less dramatization, more truth

In response to images 1B and 1C, most participants reacted negatively to the dramatization in the images. In some cases, the solutions being presented in the advertisements were over simplified. In response to the image depicting “David vs. Goliath,” most participants were quick to point out that it will take a concerted effort to challenge organizations associated with big fishing and
whaling. There is too much focus on the individual rather than a collective effort.

**Don’t toot your own horn**

Many participants reacted negatively to the bragging nature of image 1C. Greenpeace is showing themselves as victims to unfair persecution. Additionally, they have used a model that paints a caricature of environmental advocates. Participants agreed that they could not identify with the model. There was a certain level of disparity amongst the participant reaction to the message on genetically modified organisms. It seems as though this issue is too debatable to be the focus of the advertisement. One participant pointed out that GMOs might be necessary to feed our quickly expanding population.

**SURFRIDER FOUNDATION:**

**Animal abuse brings about emotional connection**

One of the strongest and most dominant readings came from image 2A. Almost all of the participants felt an emotional reaction to the photo illustration of an octopus being strangled and hurt by human pollution. Participants explained that they felt a personal responsibility to ensure that this creature was saved and that animals would not be hurt in the future.

**Hold off on donation requests**

One participant made an observation that others did not, but it stuck out as
a compelling insight. Participant #4 explained that companies involved with environmental protection should wait to solicit donations until people have been given enough time to research an issue. Instead of including the words “donate” in the copy of the advertisement, this participant suggested that links to more detailed information would lead to more interaction with the brand.

**Careful with political messages**

A trend emerged within the younger participants in my research study. Whenever an advertisement portrayed a politically charged issue, younger participants were more likely to have a negotiated or oppositional reading. This type of reaction was observed with messages villainizing large corporations – fishing, oil rigs, whaling, etc. This group of participants expressed a preference for messages that directly relate to them.

**WORLD WILDLIFE FUND:**

**Lack of respect for our environment and ourselves**

The idea of respect was widely discussed by most of the participants during this set of images. This term was probably evoked from the copy in image 3A that read, “What will it take before we respect the environment?” Although most participants had a negotiated or oppositional reading to the visual elements in image 3A, they agreed with the message. The consensus was that human beings do what they want, when they want to do it – with no thought as to who or what
our actions might be affecting. Additionally, this image set brought about a sense of ownership in participants. They agreed that human beings created these problems, and it is our responsibility to right our wrongs.

**Misunderstood symbolism**

As I mentioned before, image 3A was ill received by the majority of participants. They expressed that the practice of graffiti doesn’t necessarily equate to disrespect – for the younger participants, graffiti was thought of as art more than disrespect. Additionally, the concept of spray-painting a living creature seemed like too much of stretch for a symbolic representation.

**Illustration vs. photography**

Participant responses to image 3B are noteworthy in that some participants identified the image as their favorite, while others expressed hatred towards the advertisement. This was the case because of two reasons: the tone and the visual style of the ad. Some participants appreciated the clever representation of the panda in a crossword puzzle, while one participant was disgusted by it. When dealing with emotionally-charged issues like endangered species, personal preferences seem to be the deciding factor in how an image is read. Over the course of the interviews, most participants explained an affinity for real-life photography of the subject material rather than illustration.
Conclusions

My research indicates that there is a significant correlation between the visual content of environmental advertisements with viewer readings. Additionally, these visual elements can sometimes promote a counter hegemonic lifestyle in the mind of the viewer.

By embracing the semiological views of Leiss, Kline and Jhally (1988) that images and texts should be viewed as a system of signs, I was able to analyze the signifier (physical features of the images) and the signified (viewer reading).

Stuart Hall (1982) developed a systematic process to further explore the ‘signified’ by categorizing viewer readings into three sections. These sections were crucial to my interpretation of participant responses.

While the visual analysis allowed me to identify the encoded messages in each image, the real findings were derived from the image elicitation interviews. In my project proposal, I identified three questions that would drive this research project. **RQ1a** asked: What visual resources in environmental, social marketing campaigns are associated with preferred readings of the author’s encoded message? By adopting Sonja Foss’ method for detailed analysis of visual cues in advertisements, I was able to break down each visual into digestible parts that could be linked and compared to other advertisements.

Four of the nine images (1A, 2A, 2C and 3C) shown to participants received dominant readings across the board. These images shared certain traits with each other. These traits have a strong correlation with a dominant reading of the encoded message:

- **Photo Illustration:** Most of these images involved some element of photo illustration – showing realistic animals or elements. Additionally, no human
beings were displayed in these advertisements.

- Directly affected subject matter: While the visual style and content varied somewhat, they each had pollution or waste negatively affecting the environment in which it exists.

- Color: While participants did not directly comment on a preference for full-color advertisements, their readings do suggest such a liking.

After conducting these interviews, I realized that a number of alternate elements also contributed to the type of reading experienced by the viewer. These included tone, topic and appeal. For the four images that received dominant readings across the board, the following elements were constant.

  Tone: Serious
  
  Topic: Pollution
  
  Emotional appeal: Guilt

Additionally, participants seem more likely to respond to advertisements with a dominant reading when those images present an issue or problem that the viewer has the potential to correct. Otherwise, they are left feeling unattached and/or helpless.

It was also my intention to identify visual resources that are associated with negotiated or oppositional readings. RQ1b asked: What visual resources in environmental, social marketing campaigns are associated with negotiated or oppositional readings of the author’s encoded message? Five of the nine images (1B, 1C, 2B, 3A and 3B) received a combination of negotiated and oppositional responses. These images also shared visual resources:
• Illustration: Several participants noted that photographs of animals are much more engaging than illustrations. Two of the images in this set were hand or computer-rendered illustrations.

• Drama: Participants also expressed a dislike for exaggerated symbolism. This was found especially in images 1B, 1C and 3A.

• Surrealism: A lack of realism and plausibility in depicting an issue was quickly recognized and discarded by most of the participants.

Once again, alternate elements also contributed to negotiated and oppositional of the issue. For the five images that received negotiated or oppositional readings, the following elements were constant:

  Tone: Snarky, sarcastic, proud
  Topic: Varied. However, most participants explained a disliking for images that were too politically charged. This was especially true if the injustice shown was the fault of major corporations (i.e. whaling, fishing, oil rigging)
  Emotional Appeal: Varied. Most participants reacted negatively to any message promoting anger or ill will towards another.

The final research question, RQ2, asked the following: “Do environmental impact advertisements promote resistant ideologies to the hegemonic tendency of consumption?” My conclusion to this question was very different than what I had hypothesized. It was my hypothesis that images receiving the most dominant readings would create highest level of counterhegemonic ideologies in the minds of participants. However, I think this prediction of correlation was backwards. From my findings, the
level of counterhegemony promoted in each visual had a major impact on whether it received a dominant, negotiated or oppositional reading.

For example, images 1A, 2A, 2C and 3C maintained the lowest amount of counterhegemonic thought. Instead of rising up against an injustice and challenging social injustice, the participants explained a sense of dutifulness and responsibility for the proper treatment of waste and recyclables. The behavioral change promoted in these visuals is not radical, making it easier to accept ... leading to dominant readings.

The five images (1B, 1C, 2B, 3A and 3B) that received the highest amount of counterhegemonic thought received negotiated or oppositional. Participants understood that the images were calling them to stand up against greater powers and tackle injustice by altering their own behavior and that of the public. However, they just didn’t buy into it. This could be attributed to the type of behavioral change promoted in the advertisements. These images tasked the participants with fighting oil pollution, challenging the European Union, and saving the panda bear specie. Additionally, these tasks were presented as challenges to be accepted by an individual, rather than a collective group. The more daunting the call to action, the higher the chance for a negotiated or oppositional reading.

The biggest inspiration for my research came from the collective works of Sut Jhally. He asks the tough questions about the practice of advertising: “My question about this world – in which advertisers and corporations have this enormous amount of power – is what is that power being used for? What values are being stressed through it? What is the morality that’s being communicated?”

In a world where the majority of advertising is placing high value on the
consumption of goods, it is important to pay attention to the small faction of advertising that is preaching the opposite. Ever since Kotler and Zaltman emerged as the fathers of social marketing and gave it a sound definition, research in that area has slowly progressed. The organizations that were evaluated in my research – Greenpeace, the Surfrider Foundation, and the World Wildlife Fund – are major players in environmental advocacy. Their missions, values and opportunities need to be relayed to consumers to promote awareness and action. Thus, it is critical to evaluate what messages are currently being relayed, and whether or not they are serving their intended purpose.

The level of difficulty in selling environmental consciousness and advocacy is much greater than in selling soft drinks. Thus, focus groups and analysis of consumer reaction to social marketing is of the utmost importance. By applying methodologies and research techniques to the relatively nascent category of social advertising, I hope to highlight the importance of forever evaluating and reevaluating the messages that we are sending out in an attempt to preserve our future.
Research Limitations

Certain limitations can arise when conducting any kind of qualitative research, especially when working with image analysis and elicitation designs.

Because the images were chosen subjectively from a large pool of images, there could been visual bias in the selection progress on my part. Additionally, there seemed to have been an overrepresentation in the sample. It would have been beneficial to have more environmental topics represented in the sample.

By not limiting the origin of advertisements to a certain country or region, I was able to include a multitude of topics in the sample. However, many of the advertisements being shown had to do with issues specific to coastal regions and environments not found in the area where the interviews were conducted.

Because the interviews were conducted in the landlocked state of Missouri, participant knowledge and attachment to the issues depicted in the images may have been less than a participant located in a coastal region.

While I am pleased with the variation in participant age, gender and occupation, I feel a larger sample size would have provided more confidence in my findings.

Additionally, because I didn’t have the means to communicate with the actual creators of the advertisements, I cannot fully conclude what the encoded message was.
**Suggestions for Future Research**

A major area for further research would be to expand the interviews to include a greater population of participants. Because I conducted the research in conjunction with my professional project, I limited the image samples to a select group of environmental issues. Including other categories of issues would allow an opportunity to generalize the results to the field of social advertising as a whole.

Going one step further, it would then be interesting to compare those larger findings with the greater advertising world of commodities. Are the messages and images used in social advertising borrowed from the traditional practice? Are they as less or more effective in altering consumer behavior?

It would be interesting and beneficial to collect first-person testimony from the art directors and creative agencies that produce environmental advertisements before using them in the photo elicitation. In that way, there can be no confusion as the author’s encoded message.