

MODERATING THE GREEN GUILT OF MARKETING:
A VISUAL ANALYSIS AND SEMIOTIC REVIEW
OF ENVIRONMENTAL ADVERTISING

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Master of Arts in Journalism

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ACKNOWLEDGEMENTS

In my limited experience, I have come to believe that a student cannot fully appreciate the value of an education until he or she has become a teacher. It was my post-graduate experience as an elementary teacher in the Federated States of Micronesia that granted me not only that appreciation but also a desire to return to the Missouri School of Journalism as a graduate student. After working two years for the Jesuit Volunteer Corps, my career path was severely altered. The organization calls this phenomenon “ruined for life.” I returned to the good ‘ole U.S. of A. with a fire in my belly to do good for the world. At that time, I felt that my degree in magazine journalism wouldn’t allow me to do such things. Thus, I returned to merge my passion for graphic design with a desire to serve others. Misunderstood by many, I sought this merger in the school of strategic communication ... otherwise known as the ‘dark side’ of the journalism program. Nonetheless, I found an incredible amount of direction and knowledge in the program.

Joy Mayer advised me with inspirational words as she used to at the Columbia Missourian. I am wholeheartedly comfortable in saying that I would not be where I am not without her in my life. She was always there with the question, “Why?” “Why this typeface?” “Why the heavy stroke?” It is a question I intend to embrace with my future students. I owe a huge gratitude for this graduate project to Stephanie Padgett and Ashley Spratt for aiding me in a graduate project that not only advanced my skills in web design, but also expanded my knowledge of the intricacies of environmental protection. Mark Swanson sat with me as I debated what I was truly meant to accomplish in this world. I will always appreciate men like him that ask questions rather than giving answers.

And, of course, there is Frank Corridori. As his graduate teaching assistant, it was my position to assist him with his coursework and grading. Frank took it upon himself to assist me with much more than his job required. I owe a great deal of gratitude to his advising, his patience, his wisdom, his kindness and especially his strength.

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Philip Prouhet

Dr. Timothy Vos, Project Supervisor

ABSTRACT

Throughout the research component of my master's professional project, I sought to effectively compare the intended message of environmental advertisements with the understood message of research subjects.

The understanding of environmental advertisements was gathered from a combination of visual rhetorical analysis of environmental advertisements and semi-structured, photo elicitation interviews of participants from the general population. Participants were chosen randomly through email correspondence with education in the field of advertising as the only negating factor. Participants participated in one-on-one interviews where they were asked to interpret the messages and societal value of nine environmental advertisements.

Results showed strong correlation between the visual resources, topic, tone, and emotional appeal of an advertisement with the type of reading on the part of the viewer. Through my research, I hope to expand on the current field of research currently available in the field of social marketing and advertising. With such a small fraction of mass communication promoting healthy behavior and lifestyles, it essential to explore what makes that communication effective.

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Introduction

My preparation for this professional project began long before my tenure as a graduate student. I attended the University of Missouri as an undergraduate from 2005 – 2009 with an emphasis in news and magazine design. It was during this time that I developed a passion for and explored the fundamentals of visual communication.

The coursework throughout my junior and senior years at VOX Magazine and the Columbia Missourian provided an understanding of journalistic social responsibility as well as a skillset in the field of content-driven design.

At the Missourian, I worked closely under the supervision of Grant Hodder and Joy Mayer as a designer of sports and 1A sections. Standards of visual hierarchy, style and layout were transferred from editors and colleagues to my eager mind. These positions taught me the importance of staff collaboration and deadline adherence – concepts that are crucial in the strategic communication world that I know find myself in.

My daily design work extended into an independent study program with Mrs. Mayer as I took on the Weekend Missourian production. Quite suddenly, I was introduced to the world of conceptual design. When we found ourselves strapped for art or visuals, it was my duty to produce cover images and interior spreads to tell the story in a creative way. It was the most influential time in my development as a creative thinker and designer.

My capstone-level course involved feature and cover design for VOX Magazine under the guidance of Jan Colbert. The collaborative style of group critiques and lab sessions allowed my classmates and I to explore team dynamics and understand the

editorial process. After graduation, my passion for philanthropy caused me to stray temporarily from a career as a visual storyteller. I took a position as a volunteer educator in the Federated States of Micronesia from 2009-2011. It was there that I was inspired to explore the practice of strategic communication in hopes of using art and design in a socially conscious way. Additionally, I realized I would need to expand my skills into the digital world to keep up with the changing digital media landscape.

My studies as a graduate student at the Missouri School of Journalism have allowed me to do just that. During my first semester, my courses in Interactive Advertising I & II with Shelly Rodgers and Brad Best allowed me to explore web development and design in multiple software platforms and programming languages. These courses allowed to me to take on an internship as a digital design at the 3 Interactive digital media agency as a creative consultant. My growing knowledge of the digital age allowed me to enter the 2012 RJI Student Competition. Our group finished as runner-up for creating a dashboard designed to help advertisers on Hearst television websites get a clearer handle on the performance of their campaigns.

Under the guidance of Mark Swanson and Frank Corridori in Creative Portfolio, I narrowed my creative focus on the practice of art direction while also exploring the intricacies of copy writing. Through coursework and independent research, the potential of working at a mid-sized advertising agency became more and more enticing.

I originally envisioned myself working as a creative consultant for non-profit agencies immediately after my graduate studies. However, it became apparent that real-world experience at an agency would be a necessary precursor to that line of work.

Agencies are interesting beasts in many ways. Most creative folk spend 3 to 5 years at major agencies before transitioning to positions outside of the industry that allow them to utilize their agency knowledge. They usually do so in their youth because of the strenuous demands that are inherent at major companies.

To fully explore that possible path, I enrolled in MOJO advertising as an art director and worked with a team of 10 colleagues on a strategic campaign for the United States Fish and Wildlife Service (USFWS). Coincidentally, this client linked closely with my intended graduate research and would eventually lead to my professional project.

During my time on MOJO Ad, my interest in the communications practices of environmental organizations grew into a passion. Our specific task was to develop a campaign that would inspire the YAYA (Youth and Young Adult) market, which is comprised of 18 to 24-year-olds to engage with nature and volunteer with the USFWS. This was one of the first times I was allotted the opportunity to seek out a communications solution that would aide our client and provide a philanthropic service to the community. At some point during the sleepless nights and endless brainstorming sessions involved with this project, I realized that I wanted to devote to my graduate project and research to the field of environmental communications.

Sure, I could have worked at a mid-sized advertising agency and developed campaigns for consumer goods. I could have contributed to the endless stack of research studies on the evils of the practice of advertising. But that was not the reason I came back to the Missouri School of Journalism. I whole-heartedly subscribe to the words of advertising great David Ogilvy, “Advertising is only evil when it advertises evil things.”

One of the major components of any strategic campaign is creating something that will actually perform. Our research team at MOJO Ad analyzed advertisements and campaigns from a handful of organizations that shared similar missions and goals as the USFWS. However, this underlying question of “Do these really work?” kept sneaking into my mind. I wondered if the general population really understood what was being shown to them in environmental advertisements. And if they did, what were they inspired to think? More importantly, what were they inspired to do?

The focus of my research will attempt to further the field of strategic communication research because of its specific focus on an area that often goes overlooked. Environmental advertising, or green marketing, is a relatively nascent practice in the history of the practice. The practice of social marketing has been attempting for decades to alter human behavior for the greater good. However, environmental advocacy has only recently moved into the greater public conscience. That being said, it is crucial to investigate what methods, visuals and messages will reach consumers in such a way that actual change can be possible.

My research will act as more than a necessary task to earn a master’s degree in strategic communication. It will expand my unyielding opinion that advertising is in fact a tool that can effect social change for the betterment of society. Following the completion of my professional project and the conferral of a master’s degree in strategic communication, I will continue to expand upon the career that I have developed at the Missouri School of Journalism. However, I cannot be certain if that expansion will take place as a practitioner or educator of my trade. In my heart, I am a teacher. At my

fingertips, I am very much a designer. I am adamant to do good for the world through my practice. Whatever position I can find that allows me to do so, I will graciously accept.

Professional Skills Component

Professional Skills Proposal

My confirmed professional skills component is a position as a Visual Marketing Specialist for the United States Fish and Wildlife Service. This position coincides strongly with the strategic communication sequence at MU and will utilize my skills in art direction. More specifically, I will expand communications for regional Land Conservation Cooperatives (LCCs), which operate within the USFWS.

Listed below are my overall duties, which I will expand upon in later sections:

- A. Web development
- B. Visual branding
- C. Graphic design, multimedia production and management

The project would be conducted from January through April 2013 with option of extension. I intend to spend at least 26 hours per week for a minimum of 16 weeks engaged in web development, graphic design, branding, and development of outreach products for the LCCs.

Ashley Spratt, Communications Coordinator for the U.S. Fish and Wildlife Service, will act as my on-site supervisor. She currently operates out of the Columbia office on Park de Ville – the same office where I will conduct my project. Thus, my project assignments and reviews will be reviewed on a daily and/or weekly basis by Ms. Spratt. Ashley was a journalism graduate student at MU and participated in MOJO Ad during her studies. She has also been a liaison for our client project and worked very closely with my committee member and MOJO Ad professor, Stephanie Padgett.

Ms. Padgett will act as my faculty coordinator throughout the duration of my project. We have established a personal relationship throughout my studies. Additionally, Stephanie and I will be working closely next semester as I continue the MOJO Ad coursework. This will allow for ease of communication between my on-site supervisor and my faculty coordinator.

I intend to conduct research, planning and design in the following areas of need as expressed by my future employer, Ashley Spratt.

- A. Web development: Currently, the LCC Web site platform (WordPress) limits their ability to organize content, multimedia pieces and information in a user-friendly and visually stimulating way. Although the WordPress platform has met their initial needs to share content, it does not allow for unique content or presentation of information. My plan is to implement a more dynamic WordPress site or build a responsive framework using Adobe Dreamweaver and the HTML 5 language. The LCCs are also exploring the use of Plone and Python open-source content management system. Two professional experiences have prepared me for this type of digital development.
- B. Visual branding: In order to develop a recognizable presence among the LCC's target audience, it is essential to establish a visual brand. Currently, the Midwest Region-led LCCs use a national LCC network logo on outreach products. This logo does not cater to the unique mission and values of each individual LCC. As each LCC builds its key messaging, it is important to also have visual representation of these messages through an easily

recognizable logo. These logo executions will be incorporated into all outreach templates, including but not limited to fact sheets, news releases, annual reports and congressional briefing updates.

- C. Graphic design, multimedia production and management: Additional short-term communications needs exist for each LCC including graphic design support and multimedia development to fulfill objectives set forth in their strategic communications plans. This may include filming, photography and editing to accompany written landscape conservation stories. One final duty will be to organize and maintain any media shared on web-based platforms such as Flickr and YouTube.

The physical evidence submitted for this project will be threefold. First, detailed logs of my daily progress and field work will be submitted for approval to my faculty coordinator, Stephanie Padgett, and my committee chair, Dr. Timothy Vos as well as my third committee member, Joy Mayer. Secondly, my design work will be collected and combined in a digital portfolio to be submitted upon completion of the project. Finally, all multimedia projects will be collected on a DVD to supplement all other materials.

United States Fish and Wildlife Service Weekly Field Notes

PRELOGUE: Extracurricular Visit to My Future Employers

About a week ago, I was in Minneapolis, Minn. on a class trip for MOJO Ad and had the opportunity to visit the External Affairs (EA) office for the USFWS. While my main duty at this project will be the redevelopment and redesign of three websites for Landscape Conservation Cooperatives, my “side duties” include any communication projects that the EA office need executed.

I was able to sit down with Charles Traxler, the Assistant Regional Director for External Affairs, and Tim Patronski, the Deputy Assistant Regional Director for External Affairs. These two gentlemen were the ones who would ultimately approve any work I produce during my project. They both expressed a similar sentiment: “You aren’t here very long, but we intend to get as much work out of you in our limited time frame.”

The office was abuzz with plans and meetings regarding their annual presentation of projects, research, and general newsworthy happenings in the FWS department. I was allowed to sit in on a staff meeting with various members of the EA office. The one thing I gathered from this round table discussion was how uninformed I was about the happenings of the USFWS. The jargon and buzz words flying around that room were difficult to process.

This realization meant two things. The first was that I would need to spend some serious time familiarizing myself with the wide array of work that the FWS is engaged in. Secondly, I was able to recognize that I am in a useful position for this project - the outsider. Most of my colleagues have worked in their respective fields for so long that

they eat, drink and breathe conservation. It is often difficult for them to present their work to the general public in an engaging and understandable way. Essentially, I would be working as both a web designer...but more importantly, as a translator.

WEEK 2: Planting My Feet

Note: My start date for my project was pushed back by one week due to a delay in security approval. My fingerprints and background check still needed to be approved before I could access government computers, networks, etc.

My experience has taught me that any first day at any job will bring training videos, paperwork and awkward introductions. That was not the case today. After parking next to a line of branded John boats used for fish sampling, I entered the Columbia office of the United States Fish and Wildlife Service. Excluding the mounted animals adorning the walls, my work environment is typical of most offices.

However, my first day didn't bring the typical events I expected. My first order of business was a brief meeting with my supervisor and communications coordinator, Ashley Spratt. Ashley and I were cut from the same cloth in that we both earned (will have earned) a BA and MA from the Missouri School of Journalism. She informed me that I was to be included in a conference call with the Landscape Conservation Cooperative Coordinators (that's a mouthful, I know) to discuss my role in developing the web presence and brand of three regional LCCs:

1. Eastern Tallgrass Prairie and Big Rivers LCC
2. Plains and Prairie Potholes LCC
3. Upper Midwest and Great Lakes LCC

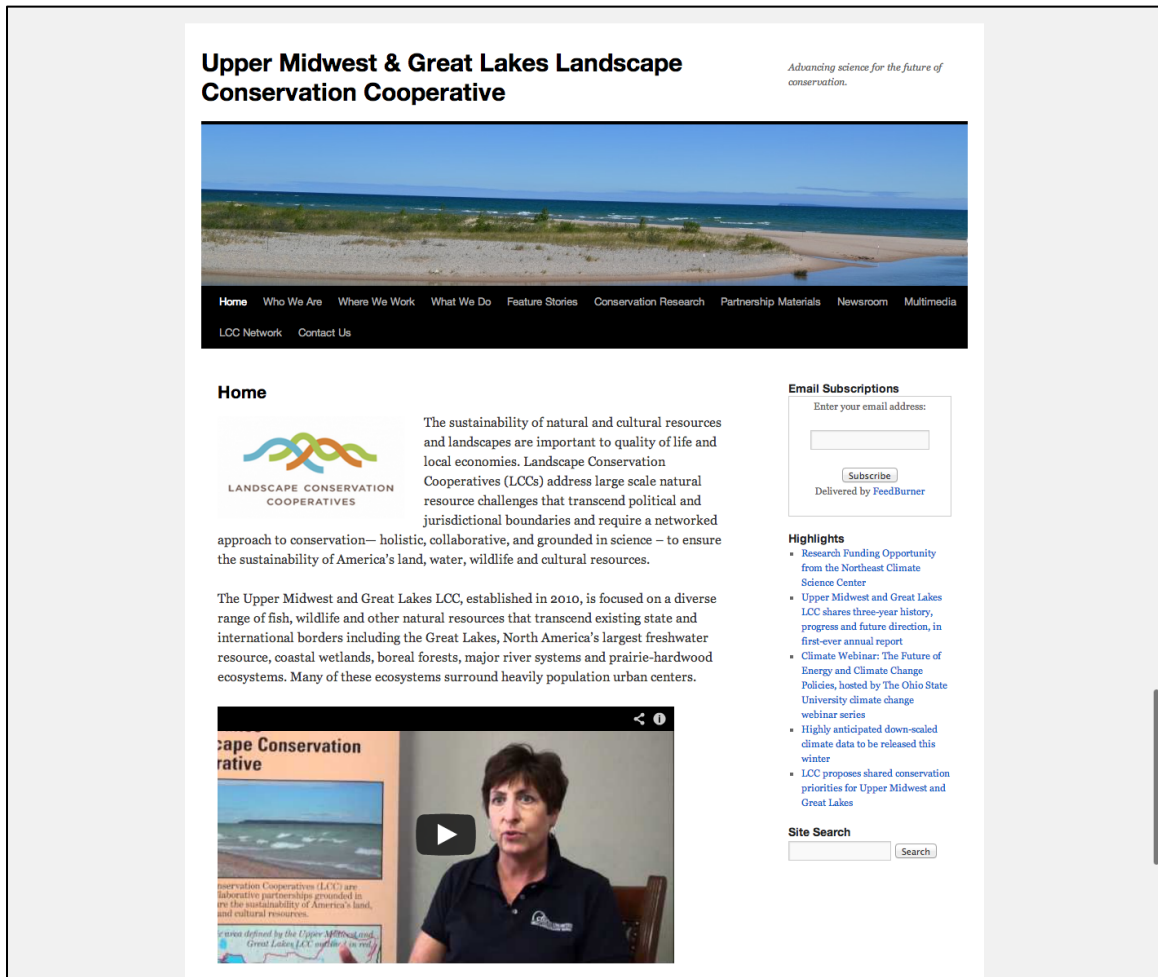
Landscape Conservation Cooperatives (LCCs) are a network of land, water, wildlife, and cultural resource managers, scientists and interested organizations committed to ensure the sustainability of America's land, water, wildlife and cultural resources. These parties come from federal and state governments, not-for-profit and private organizations, tribal groups, and pre-existing partnerships.

The conference call included Craig Czarnecki, the coordinator of one of the LCCs I would be working with. Mr. Czarnecki and the other parties on the call combined professionalism with a great amount of lightheartedness. They referred to each as "professors" no matter what their educational achievements. They welcomed me with some playful banter and expressed their excitement for my involvement with the LCCs. I will take part in these biweekly conference calls to stay abreast of news and happenings in the LCC community.

Ashley and I were able to devise a weekly schedule that will fit the requirements for the graduate program and my involvement as a graduate teaching assistant for the School of Journalism. Her flexibility has been a blessing. My schedule is set to include full, 8-hour days on Monday, Wednesday, and Friday. Additionally, I will be working half-days on Tuesdays and Thursdays.

Today, Ashley and I were able to explore the revision plan for the website redesign in great detail. The three sites I am working with were designed with the most basic WordPress appearance and functionality.

Here is a sample screenshot:



Ashley presented me with a Website Revision Plan outlining the alterations to the three existing websites I mentioned earlier in this journal. This revision plan gave me a great sense of direction as it outlined specific needs and steps for this particular project. Two distinct audiences were identified in the proposal:

1. LCC Members - internal members, staff, and technical and steering committee members.
2. Broader conservation community - leadership within partnership organizations,

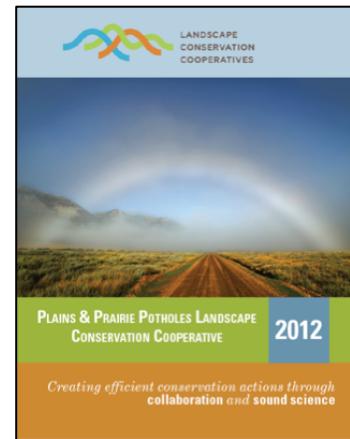
special interest groups, congressionals and members of the general public.

The most crucial feature of the redesign is on the first audience. Due to the technical nature of internal correspondence and the need for LCC members to share project information, a content management system will need to be developed. Other LCCs outside of the Midwest region are using the Plone system built upon Python framework. Both of these systems are very new to me and I didn't even know what they were yesterday. The majority of my day today - and I'm sure days to come - was spent in the research and development phase.

To be honest, I am very intimidated to be entering unfamiliar territory. I was hired as a web designer / visual marketing specialist, and here I am trying to fill the shoes of a web developer.

At the end of the day, I assisted with the copyediting of the annual report for the Plains and Prairie Potholes LCC. While this isn't my specialty area, I was able to think back to my experience as an undergraduate in magazine journalism to review the 30-page report.

I stared at a computer screen for approximately seven hours today. Why? Good question. As I mentioned yesterday, my job description has rapidly changed from web designer to web developer for the time being. Describing myself as illiterate in the realm of development would be an understatement. In the face of having no education in computer science, I turned to my trusty friend, Google. The searches focused mainly on content management system



(CMS) pros and cons as well as the ease of implementation. Thus far, I am weighing the benefits of Drupal, Joomla, WordPress and Plone/Python.

I have a detailed list of what our system of choice needs to accomplish:

1. Log-in access to an intranet
2. Project information form for Principal Investigators (PI) that should include mapping/geographic entry
3. Communications templates for public relations purposes
4. Event calendar
5. Working groups
6. Discussion board
7. How to contribute guides
8. Members section

Note: Thus far, I have been very transparent with my supervisors regarding my level of expertise and comfort in completing the development portion of the project. Additionally, they have been very understanding. The North Atlantic LCC has implemented the Plone/Python CMS and is very satisfied with the results. I contacted their communications director and discovered that the project was contracted outside of the FWS and cost approximately \$40,000.

With recent budget cuts and a desire to take this project on myself, I intend to explore the capabilities of a more serious WordPress framework.

Today began more research, but in a more pointed direction. Upon the approval of Ashley and our LCC co-directors, I am sticking with what I know - WordPress.

WordPress is a free and open source tool traditionally associated with blogs. However, it can be used very much like Django and other content management systems to develop professional/corporate websites. Heck, abcnews.com uses WordPress!

There are two sides to this system - the easy, plug-n-play interface and the developer interface. There are thousands of plugins, themes and resources to shape and form a WordPress site to meet any needs. There are ways to create members only areas, custom log-in frames, dynamic widgets ... the list goes on.

One relatively new plug-in is known as BuddyPress. This installation creates a social network on the front-end of a site that allows for member registration, forms, discussion boards, and profiles. With the addition of other widgets, I feel comfortable that I can create an intranet for our LCCs that doesn't require them to go through the backdoor of WordPress. This should create a dynamic community where content is coming from all over the region, rather than from a lone communications director.

I will begin developing a framework for the site next week. The following timeline was agreed on for the completion of this site redesign:

- February 2013 - Initial review of web development plan and develop implementation plan. Provide content to contractor (me).
- April/May 2013 - Implement, design site demos, offer review/testing by steering/technical and internal staff. Allow time for comment.
- May/June 2013 - Web site goes live.
- June/Aug 2013 - Offer training for internal staff on how to use CMS

I have offered a proposed a budget of \$100 (beyond my salary) to build the site. Sure beats \$40,000.

WEEK 3: A Different Type of ‘Strategic’ Communication

It is becoming readily apparent that the strategic component of this project rests heavily on internal communications, rather than the external work I have grown accustomed to. The largest target audience of my main project – the redesign of three LCC websites – is not a third-party. It is actually the groups and people who work for these LCCs.

Advertising agencies traditionally use a creative brief before engaging in any problem solving for a client. While this internal communication is a new endeavor for me, many of the elements of the creative brief still apply.

The first step is a briefing with a client to establish their communication needs. For these LCCs, there are very clear-cut issues that need to be addressed:

1. Lack of publicity for completed scientific research
2. Lack of accountability in showing where funding has been allocated
3. Lack of collaboration between researchers and communications team

After assessing these needs, a concise strategy must be developed to improve these weaknesses. Using the traditional strategy structure, I have landed on the following:

To increase the transmission of LCC news and research by lessening the barriers for communication between researchers, communicators and the public.

In traditional marketing, this could involve a fully-integrated campaign with print, digital, television and guerilla (experiential) tactics.

My tactic is singular but has a two-fold purpose.

1. Create a content management system that allows for a three-way communication structure amongst the general public, communications staff and field scientists.

The current LCC websites are public facing and do not allow content to be uploaded by researchers in the field. The weight of maintaining these sites falls directly on the LCC communications manager, Ashley Spratt. While the current sites are created in WordPress, and she could grant them access – it is much too cumbersome and difficult for users not accustomed to the platform.

My goal is to develop a cost-effective solution within the technical realm that I can manage. In my previous entries, I mentioned that the LCC co-directors and communication manager agreed on exploring the deeper potential of the WordPress platform. My previous experience with WordPress (WP) could be categorized as “customization.” I had designed three or four sites for clients using templates and simple CSS/HTML tweaks. Above and beyond those tweaks, I now have to build an additional space – one that does not exist with a traditional WP installation.

I am very comforted by my initial search results into the WordPress Development community. Many designers and developers knock the platform for its interface and lack of sophistication. My search results returned very different opinions – ones that hold WP as the best content management system out there. For a non-computer science major, I needed that reassurance.

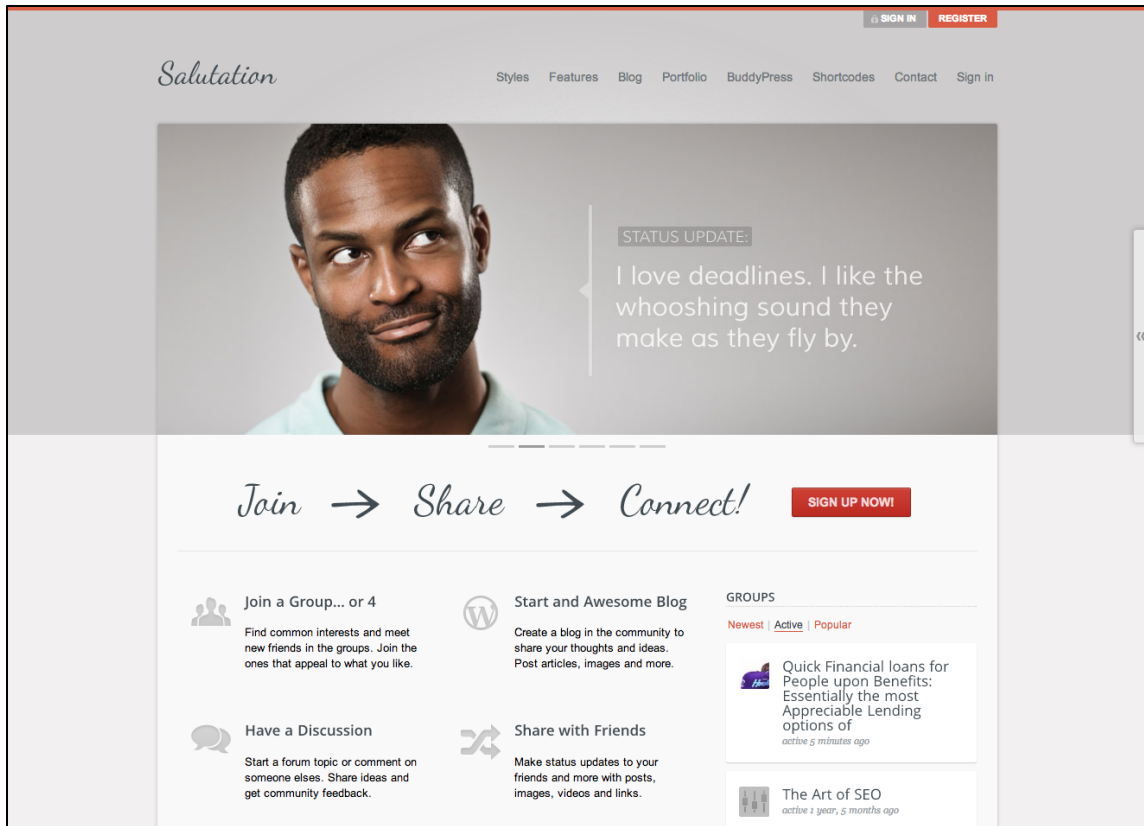
This week marks the beginning of development. I have done my research and settled

on an installation of WordPress with the plugin BuddyPress to create the online workspace.

Because of my limits as a web designer, I typically work from a professional template to begin development. It would be beyond the scope of this project to develop from scratch, so I scanned ThemeForest.net for a BuddyPress-friendly theme that would work for our LCCs.

These themes determine how the site will behave and gives a general framework for the visual composition of each page. Because this website is much more than a blog, the theme needed to be robust and flexible.

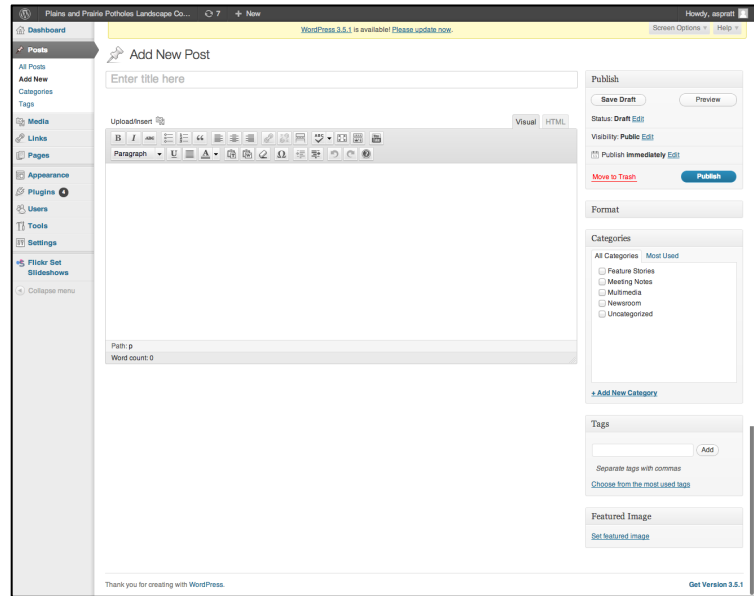
Because I do know PHP and CSS languages, editing the theme to fit our needs will not be an issue. One site that had extremely positive feedback and a strong support system was *Salutation* by an elite author known as Parallelus. The screenshot below was my starting point. This installation is comparable to a base model vehicle. The “options” that you can have installed exist in the form of WordPress plugins. But I will get into that later. After installing the plugin, I created a to-do list for things that needed to be altered to have the site work for the Landscape Conservation Cooperative’s brand and needs. The main navigation had to go. The slider was nice.



The colors were off. The community aspect of the site needed to be members only. The list went on and on.

I knew that building the public-facing site would be the least of my concerns, so I focused my efforts on the user-friendly intranet that needed to be private. To reiterate, WordPress does come with a “backend” where users can login and contribute content with various assigned roles. However, most folks would say it isn’t user-friendly for the general public. Here is an example screen:

There are too many sections and meta boxes to be filled in. I installed the BuddyPress plugin and started exploring the interface. This plugin creates options to create groups, forums, calendars, and display projects. It was perfect, except that all of those options



were open to the public. The original intention of BuddyPress is to create a site where absolutely anyone can join and moderation is unnecessary.

However, I need this function to be under lock and key. I'll tackle that later.

This morning, I was reminded why I love WordPress. I needed put certain pages on a private portion of the new website. I searched "WordPress private intranet" and immediately saw a handful of plugins that could accomplish that. One of them named "Members Only" works perfectly. When members sign in through one of two possible entries, they are given access to a new menu and redirected to the secret area.

Traditionally, the installation of these plugins is fairly simple. You download a .ZIP file and then upload it to the WordPress site. Click activate and it's running.

While most of them worked exactly that, a few of them needed to be altered. I found that out today. Even with a private section of the site, the BuddyPress registration process would need to be altered.

Users are taken to a registration page where they fill in all of their personal information. They click “Register” and are immediately sent an email with a link allowing them to activate their account. There is no step in there that allows for approval or denial from an administrator. The only way to alter the behavior of these plugins is to edit the core .PHP code. Guess who knows nothing about PHP code? You got it, me.

The only thing I can do is rely on the development gurus on the World Wide Web for advice and hopefully some sample code that I can borrow. This is brief example:

```
87 /**
88  * Fetches BP pages from the meta table, depending on setup
89  *
90  * @package BuddyPress Core
91  * @since BuddyPress (1.5)
92  */
93 function bp_core_get_directory_page_ids() {
94     $page_ids = bp_get_option( 'bp-pages' );
95
96     // Ensure that empty indexes are unset. Should only matter in edge cases
97     if ( !empty( $page_ids ) && is_array( $page_ids ) ) {
98         foreach( (array) $page_ids as $component_name => $page_id ) {
99             if ( empty( $component_name ) || empty( $page_id ) ) {
100                 unset( $page_ids[$component_name] );
101             }
102         }
103     }
104
105     return apply_filters( 'bp_core_get_directory_page_ids', $page_ids );
106 }
107
```

WEEK 4: Data Management and Fine-Tuning

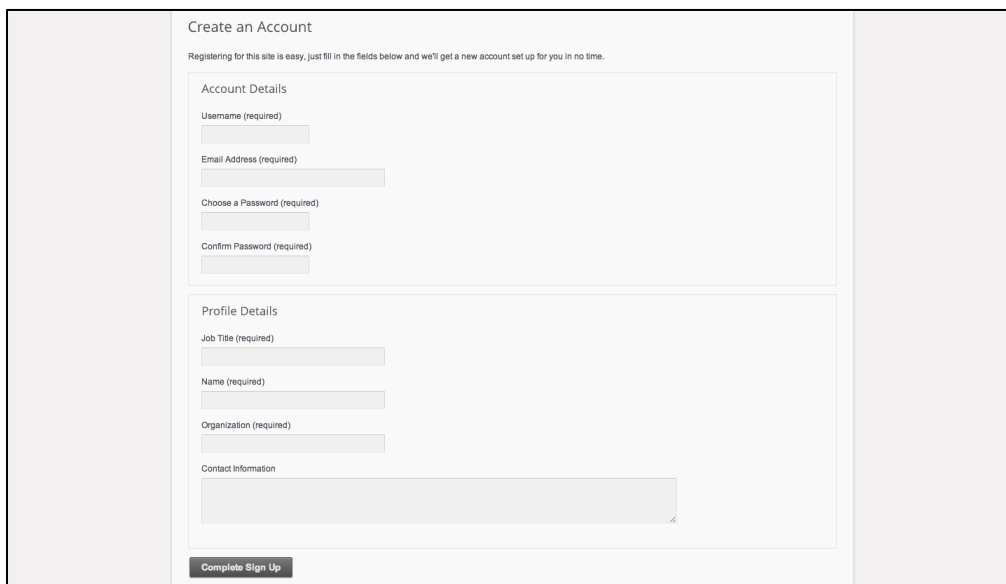
I was able to take a slight break from editing code this week to speak with LCC Coordinators and United States Geological Services about incorporating a data management system into our new website. Jana Stewart, Lei Ann Wilson, and Tim Kern, all from USGS, gave us a one-hour walkthrough exploring two programs that work together - LC Map and ScienceBase. These are free services that are highly utilized by researchers and scientists all over the United States.

The main benefit of these programs would be allowing our LCC members to upload their own data and also collaborate/utilize data from other organizations. The

main downfall would be having two websites (ours and LC Map) that our members would have to log onto. We really wanted to build a one-stop tool for them.

We also discussed the possibility of funneling data from ScienceBase onto our LCC site. All of this was very new to my boss and me. At the time, it seemed to exist outside the realm of my redesign.

In between the usual bi-weekly conference calls with LCC coordinators, I was able to revisit the site and get back to building. I was able to tweak the code for the registration process and find a supplemental plugin to allow for user moderation. This same plugin also stops spammers from trying to register. I also edited the registration page to allow for entry fields like “Contact Info,” “Job Title” and “Organization.”



The image shows a screenshot of a web registration form titled "Create an Account". At the top, it says "Registering for this site is easy, just fill in the fields below and we'll get a new account set up for you in no time." The form is divided into two main sections: "Account Details" and "Profile Details".

Account Details:

- Username (required) - text input field
- Email Address (required) - text input field
- Choose a Password (required) - text input field
- Confirm Password (required) - text input field

Profile Details:

- Job Title (required) - text input field
- Name (required) - text input field
- Organization (required) - text input field
- Contact Information - large text area

At the bottom of the form is a button labeled "Complete Sign Up".

The site still wasn't ready.

For the rest of the week I focused on transferring all of the content from the original site to the new one. After reading a short “how-to,” I realized it was a quick process. WordPress has an import/export feature that allows users to export all

posts/images/categories/etc. into a XML file. That file can be uploaded to a new site and the content then needs to be put in its place.

After flowing all of the content into the site, a decision was made to simplify the number of items in the navigation menu. It was also decided what content would be housed on each of those pages.



Home

- Rotating slideshow displaying feature stories and crucial content
- Brief introduction of the LCC
- Subscription feature
- Information graphics on budget allocations
- Three of the most recent research projects
- One video from the LCC YouTube channel

Our Community

- Details on the partnerships that exist within the LCC
- Photograph of some of the dominant players in the organization
- Extensive list of the members involved in the steering and technical committees
- Mission and Vision statements
- Map showing the LCC National Network
- Partner logos linking to their websites

What We Do

- Explanations of current work based on science and collaboration priorities

Research Projects

- Unique visual / textual display of multiple research projects

Newsroom

- Updates and posts on current events. Essentially, all non-project related information would be housed here
- Multimedia section with a YouTube gallery and link to our Flickr page

Contact

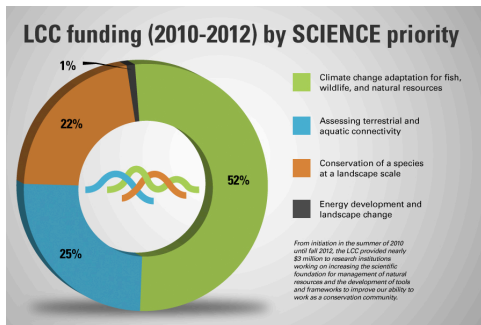
- Contact information for the LCC supervisors and an option to submit a general inquiry to the site admin

Next week, we have scheduled an introductory walkthrough with about 10 employees of the USFWS that have a vested interest in the redesign. So, for the rest of the current week, I will be creating, updating and trying to execute all of the things on the list above.

WEEK 5: Walking the Walkthrough

This week started with a holiday, President's Day, but I didn't have the luxury of celebrating. Working from home, I continued to update content to the site in anticipation for the walkthrough. I suddenly realized that site was becoming very complex. The list of active plugins moved into the double digits. The sidebars and slideshows were tucked deep into the WordPress backend. It was becoming a Frankenstein of sorts. I confided in my boss that we would need to schedule some serious time to review the site before I completely handed it off to her.

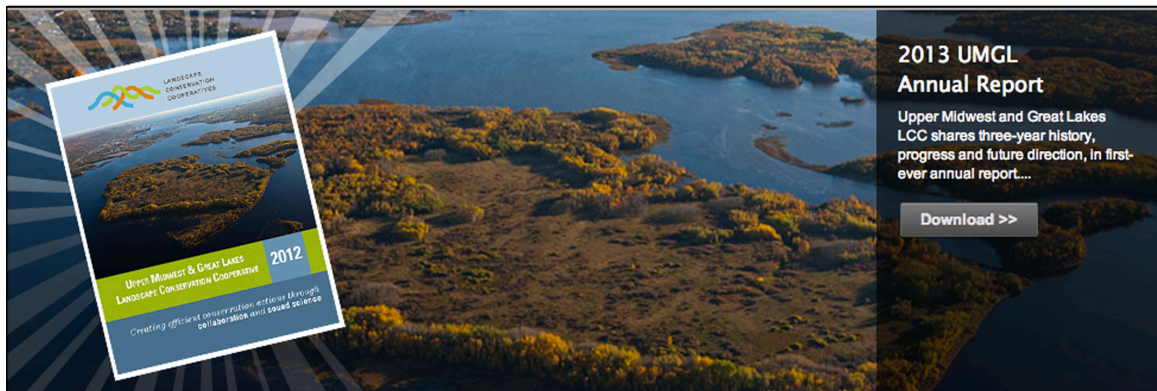
Some of the notable things I was able to accomplish were the design of three-dimensional information graphics, images for the slideshow and the application of a subscription feature. Just to give an idea of how fussy these things can be ... I spent FOUR hours changing code so I could get the button that says “Subscribe” to be orange.



GET FREE UPDATES

ex: philip@hotmail.com

Subscribe Now!



On Tuesday, I had a conference call with communications folks at the Northwest Boreal LCC about using WordPress as a content management system. They were very inquisitive and eager to understand what I was accomplishing with WordPress and how exactly I was managing to do so.

Brett Parks, the Partnership Coordinator, kept asking about specific plugins and features that I had installed. He also asked how I was contracted to work for the LCC, how much I was getting paid, and when I would be available for more work. My boss and I shared a smile as it became obvious that they were interested in utilizing my services. I

was able to give them some pointers, but it is very hard to explain most of web development over the phone.

At the end of the week, I was prepared for the walkthrough and excited to showcase my website, who had become more like my digital baby. Unfortunately, it had to be delayed as one of my bosses was welcoming his actual baby into the world. It just gave me more time to tweak and pay attention to the details.

WEEK 6: Stuffing Envelopes

I have deemed Monday of this week “The Day of Mailing.” We received a large shipment of annual reports for the three Midwest LCCs and I needed to ship them out to coordinators and staff members all over the country. I packed about 10 FedEx envelopes to the brim, some of them weighing close to 10 pounds. After logging online to create pickup receipts for the envelopes, I received an error message stating the envelopes could not exceed four pounds. All of the reports had to come out of the envelopes and be refilled and be resealed. It took most of the day. I sure felt like an intern.

On Tuesday, a sizeable winter storm nailed Columbia shutting down roadways, schools, universities and businesses. This Snowpocalypse, as it was called, kept me locked down in my house for the rest of the week. I was able to communicate with my boss through email to finish some features of the site that needed work.

WEEK 7: Perspective in the wake of the Sequester

Monday was a tough day for my office in the wake of the government Sequester. However, it was by far the best day of my project thus far. The morning started with an all staff meeting where my boss, Ashley Spratt, delivered a short presentation on LCCs

followed by a discussion focused on field staff's perception and expectations of LCCs, including how we can become more involved in LCCs at the field level.

I always just assumed that the Environmental Science folks that I passed everyday were well informed of the workings of Landscape Conservation Cooperatives. I sat quietly through most of the meeting until some of the USFWS employees starting voicing concerns. While most of those concerns were about budgets and the process by which the FWS could start getting LCC funds since normal budgets were being pinched.

One statement caught my attention and inspired me. The issue of communication was brought up in regards to committees making decisions without actually knowing what's going on in the field. This top-down approach was ineffective. The staff voiced a desire for some type of tool that would allow principal investigators and members of environmental communities to share data and issues to more effectively collaborate.

That was exactly was I doing. I raised my hand and explained the redesigned website that I was working on. My colleagues were relatively impressed, but they had a hard time imagining how the site would work. Either way, this meeting had now given purpose to my time writing code and staring at a computer screen.

I wasn't out in the field tagging pallid sturgeon or measuring gulf hypoxia, but I was building a tool that could make doing all of that exponentially better.

Things shifted gears pretty quickly after that dialogue. Tracy Hill, project leader for the Fisheries department, gave a speech about the Sequester and how our office will be affected. Certain projects and travel budgets would be cut drastically. Furloughs were a possibility. That being said, Tracy made it clear that Barrack Obama, is our commander

in chief, and we should follow his orders no matter personal beliefs we may hold.

I hadn't given that much thought. I knew I was working for the government, but I was able to grasp a macro-level view of what I was doing and what chain of command I was going it under.

One of the projects that would lose all funding from the FWS was Wonders of the Wilderness (WOW), a program that allowed children and families to spend a weekend learning how to engage with nature around them. I met with Anna Clark, who holds a major role in the program, to offer my services to recruit volunteers to help keep the program moving forward.

It was the most interpersonal communication I had at the office, and I it touched me greatly. Later that day, I completed a tedious Privacy & Records management exam that would allow me access to U.S. Government encrypted devices and networks. The test was straightforward, but sending it to the proper authorities was not. I had to fax it, and I realized I had never sent a single fax in my life. I managed to press the correct sequence of letters and numbers after approximately 27 attempts.

On Tuesday, we had a follow up call with USGS and to further understand LC Map and Science Base. This time around, I was able to talk specifically with Travis Lawall, one of the developers at USGS. He explained that he has helped organizations using the content management system Drupal to funnel the data quite easily.

He said, "All of it is done using JSON." I looked at my boss, Ashley, and asked, "Who the heck is Jason, and how can we get his help?" Words from the WordPress developer made me scratch head. He said a simple "JSON" could help funnel data from



ScienceBase to be displayed on our site. I thought, “Man, I wish I was good as Jason. He sounds really talented...” In reality, JSON (JavaScript Object Notation) is a text-based open standard designed for human-readable data interchange. It is derived from the JavaScript scripting language for representing simple data structures and associative arrays, called objects. Despite its relationship to JavaScript, it is language-independent, with parsers available for many languages.

He walked us through the process of displaying data on second-party websites. It was very confusing and left me scratching my head. I did as much research on JSON for the rest of the day, but was unable to grasp the language.

I received a government-issue laptop but was unable to log on. IT said the problem would be resolved tomorrow after updating my information in the encryption system. For the rest of the week, I designed some simple LCC documents and typographic logos.



I also had to edit the digital version of the annual report available on our website. Some of the logos from Canadian organizations that were featured in our partner section had to be removed. They were hesitant to officially join the LCC and opted to merely observe.

The logos I designed incorporated simple typography and our tagline. We decided to brand all three Midwest LCCs with the same style.

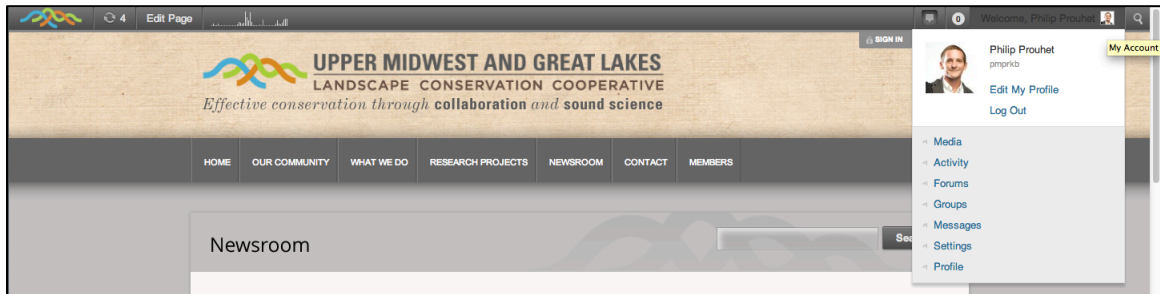
WEEK 8: The First Round of Feedback

We were finally able to schedule all of our official walkthroughs for this week. My boss and I called each of our Midwestern LCC coordinators and performed a walkthrough of the site and got some initial feedback. There were minor tweaks that needed to be made. After each of the calls, the coordinators spent more time going line for line through each page and send back extensive feedback.

They were very impressed with the intranet I built, but had some suggestions for improvement. One of those involved the document management system. Members could upload private documents, but they only displayed as a line of linked text. There was no way to organize them and the user interface was unimpressive. I agreed with the comments, but was unsure what I could do to fix it. It was also made apparent that the functionality of the site was still unclear, as it was barebones. There were no users/groups/activity to display its possibilities. The next step would be to create fake posts and groups to enhance future walkthroughs.

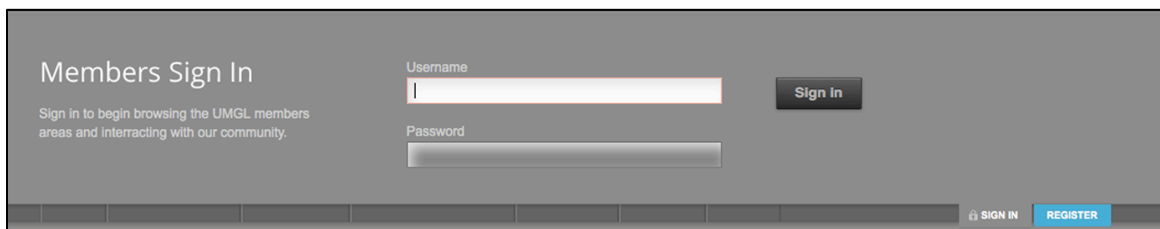
They did note that they were very impressed with the two options for navigation. One of those is a standard menu bar that becomes available to members. Another is a

custom administration bar that I designed and coded with the help of a plugin to appear after the user logs in.



This admin bar also looks different for each type of member. Because I am an administrator, I get special notifications. For example, the bars next to the “Edit Page” button are actually displaying the number of unique visitors over the last month.

Another feature that provides users options are two possible ways to log in to the site. There is an interactive tab at the top of the screen that slides down displaying username and password entry. Additionally, there is a sign in button in the main navigation bar that initiates a pop-up login screen.



One other small detail that I wanted to address was the removal of any and all WordPress branding throughout the site. Even with custom sites, there are still logos and scripts that identify the site as being built by WordPress. I made a person decision to hide all traces of the corporate branding. When a user logs out, they traditionally see a WordPress logo. I edited some core files once again to show the LCC branded logo.

Later in the week, we had yet another call with the contracted workers at USGS to discuss another option for utilizing ScienceBase and LC Map. They made it clear that the two programs are not meant to be handled by scientists and researchers. The USGS folks are usually the ones to upload and handle data for different organizations. Therefore, the programs wouldn't allow for communication between scientists and the communications departments. They did show us a beta version of a tool known as DEPTH.

DEPTH is actually a user interface for project tracking and storage. The interface is simple and could be easily embedded onto one of our sites pages. It would be such a benefit to have our projects displayed on our site. Another great feature is that the data will be stored on the Science Base network. We are waiting until July until they release the first run of the project.

It would be added to the following page in the private intranet space:



WEEK 9: Prepare for Launch

Most of this week was spent fine tuning the front-end of the site and adding new and useful tools. Two of those were Google Analytics and an embedded YouTube Channel.

The Google Analytics setup was pretty painless. Through my Gmail account, I registered our website URL, www.greatlakeslcc.org, and chose metrics that I wanted the analytics program to measure. Google then provides an alphanumeric code that needs to be embedded in the header.php file of the website. Once it's there, all of the data begins funneling into the analytics software. Pretty neat!

I also downloaded the YouTube Channel Gallery plugin that enabled me to embed a video player on the Newsroom page that would automatically funnel any videos added to the “greatlakeslcc” YouTube channel. This greatly simplifies media management of the site in the future.

The image displays three screenshots from the Great Lakes Landscape Conservation Cooperative website. The top screenshot shows a multimedia player with a video of a woman speaking and a gallery of thumbnails below. The middle screenshot shows a list of organizational groups including Everyone, Technical Committee, Steering Committee, FWS Advisory Team, and Principal Investigators. The bottom screenshot shows the website's navigation menu and a detailed view of the FWS Advisory Team group page.

I also started creating groups and generating content on the backend of the site in preparation for going live. The four groups that will be using the site are “Everyone,” “Technical Committee,” “Steering Committee,” “FWS Advisory Team” and “Principal Investigators.” Each group besides “Everyone” is a private group that requires a member to request membership. Messages, documents and calendars can thus be shared intentionally with only the eyes that need to see them.

Each group was given a simple typographical logo to help users find where to go. Additionally, within each group, there is a Facebook-like activity stream that allows users to post updates, photos, videos or documents. This is a much quicker way to post content than the traditional WordPress backend. It is also very intuitive for those who may not be used to Web 2.0.

I also devoted a lot of time to researching document management plugins online. My intended use of the plugin was very specific and it was difficult to find something that had the capabilities I was looking for. Essentially, I needed to be able to place code on a forward-facing page that would allow the interface to be accessible to members. It also needed to be more than just a list of document names. I wanted it to look more like a desktop on an operating system. I tested about 9 different plugins this week and tried to edit the code to allow for it to function how I would like, but I was unsuccessful.

I turned my attention to finalizing the site, as the launch date was quickly approaching in two weeks.

Week 10: Final Preparations

For two weeks straight, I have devoted my time to learning how web hosting

actually works. The reason being was that I had built the prototype site on my own domain - philipprouhet.com. I did this to avoid taking down the existing LCC site while I was in development. My initial search returns for the query “How to move a website to a new domain” returned results that all boasted a hefty: “WARNING: THIS PROCESS IS NOT EASY. USE A WEB DEVELOPER IF YOU ARE UNQUALIFIED.” I disregarded that not-so-reassuring message and kept pursuing more useful insights.

Web hosting sites like GoDaddy.com and BlueHost.com (the only two I’ve worked with) make it very simple for someone to buy a domain and upload a website. They offer one-click installs of common content management systems like Drupal and WordPress. Therefore, knowledge of exactly HOW a website site actually exists somewhere on a server is not necessary. However, when you start transferring websites to new domains and especially to a completely server structure, it gets very complicated.

I was able to find a plugin known as “Duplicator” that offered a simple transfer. I planned on using that to move the site. For a manual site transition, there are about 20 steps to take, but the main idea is as follows:

1. Copy all files from the server using a File Transfer Protocol tool. In my case, this meant copying the theme files and all uploaded content.
2. Export the table structure of the website using PHP MyAdmin (At this point, I have never heard of such a program. It is included in the control panel of most web hosting websites). This table essentially tells the website how to behave.
3. Edit the configuration files to point to the new database and access information.
4. Upload all content and table structure file to new web host and click the

proverbial “Save” button.

5. Once the site is up and running, it would be necessary to change any links that still pointed to the philipprouhet.com target.

WEEK 11: Feelings of Inadequacy

During this four-day week, it was main duty to make sure all of my ducks were in a row in regard to transferring the LCC website to its new destination and finally make it live and available for public/private use.

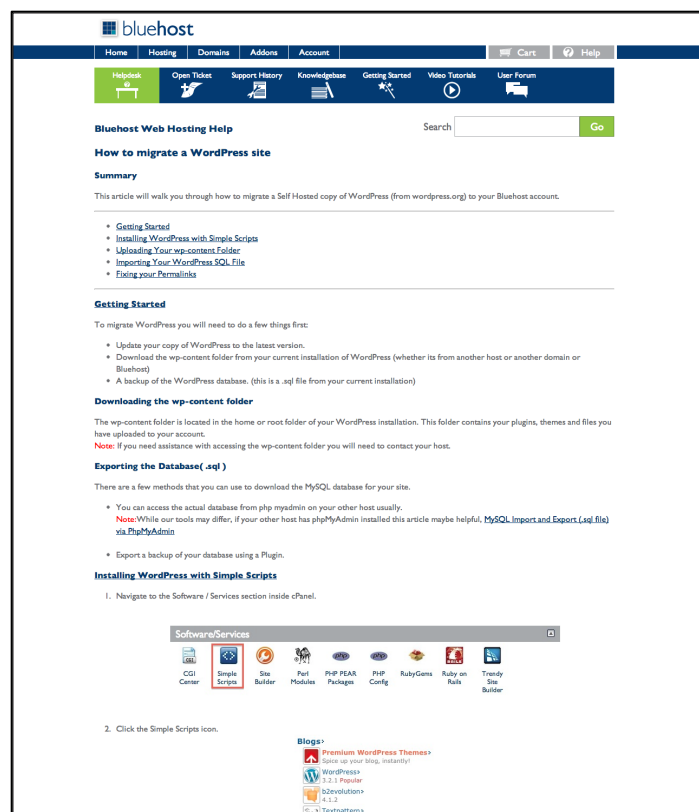
I put the current LCC website on “Maintenance Mode” using yet another plugin to inform visitors that the site would be under construction but would be back up in a few short days. Then, I tried the aforementioned “Duplicator” plugin to easily transfer the site. I followed all of the necessary steps and installed the site. However, each time that I tried to access it, I was given a prompt to install a new instance or installation of WordPress. This would erase the table structure and content folder that I desperately needed. After further investigating the plugin details, which I should have already done, I realized that GoDaddy.com is not supported. Some web hosting sites operate differently and have different structures in which they save a customer’s content. This made the possibility of using the plugin impossible.

Thus, I had to start going through the manual steps one by one. This transfer actually took about one day. I’m sure other folks could handle it in an hour or so, but I was moving at snail’s pace to ensure all steps were followed precisely. At the end of the day on Tuesday, I finished the last step and attempted to access the page. I received the same prompt to install a new instance of WordPress instead of seeing the site I had spent months

creating. Had my laptop not been government-issued property, I would have punched directly through its flickering monitor.

I spent the next two days working with a handful of people that I was certain could correct the issue quickly. Courtney Celley is a USFWS web guru based at the headquarters in Minneapolis, MN. I sent her a quick rundown of the issues. After she offered to take a look, I immediately started scanning the FAQ section of the BlueHost hosing website.

They provided the following information, which was almost identical to what I had previously tried:



Nonetheless, I tried their method. Much to my chagrin, it didn't work. At this point, I was entering into a state of mind that Albert Einstein identified as insanity ... doing the same thing over and over again expecting different results. Instead of following written how-to guides, I decided it was time to talk to someone. I called the support desk at BlueHost to describe my issues. The customer service representatives were willing to hold my hand as I attempted to fix the issue, but they would not physically fix the problem.

My first interaction was disappointing. I was told, "It looks like you're doing it right. Try again and give us a call if it doesn't work." So I did, and once again I came across the same error. I called BlueHost seven different times at the end of the week. They analyzed my database structure, the content files on the server and the steps that I had gone through. The only possible explanation that we could come up worried me immensely. There was a problem with transferring a website from GoDaddy.com to BlueHost.com. It was a problem that didn't offer a foreseeable solution.

I left the office on Thursday to prepare for vacation, and the site was still showing the "Under Construction" page to any visitor. I wanted to stay all weekend to work, but I already had a plane ticket and timeshare in Florida scheduled. I felt defeated and under qualified. The white sands of Santa Rosa beach wouldn't alleviate these feelings.

WEEK 12: "Vacation"

For the entirety of my "vacation," I devoted 2-3 hours a day to try and fix this digital mess. The mess became messier when I was informed that crucial application materials for research funds needed to be available on the Upper Midwest and Great Lakes LCC website. I couldn't even figure out how to get the old site up. My superiors were

pressing down on my boss who was pressing down on me.

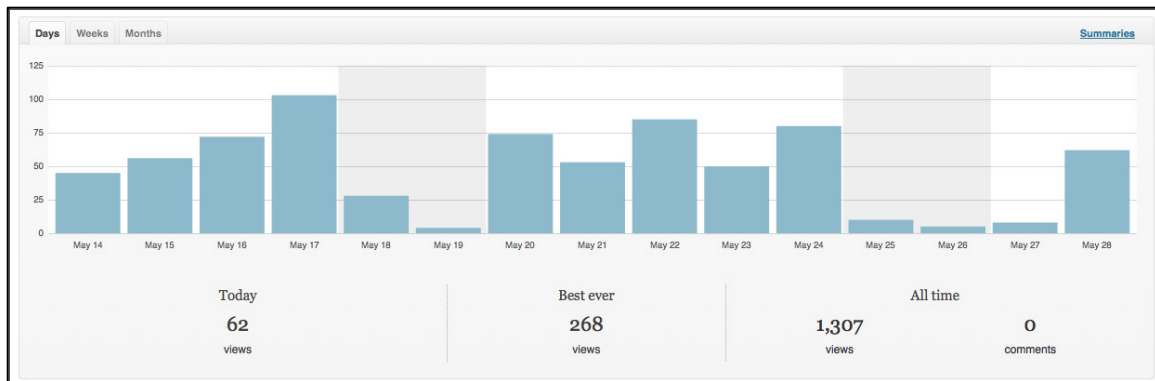
I sought the advice of friends and acquaintances who were familiar with web development. Anyone who looked at the file structure I created said, “It’s right. I don’t know why it isn’t working.”

It wasn’t until Friday that I began to see a dim light at the end of the tunnel. My boss’ sister had worked with BlueHost to “unlock” the site with a passcode she requested. I didn’t understand what that meant, but somehow it worked. After a week of troubleshooting, the site was finally up and running on Friday, April 19. That gave me enough time to enjoy my last two days of vacation.

WEEK 13: The Site Goes Live!

Although the site was up and running, most of the images and links were still pointing to philipprouhet.com. I had to update the permalinks, WordPress’ link structure. Additionally, I used a plugin known as “Velvet Blues Update URLs” to find and replace all instances of “philipprouhet.com” and replace them with “greatlakeslcc.org.” This process was about 90% effective. Because of the intricate nature of the website I built, there were files and links deeply imbedded in the WordPress framework that were unaffected by the plugin. I spent a lot of time manually browsing through files and changing URLs. After a couple of days, the site was living and breathing on its own. My Frankenstein of a project had come to life and was thriving!

We sent an email to all UMGL subscribers and interested parties to announce the unveiling of the new site. We received around 300 unique visitors the first day. For a small website with very specific content - it was a huge success!



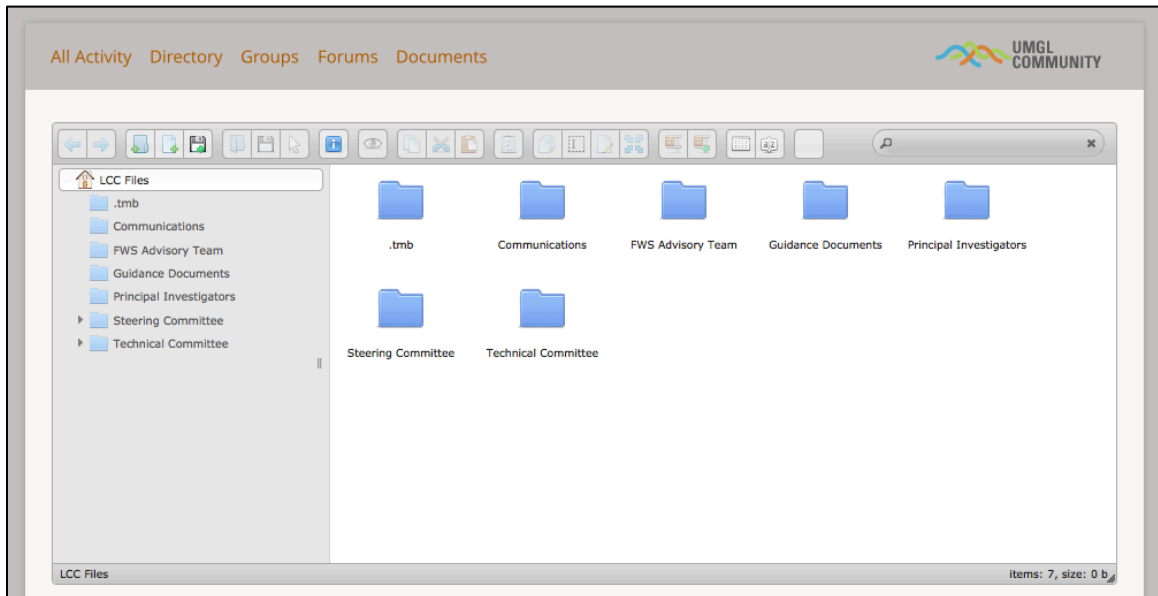
Using a plugin known as Jetpack, I have been able to track the number of daily unique visitors. As of May 25th, 2013, the Upper Midwest and Great Lakes LCC website has had 1,307 visitors. This did not include any visits from contributors or administrators.

WEEK 14: Developing the Ability to Share

I had mentioned in previous weeks that the backend of the site needed a file management system that was accessible and user-friendly for all members. While most plugins are free to the public, some premium plugins are available for purchase. After extensive research, I was able to locate a file management system that I could manage from the WordPress backend, but display in the member's area. I found the "Advanced File Manager" at codecanyon.com created by getredhawkstudio. The user interface was reminiscent of the Mac OS and was only fifteen dollars.

When using these plugins, it is crucial to ensure that it will function across all browsers. While technologically savvy people know how terrible Internet Explorer is, semi-literate computer users may not. This specific plugin was tested for IE8, IE9, Firefox, Safari, Opera, and Chrome. Perfect!

There were some major bugs that I experienced after the initial install.



The download feature was failing in Firefox and Chrome. Without that function, the plugin is rendered useless. I emailed the developer, Jamal Khan, and was pleasantly surprised with a speedy response. He recognized the issue and was able to issue an update in a week and a half. With this plugin, I am able to designate what folders/files individual users have access to.

WEEK 15: Copy and Paste

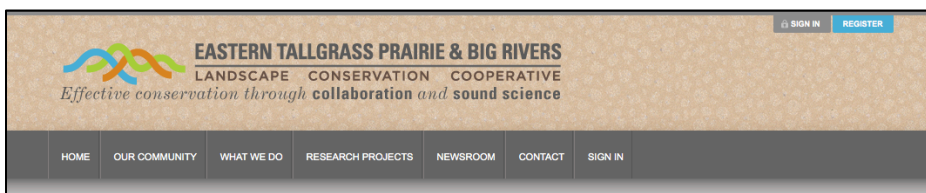
In early May, I received the wonderful news that the LCCs wished to extend my contract for the entirety of the summer. Because of the hiring freeze and the government Sequester, the funding for my extension had to come from third party funds. This news meant that I would be able to devote more time to the development of two additional websites as well as conduct training sessions for each LCC to become acquainted with their new tool.

Now that everything was set with my first website, it was time to spend the last

two weeks of my project transferring my site to the Plains and Prairie Pothole and Eastern Tallgrass Prairie and Big River LCC sites. With the help of my colleague Courtney Celley, I was able to set up a “test” folder on the BlueHost server to curate the content of the new sites. It was decided that instead of working on one at a time, I would execute each piece of both sites at the same time.

I was dreading that the process would be just as complicated as the initial transfer. However, I was thrilled to find out that the “Duplicator” plugin that failed in the last transfer worked flawlessly this time. Because I was transferring a WordPress site from one location on BlueHost’s hosting to another location on BlueHost’s hosting, it was a breeze. The transfer took me two hours.

What I had was an exact duplicate of the Upper Midwest and Great Lakes website on two other URLs. Each and every day I went into the office, I was simply replacing all of the posts, images, graphics and content with to represent the appropriate LCC. The sites would look similar except for some minor tweaks in typefaces and aesthetic treatments. Below are screenshots from the two additional sites, but the content of the sites is still under construction:



Evaluation of Work Product

Lessons Learned

The Power of Digital

As an undergraduate, I had the idea in my mind that I could market myself as a print-only designer that would only take on projects in traditional media. This idea spawned mainly from established comfort and knowledge in that area. The idea of learning web and interactive seemed daunting and would require more training and education. What I didn't think about was the greater potential in digital design.

Had I taken on a position at a magazine or advertising agency, I would have produced marketing materials or layouts that would have been pretty and seen by a sizeable amount of people.

Over the course of my position at the USFWS, I was able to realize how much more powerful it is to create something that people can actually use. It was the first time I had done something like that. Members of the Landscape Conservation Cooperatives now have a living, breathing tool that allows them to interact with each other, post content, plan events, etc. I realize that these types of tools are out there and that I haven't reinvented the wheel. However, these organizations had not found one that would work and could be self-sustained by a staff member. Now, they have.

Proud to be an American

The Department of the Interior was one of the many government programs that was affected greatly by the 2013 Sequester. There were and still are hiring freezes, furloughs and programs being cut due to limited spending.

One morning shortly after the Sequester went into effect, the entire Columbia field office gathered for their usual bimonthly meeting. There was a noticeable and expected amount of tension in everyone seated in the room. While the opinions and statements shared at that time are private information, there was a very specific theme that underpinned everything said – allegiance.

It wasn't until this meeting that I was able to recognize the larger machine that I was a part of. It hadn't crossed my mind that President Barack Obama was actually my boss. And no matter what we thought of the bills and legislation coming out of Washington, D.C. – we must carry on with our jobs and respect the government operations that are taking place.

“Anything” is possible

I don't quite like the adage I used for the title of this lesson. I know that I will never be able to dunk a basketball in a regulation hoop. However, I did find some truth in this saying this past semester.

When I approached the USFWS about a potential internship to complete my master's project, I told them that I could offer my graphic and web design skills. At that point, I had built some very basic websites for clients using the content management system known as Wordpress.

However, I quickly discovered a week or so into the job that I did not have the skillset to create what they needed. They needed a web developer. Instead of throwing in the towel and saying, “Sorry, I can't do that,” I started my long, fumbling journey to become a Wordpress developer. After exploring other content management systems like Python and Joomla, I settled on Wordpress as the most viable option.

With only limited knowledge of the platform, I immediately began researching all of the plugins and themes and resources available on the Internet. With the help of community forums and plugin developers, I was able to create a Frankenstein of a final product. In pushing myself to do, I left the USFWS with a very marketable set of skills that I didn't have before.

Never Unveil a New Product the Day You Leave for Vacation

This one is pretty self-explanatory. For some reason (probably hubris), I decided to release the newly-designed website on the day I was leaving for a family vacation in Seaside, Florida. The website was finished, tested and ready to go. However, we had to migrate the files and content from one server/URL to another. At the time, I thought I understood how to do just that. Oh, how I was mistaken.

Without going into detail, I tried over a dozen times to get it to work. It failed every time. On top of that, I couldn't even restore the old site because I didn't back it up properly. With the help of the web hosting company and my boss, Ashley, we were able to make it work. We still don't know exactly how.

Supervisor Evaluation

United States Fish and Wildlife Service
01 Park DeVille Drive, Suite A Columbia, MO 65203-0057

Ashley Spratt
Landscape Conservation Cooperatives – Midwest Region, Communications Coordinator

June 12, 2013

Upon assuming his position with the U.S. Fish and Wildlife Service this spring, Philip showed both enthusiasm and eagerness to learn about the many facets of our agency. As we worked together to establish his role as a visual marketing specialist for the Service's Landscape Conservation Cooperative (LCC) initiative, he provided refreshing insights into the use of online technologies and strategic visual design to help identify the relevancy of landscape-scale conservation to both internal and external audiences.

Philip's primary role was the development of three interactive Web sites for LCC communities led by the Service's Midwest Region. These communities represent federal and state agencies, non-governmental organizations and academic institutions vested in achieving shared conservation goals across the Midwest.

Philip stepped outside of his comfort zone to successfully build a template for both public-facing pages, as well as an online workspace for community members. He was successfully able to trouble-shoot technical issues and found innovative solutions to organizing and cataloguing an extensive array of research projects and scientific information, while keeping staff informed on overall progress.

Philip is well-equipped to maneuver amidst the complex and challenging world of government and partnership communications. He seeks new ways to improve our ability to communicate across agency and organizational lines to achieve our mission.

Philip has a strong ability to work independently, while seeking out guidance to ensure his work aligns with the overall communications mission of the LCC network.

Philip also took the lead on additional projects to support the Service's Office of External Affairs. He helped to develop a social media campaign titled "Learn Your Landscape" to build awareness and relevancy of landscape conservation efforts across the Midwest by encouraging user engagement with official agency Facebook/Twitter accounts. He also designed and copy-edited numerous outreach products including fact sheets and Web site training materials.

Beyond Philip's technical expertise and contributions to the agency, he also brought with

him a passion for natural resources conservation and a dedication to our agency's mission. This quality is a must-have for anyone who chooses a career in public service.

The agency was very pleased to extend Philip's contract through summer 2013. His strong work-ethic, visual design expertise and willingness to grow have made him an integral member of our Service team.

Supporting Evidence

Landscape Conservation Cooperative Websites

Over the course of my project at the United States Fish and Wildlife Service, I produced a total of three websites for LCCs in the Midwest region of the United States.

Those websites can be found at the following URLs:

1. Upper Midwest and Great Lakes LCC

<http://greatlakeslcc.org/>

2. Eastern Tallgrass Prairie and Big Rivers LCC

<http://www.tallgrassprairielcc.org/>

3. Plains and Prairie Potholes LCC

<http://www.plainsandprairiepotholeslcc.org/>

The design and structure of the three sites are almost identical. Subtle differences occur because of disparities in content. The coding and content of each of the websites will be included in a attached media folder. Screenshots of every page on the Upper Midwest and Great Lakes LCC website can be found in Appendix D.

Research Component

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 and 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’s 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 that "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 down this analysis 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 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 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.

Helmets (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 symbolism 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.

Image 1A:



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 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.

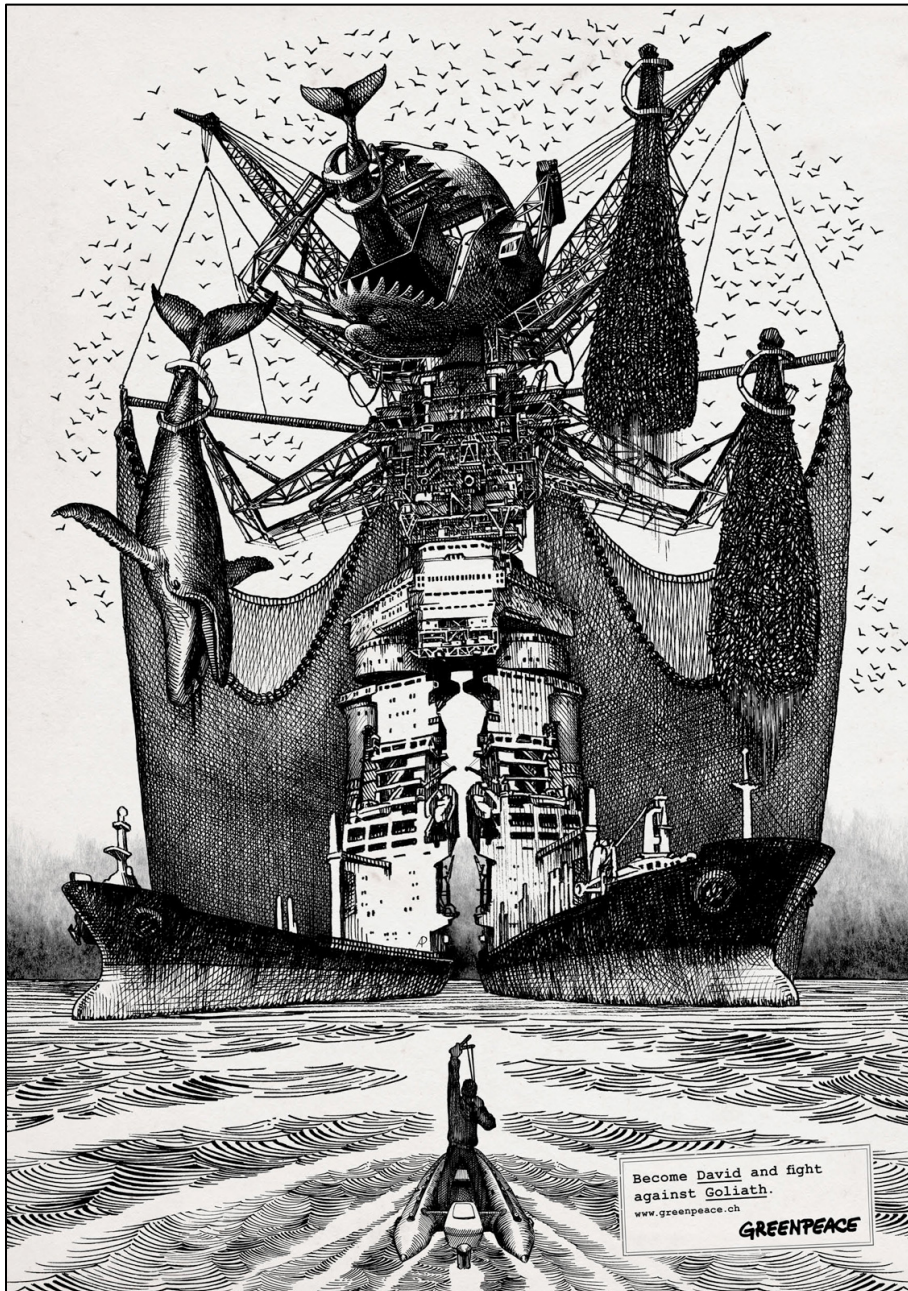
B. Production elements

- 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.

Image 1B:



Client: Greenpeace

Advertising Agency: Drahtfcb/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

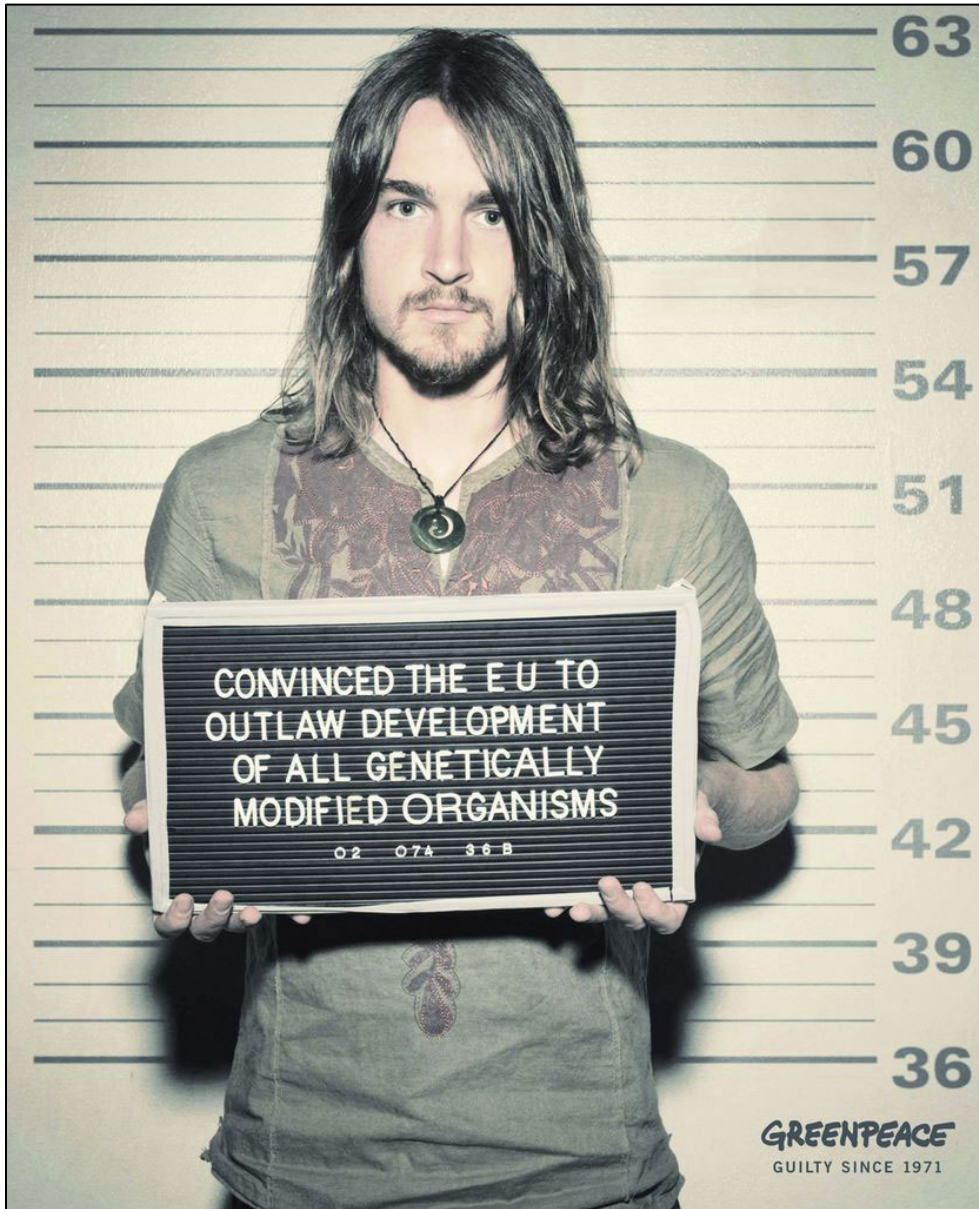
A. Aesthetic elements

- 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.

Image 2A:



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 Surfrider 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.”

Image 2C:



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 seems to be showing 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 Vailoces
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 to 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

	Greenpeace	Surfrider Foundation	World Wildlife Fund
Participant #1	6	0	0
Participant #2	6	0	7
Participant #3	10	0	5
Participant #4	3	0	0
Participant #5	7	0	9

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 - from the Arctic and the Amazon

to responsible fishing.”

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

	Image 1A	Image 1B	Image 1C
Participant #1	D	N	D
Participant #2	D	D	D
Participant #3	D	D	N
Participant #4	D	N	O
Participant #5	D	O	O

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

	Image 2A	Image 2B	Image 2C
Participant #1	D	N	D
Participant #2	D	D	D
Participant #3	D	D	D
Participant #4	D	N	D
Participant #5	D	N	D

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

	Image 3A	Image 3B	Image 3C
Participant #1	O	D	D
Participant #2	O	D	D
Participant #3	D	O	D
Participant #4	N	O	D
Participant #5	N	D	D

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 a 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 counter hegemonic 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 the highest amount of counter hegemonic 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 fraction 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 be visual bias in the selection process on my part. Additionally, there seemed to be 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.

Appendix

Appendix A: Professional Project Proposal

This appendix contains a copy of my entire professional project proposal completed in November 2012.

Professional Project Proposal

**Philip M. Prouhet
Missouri School of Journalism
November 15, 2012**

I. Introduction

My preparation for this professional project began long before my tenure as a graduate student. I attended the University of Missouri as an undergraduate from 2005 – 2009 with an emphasis in news and magazine design. It was during this time that I developed a passion for and explored the fundamentals of visual communication.

The coursework throughout my junior and senior years at VOX Magazine and the Columbia Missourian provided an understanding of journalistic social responsibility as well as a skillset in the field of content-driven design.

At the Missourian, I worked closely under the supervision of Grant Hodder and Joy Mayer as a designer of sports and 1A sections. Standards of visual hierarchy, style and layout were transferred from editors and colleagues to my eager mind. These positions taught me the importance of staff collaboration and deadline adherence – concepts that are crucial in the strategic communication world that I know find myself in.

My daily design work extended into an independent study program with Mrs. Mayer as I took on the Weekend Missourian production. Quite suddenly, I was introduced to the world of conceptual design. When we found ourselves strapped for art or visuals, it was my duty to produce cover images and interior spreads to tell the story in a creative way. It was the most influential time in my development as a creative thinker and designer.

My capstone level course involved feature and cover design for VOX Magazine under the guidance of Jan Colbert. The collaborative style of group critiques and lab sessions allowed my classmates and I to explore team dynamics and understand the editorial process. After graduation, my passion for philanthropy caused me stray

temporarily from a career as a visual storyteller. I took a position as a volunteer educator in the Federated States of Micronesia from 2009-2011. It was there that I was inspired to explore the practice of strategic communication in hopes of using art and design in a socially conscious way. Additionally, I realized I would need to expand my skills into the digital world to keep up with the changing digital media landscape.

My studies as a graduate student at Mizzou have allowed me to do just that. My studies in Interactive Advertising I & II with Shelly Rodgers and Brad Best allowed me to explore web development/design in multiple programming languages.

Under the guidance of Mark Swanson and Frank Corridori in Creative Portfolio, I narrowed my creative focus on the practice of art direction while also exploring the intricacies of copy writing. Through coursework and independent research, the potential of working at a mid-sized advertising agency became more and more enticing.

I originally envisioned myself working as a creative consultant for non-profit agencies immediately after my graduate studies. However, it became apparent that real-world experience in an agency would be a necessary precursor to that line of work.

Agencies are interesting beasts in many ways. Most creative folk spend 3 to 5 years at major agencies before transitioning to positions outside of the industry that allow them to utilize their agency knowledge. They usually do so in their youth because of the strenuous demands that are inherent at major companies.

To fully explore that possible path, I enrolled in MOJO advertising as an art director and worked with a team of 10 colleagues on a strategic campaign for the United States Fish and Wildlife Service. Coincidentally, this client linked very closely with my intended graduate research and would eventually lead to my professional project.

II. Professional Skills Component

OVERVIEW:

My confirmed professional skills component is a position as a Visual Marketing Specialist for the United States Fish and Wildlife Service. This position coincides strongly with the strategic communication sequence at MU and will utilize my skills in art direction. More specifically, I will expand communications for regional Land Conservation Cooperatives (LCCs), which operate within the USFWS.

Listed below are my overall duties, which I will expand upon in later sections:

- A. Web development
- B. Visual branding
- C. Graphic design, multimedia production and management

LOGISTICS:

The project would be conducted from January through April 2013 with option of extension. I intend to spend at least 26 hours per week for a minimum of 16 weeks engaged in web development, graphic design, branding, and development of outreach products for the LCCs.

Ashley Spratt, Communications Coordinator for the U.S. Fish and Wildlife Service, will act as my on-site supervisor. She currently operates out of the Columbia office on Park de Ville – the same office where I will conduct my project. Thus, my project assignments and reviews will be reviewed on a daily and/or weekly basis by Ms. Spratt. Ashley was a journalism graduate student at MU and participated in MOJO Ad

during her studies. She has also been a liaison for our client project this semester and worked closely with my committee member and MOJO Ad professor, Stephanie Padgett.

Ms. Padgett will act as my faculty coordinator throughout the duration of my project. We have established a personal relationship throughout my studies. Additionally, Stephanie and I will be working closely next semester as I continue the MOJO Ad coursework. This will allow for ease of communication between my on-site supervisor and my faculty coordinator.

WORK PLAN and RATIONALE:

- A. Web development: Currently, the LCC Web site platform (Wordpress) limits their ability to organize content, multimedia pieces and information in a user-friendly and visually stimulating way. Although the Wordpress platform has met their initial needs to share content, it does not allow for unique content or presentation of information. My plan is to implement a more dynamic Wordpress site or build a responsive framework using Adobe Dreamweaver and the HTML 5 language. The LCCs are exploring the use of Plone and Python open source content management system. Two professional experiences have prepared me for this type of digital development.

During the past summer, I held an internship at 3 Interactive, a media buying agency, as a creative consultant. My main duty was concepting and executing web-based creative campaigns for various clients, but I was also able to brand and develop a web presence for a budding sister company –

Torch Interactive Solutions. This project involved mostly front-end development using HTML5 and CSS with some incorporation of the Javascript language.

I was also able to take on a side project with the School of Journalism for the Missouri Urban Journalism Workshop. Operating on a team with two other designers, I was able to manage and update stories, photography and multimedia onto a Wordpress template to showcase the student work.

- B. Visual branding: In order to develop a recognizable presence among the LCC's target audience, it is essential to establish a visual brand. Currently, the Midwest Region-led LCCs use a national LCC network logo on outreach products. This logo does not cater to the unique mission and values of each individual LCC. As each LCC builds its key messaging, it is important to also have visual representation of these messages through an easily recognizable logo. These logo executions will be incorporated into all outreach templates, including but not limited to fact sheets, news releases, annual reports and congressional briefing updates.

This past summer, I also took a position with Campus Facilities as a graduate marketing intern. My main project required the conception and strategic implementation of a bicycle safety geared toward MU students. Logo, branding and advertising tactics were used to create a *Bike Smart*

camptaign that provided safety information to college students. Additionally, I was tasked with rebranding the free student shuttle as the *Tiger Line* to combat the city's FastCat program. In three weeks time, my creative team developed print, digital, mobile and guerilla strategies to increase awareness of this free service.

- C. Graphic design, multimedia production and management: Additional short-term communications needs exist for each LCC including graphic design support and multimedia development to fulfill objectives set forth in their strategic communications plans. This may include filming, photography and editing to accompany written landscape conservation stories. One final duty will be to organize and maintain any media shared on web-based platforms such as Flickr and Youtube.

PHYSICAL EVIDENCE:

The physical evidence submitted for this project will be threefold. First, detailed logs of my daily progress and field work will be submitted for approval to my faculty coordinator, Stephanie Padgett, and my committee chair, Dr. Timothy Vos. Secondly, my design work will be collected and combined in a digital portfolio to be submitted upon completion of the project. Finally, all multimedia projects will be collected on a digital video disc to supplement all other materials.

III. Analysis Component

TOPIC:

The area of research I intend to explore 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. More specifically, I will analyze the visually driven messages conveyed in environmental impact advertising, which I will expand upon further in my methodology section. This topic links directly with my professional project, in that I will be conceptualizing and executing marketing messages that promote behavior disparate from that of commercial marketing. These alternative messages are based heavily on advocacy for environmental awareness and social awareness.

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. \

THEORETICAL FRAMEWORK:

My research will be 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 and 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’s 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 the '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).

METHODOLOGY and LITERATURE REVIEW:

To fully explore the visual culture of environmental advertising, the following two-step approach will be employed. First, I will conduct 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 will conduct semi-structured interviews and/or focus groups to assess the actual perception of the advertising messages to address RQ1b and RQ2. These interviews will be conducted with 18 to 24-year-olds, as they are the budding social activists in our nation. Although my professional project is 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 will explore similar communication tactics in print media from non-for-profit and non-governmental agencies. These could include but are not limited to magazine advertisements from the World Wildlife Fund and Greenpeace.

RESEARCH QUESTIONS:

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?

SITE OF ANALYSIS

The only area of uncertainty left in my research proposal is choosing the appropriate texts for analysis. It is my intention to explore a sample of 10 print advertisements. However, the overarching category of *environmental impact advertisements* is too broad. Weintraub (2009) states that "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.

VISUAL DISCOURSE ANALYSIS

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 down this analysis into three main steps :

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 is broken down into three subsections that I intend to explore:

A. Aesthetic elements – ex. Concepts of shape, line and color in 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.

Helmets (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).

While I will personally explore what social reality is constructed through environmental impact advertisements, it is more important to explore what social realities are created in the minds of the intended target audience. Thus, a cultural semiotic evaluation of meaning must be conducted in focus groups.

FOCUS GROUPS: CULTURAL SEMIOTIC EVALUATION OF MEANING

Based on the evaluation tactics of Hall, I intend to engage various groups of participants in the Millennial generation (ages 18-24) in a post-test only between-subject focus group. This design will allow for the highest degree of control for internal validity. Ten focus groups will be held over the course of next semester.

Kenney (2009) explains that “since the goal is to learn how visuals can help tell a persuasive story, and since your method is to conduct focus groups, your unit of analysis might be opinions about visuals that were collectively developed by a focus group” (p. 184). Participants will be randomly selected and assigned to examine only one of the 10 advertisements. I will lead the focus group with a set of pre-determined, yet non-leading set of questions.

In order to understand the value beliefs of the focus group participants, I will begin the experiment 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, a group discussion will be

prompted by the presentation of the advertisement enlarged and attached to a poster board. Because this analysis is focused on social construction of ideology, a group-centric discussion will reveal more than individual responses.

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

LITERATURE REVIEW:

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 the fathers of social market theory when they published the first definition as, "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 symbolism 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.

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Appendix B: IRB Approval

This appendix contains my project's IRB approval and exempt status through the University of Missouri-Columbia's Campus Institutional Review Board.



Campus Institutional Review Board
University of Missouri-Columbia

485 McReynolds Hall
Columbia, MO 65211-1150
PHONE: (573) 882-9585
FAX: (573) 884-0663

July 2, 2013

Principal Investigator: Prouhet, Philip Michael
Department: Ctr for Religion, Prof & Public

Your Application to project entitled *Moderating the Green Guilt of Marketing: A Visual Analysis and Semiotic Review of Environmental Impact Advertising* was reviewed and approved by the MU Campus Institutional Review Board according to terms and conditions described below:

IRB Project Number	1208602
Initial Application Approval Date	July 2, 2013
IRB Expiration Date	July 2, 2014
Level of Review	Exempt
Project Status	Active - Open to Enrollment
Regulation	45 CFR 46.101b(2)
Risk Level	Minimal Risk

The principal investigator (PI) is responsible for all aspects and conduct of this study. The PI must comply with the following conditions of the approval:

1. No subjects may be involved in any study procedure prior to the IRB approval date or after the expiration date.
2. All unanticipated problems, serious adverse events, and deviations must be reported to the IRB within 5 days.
3. All modifications must be IRB approved by submitting the Exempt Amendment prior to implementation unless they are intended to reduce risk.
4. All recruitment materials and methods must be approved by the IRB prior to being used.
5. The Annual Exempt Form must be submitted to the IRB for review and approval at least 30 days prior to the project expiration date.
6. Maintain all research records for a period of seven years from the project completion date.
7. Utilize the IRB stamped document informing subjects of the research and other approved research documents located within the document storage section of eIRB.

If you have any questions, please contact the Campus IRB at 573-882-9585 or umcresearchcirb@missouri.edu.

Thank you,

Charles Borduin, PhD
Campus IRB Chair

Appendix C: Interview Transcriptions

The full transcriptions from the image elicitation interviews are listed in Appendix C.

Image Elicitation Interview Transcriptions

Note: Introductory and informative information given by the principal investigator have been left out of these transcriptions, but can be found in the image elicitation script. All direct interview questions and answers will be found below.

Interview #1

Date: July 5, 2013

Duration of Interview: 32 minutes

Subject Information:

Age: 29 Sex: M Education Level: Master's Degree

Occupation: Doctoral Student / Instructor Ethnicity: Caucasian

PI = Principal Investigator S = Subject

Image Set 1 – Greenpeace

Ranking of familiarity (0= Not familiar at all / 10= Very familiar)

0 1 2 3 4 5 6 7 8 9 10

PI: Please try to describe what you know about the displayed organization.

S: They have a lot of people that ask you to fill out surveys in Washington D.C. Usually, we ignore them. They are very, very forceful. However, they seem like nice people. I know that they are doing things that are good for the environment. But, yeah, that's pretty much what I know about them ... they are always seeking monetary help.

PI: Have you ever supported and/or contributed to the organization?

S: No, sorry.

PI: On the following slides, there will be advertisements created for Greenpeace from various artists and creative agencies. One the advertisement is visible on the screen, I will allow you 1 minute to view the image. After that, please turn the page in your questionnaire packet.

[Image 1A displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 1A?

S: So, there's trash in the sea and it's sort of swimming in a school like fish normally do. Up in the top corner is an ad that looks like something you might see at Sea World. Um, but instead it's for Greenpeace and noting that it's amazing that it's still alive. You look at all the trash and it supports the fact that there's a lot of trash in the sea.

PI: What message (if any) did you find in the image?

S: I mean, the underlying message is that trash litter is destroying the sea. They are showing it in the place of things that are normally living, which are fish.

PI: What elements of image portrayed the message?

S: I'd say the placement of the trash. The fact that it's all arranged like a school was helpful. The written portion supported the image. Had it just been the image itself, I would've questioned what I was seeing, but this helped me realize that my understanding was a correct one.

PI: Is there anything that should be changed in this image?

S: I don't think so. I think if you put too much else in there, it would be too busy. You would lose the basic message.

[Image 1B displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 1B?

S: Okay. You have a fairly standard image of David, but he's in a raft. What he's combating, here, is what I first thought was an oilrig. Just by the shape and size of it. But, I think it actually looks like it's supposed to be some sort of a fishing mechanism that has whales and things in it.

PI: What message (if any) did you find in the image?

S: It seems to be arguing against the mass culture of overfishing that occurs.

PI: What elements of image portrayed the message?

S: There's fish and the whale that's pulled out of the there. The fishing nets gave it away. If I hadn't seen the whale and the fishing nets, I'm not sure that I would've been able to put it together. The two big ships here look like they could be oilrigs. The arms also look like they could be for an oilrig, but the fact that there are fishing nets made me rethink that assessment.

PI: Is there anything that should be changed in this image?

S: I suppose Greenpeace is probably more related to the fishing thing, but the oil thing is almost more of a problem. It would be equally powerful to have it just be some sort of oilrig. It is anthropomorphized that you have a shark thing here fighting like a lion. If it had been an oilrig, I think it would have impacted me more, because I tend to view consumption of oil as a huge problem in America and in society in general.

[Image 1C displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 1C?

S: So they have a very stereotypical hippie character that is the main center of the image. What he's guilty of in what looks like a criminal lineup is not a crime, but rather doing something good – which is outlawing the development of genetically modified organisms.

PI: What message (if any) did you find in the image?

S: So Greenpeace paints itself as guilty of something good. They take this stereotypically hippie character and make him good.

PI: What elements of image portrayed the message?

S: There's the height in the background that they use in a criminal lineup. The board that they use that normally has a booking number, but instead it has his crime, which in this case is something good that he did. And then, down by Greenpeace is the subtext 'Guilty since 1971.' So all of those worked together to help form my assessment.

[With one slide showing Figures 1A – 1C, ask the following question. Participant can respond to individual images or the group as a whole]

PI: What do you think these images from Greenpeace are saying about social behavior or society as a whole?

S: I think there's probably a couple different messages here. Both of these (1B/1C) seem to indicate that to do good is to be countercultural ... that you have to fight big powers and be non-traditional. I mean when you are looking at this David character – what made the story of David so interesting in the Old Testament is that he's fighting a guy with sword and he's got a sling shot – which is not a traditional way you would kill a giant. And this guy (1C) is our hero because he stopped the EU from developing genetically modified organisms. Yet, he looks like he could've just smoked a bong. This one (1A), the social message seems to be on us in that it's showing all of this trash and saying – look at all that we have done. We are replacing what's natural in our seas with trash.

Let's say I go to Red Lobster and I'm very impressed that they have all-you-can-eat shrimp night and we don't realize where the shrimp come from. You can see that there are consumer behaviors that are both a result and cause of these sorts of things.

The trash is a negligence issue. That is something that I have become very aware of is where I put my trash. But you know, you don't really think about what happens to your trash after you put it out by the curb. You assume that it goes somewhere and disappears in a healthy manner. Is that always the case? I suspect Greenpeace doesn't think so and probably has good evidence to back that up.

Image Set 2 – Surfrider Foundation

Ranking of familiarity (0= Not familiar at all / 10= Very familiar)

0 1 2 3 4 5 6 7 8 9 10

PI: Please try to describe what you know about the displayed organization.

S: No. But looking at the graphic, I would assume they do something to make sure you can surf. But that would be about the extent of it.

PI: Have you ever supported and/or contributed to the organization?

S: No.

PI: On the following slides, there will be advertisements created for the Surfrider Foundation from various artists and creative agencies. One the advertisement is visible on the screen, I will allow you 1 minute to view the image. After that, please turn the page in your questionnaire packet.

[Image 2A displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 2A?

S: There is an octopus being strangled, hung by the trash. There is a boot that's trapping him, a bucket, ropes. There is toilet paper or underwear on one of the tentacles.

PI: What message (if any) did you find in the image?

S: It's a guilt message in that it's no longer useful for us, so we throw it out. But we don't really think about what happens to it after we throw it out. They are showing us what happens to it after we throw it out ... it's killing creatures of the sea.

PI: Is there anything that should be changed in this image?

S: No, I think there is just enough trash to get the message across ... not too much. The octopus doesn't look creepy. Sometimes octopuses look scary, but this is a friendly looking octopus. The eyes are closed too, which makes you think 'sad octopus.'

[Image 2B displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 2B?

S: There is an oilrig that appears to be hiding behind an iceberg and is spewing oil out into the water.

PI: What message (if any) did you find in the image?

S: It's one of decency in that we think that is socially unacceptable to find someone peeing in public. So here we have an oilrig that appears to be hiding behind a block of ice. I don't know if I would've gotten the message of public indecency if hadn't been for the words 'busted.'

PI: Is there anything that should be changed in this image?

S: No. There are far too few advertisements that make me laugh. This one's pretty good.

[Image 2C displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 2C?

S: So what we have here is a fossil. Normally in these fossils you would see fish bones. Instead, what we see is a plastic bottle ... a fossilized plastic bottle.

PI: What message (if any) did you find in the image?

S: That in tandem with the text we have here tells us that the trash we are creating and littering, assumably, is our legacy. Dinosaurs and mammoths left their bones. What we are leaving behind is a legacy of all the things we are using to destroy the environment.

[With one slide showing Figures 2A – 2C, ask the following question. Participant can respond to individual images or the group as a whole]

PI: What do you think these images from the Surfrider Foundation are saying about social behavior or society as a whole?

S: These two [2A/2C] are guilt messages, in that they are showing us the results of

our pollution. They show what is happening now in the ocean and they show the legacy of what happens with our pollution.

With these I think about what is happening with my trash. Should I know more about what's happening with my trash? The legacy one doesn't have the same emotional response as an animal being killed. But maybe that's just me. I tend to identify very strongly with animals.

I think this one [2A] probably has the strongest reaction of wanting to change something because there is a living creature that's being strangled. You feel like you need to find a way to save the octopus. My trash is killing living creatures. You feel like it's a bit on you.

This one [2B] strikes me as different. It shows more of the indecency of pollution. In some ways, we feel a bit disconnected from it ... we don't like oil companies anyway. I don't feel guilty as much when I look at this image as much as I think, 'those bastards.' Not only are they charging us an arm and a leg ... they're peeing in our waters.

Image Set 3 – World Wildlife Fund

Ranking of familiarity (0= Not familiar at all / 10= Very familiar)

0 1 2 3 4 5 6 7 8 9 10

PI: Please try to describe what you know about the displayed organization.

S: I have heard that name, and I think I've seen an advertisement or two in different locations, but that's it. I've never been asked for money for the WWF and have certainly never seen this brand or image.

PI: Have you ever supported and/or contributed to the organization?

S: No.

PI: On the following slides, there will be advertisements created for the World Wildlife Fund from various artists and creative agencies. One the advertisement is visible on the screen, I will allow you 1 minute to view the image. After that, please turn the page in your questionnaire packet.

[Image 3A displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 3A?

S: There is an elephant covered in graffiti with the text ‘What will it take before we respect the planet?’

PI: What message (if any) did you find in the image?

S: I have a little trouble identifying the message in this one. Graffiti is something that is typically done in run-down, urban areas. There is quite a lot that’s been written about it. Many people think of it as art, meant to bring life to it. There is some redemptive value to the use of graffiti. Is it proper to do it to an elephant? No. But, in some ways I find that it is harder for me to identify what the message in that I know this about graffiti. Maybe what they’re trying to say is that we treat our planet like a shady area of town that we do graffiti on. But I don’t tend to identify well with that message because I don’t think of graffiti that way.

PI: Is there anything that should be changed in this image?

S: Clarity of message. I’m not sure what they are trying to say here.

[Image 3B displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 3B?

S: Ok. I follow this one. We have a panda bear that has been brought out of the shape of a crossword puzzle.

PI: What message (if any) did you find in the image?

S: When you are playing a crossword puzzle, you are looking for answers to specific questions. In this case, the text supports what the image says. The text says that they are looking to you for the answers. Thus, panda bears are looking to you for the answers. Pandas, of course, being a severely endangered species. The text and the image work together to make it very clear what the image is supposed to be saying.

PI: Is there anything that should be changed in this image?

S: No.

[Image 2C displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 3C?

S: We see spoons in the shape of algae on the bottom of the sea. I think that this is a very similar message to the one used by Greenpeace with the schools of plastic bottles in that it’s arguing that this is what’s happening to our trash.

PI: What message (if any) did you find in the image?

S: It's showing our trash in the place of something natural. And the text supports what you think in your head. Seventy percent of plastic ends up in the sea, which is an ungodly amount.

[With one slide showing Figures 3A – 3C, ask the following question. Participant can respond to individual images or the group as a whole]

PI: What do you think these images from the World Wildlife Fund are saying about social behavior or society as a whole?

S: Looking at these two together [3B/3C], I think they are saying that we need to take better care of endangered species and animals on the planet. These two work together in saying that we need to be better stewards of the wildlife on our planet.

These both evoke some sense that we are the ones that have to fix this. The panda is looking to me for answers. Somehow, my plastic spoons ended up in the water. How did they get there?

For this one [3A], I didn't graffiti the elephant. I don't know anyone who graffiti elephants. I only know people who graffiti walls and areas of town that the city hasn't done anything to in a long time. And I don't think of graffiti as disrespect, and maybe that's one of the problems I have with this image.

Interview #2

Date: July 5, 2013

Duration of Interview: 31 minutes

Subject Information:

Age: 32 Sex: M Education Level: Bachelor's Degree
Occupation: Financial Representative Ethnicity: Asian

PI = Principal Investigator S = Subject

Image Set 1 – Greenpeace

Ranking of familiarity (0= Not familiar at all / 10= Very familiar)

0 1 2 3 4 5 6 7 8 9 10

PI: Please try to describe what you know about the displayed organization.

S: I know they've been around a while. Maybe I don't know as much I thought I did ...

PI: Have you ever supported and/or contributed to the organization?

S: No.

PI: On the following slides, there will be advertisements created for Greenpeace from various artists and creative agencies. One the advertisement is visible on the screen, I will allow you 1 minute to view the image. After that, please turn the page in your questionnaire packet.

[Image 1A displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 1A?

S: What I see is lots of waste that has been thrown into the ocean. What I convey from this is kind of snarky/sarcastic, which is what I like. It's saying that there is so much pollution, it's a wonder we even still have the sea.

PI: What message (if any) did you find in the image?

S: That pollution in the sea is a lot greater problem than we think it is.

PI: Is there anything that should be changed in this image?

S: It kind of fades out into a blank in the upper left hand corner. I don't know if that was intentional to draw attention towards that area. It feels like the banner is maybe too big. Maybe it could be put somewhere else.

[Image 1B displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 1B?

S: It honestly reminds me of that show Whale Wars on the Discovery Channel where there are crusaders trying to stop big fishing. It seems like it's a crusade to fight against big fishing and poaching.

PI: What message (if any) did you find in the image?

S: It just takes one to take down a giant.

PI: Is there anything that should be changed in this image?

S: It's a little busy. I like the black and white. I like the scale of 'David' versus 'Goliath.' The nets seems too detailed, so it seems like there is too much in the middle of the page.

[Image 1C displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 1C?

S: It shows a gentleman being portrayed as persecuted for standing up to genetically modified organisms/products ... essentially everything that we putting into our bodies.

PI: What message (if any) did you find in the image?

S: That even if you try to stand up for what you believe in, even if it's the right thing to do ... the man will try to bring you down. The man being big crop companies like Monsanto for example.

[With one slide showing Figures 1A – 1C, ask the following question. Participant can respond to individual images or the group as a whole]

PI: What do you think these images from Greenpeace are saying about social behavior or society as a whole?

S: We sometimes don't like to research what we don't know the truth about. Sometimes we play dumb to what is really going on out there. We try to jump on things that will benefit just ourselves.

For the first one [1A], it makes people aware of something that isn't glorified. Because we don't know about it, I feel that we are jaded and don't care – but maybe not but choice. We are kind of sheltered in a bubble.

Not to sound like a conspiracy theorist, but media does control what we think, what we see and what we hear. These ads are trying to break through and make us aware of what it's really like behind that curtain.

Image Set 2 – Surfrider Foundation

Ranking of familiarity (0= Not familiar at all / 10= Very familiar)

0 1 2 3 4 5 6 7 8 9 10

PI: Please try to describe what you know about the displayed organization.

S: Based on the name and logo, it's maybe a foundation that helps underprivileged kids or people with disabilities to learn how to surf.

PI: Have you ever supported and/or contributed to the organization?

S: No.

PI: On the following slides, there will be advertisements created for the Surfrider Foundation from various artists and creative agencies. One the advertisement is visible on the screen, I will allow you 1 minute to view the image. After that, please turn the page in your questionnaire packet.

[Image 2A displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 2A?

S: Obviously, an octopus. But I think it's more of sea life being weighed down in their habitat by our waste.

PI: What message (if any) did you find in the image?

S: It's similar to the first Greenpeace image. Just because we toss it in the garbage or expel of our waste and not know where it goes, we don't think about it anymore. But there are consequences to things that we use or things that we are finished with. This shows what becomes of that waste in an exaggerated way – but I think it's more real than we think.

PI: Is there anything that should be changed in this image?

S: I like it. Maybe a couple more pieces of trash in there. The first thing I see is a noose on an octopus. Then I see the boot, and the paint can, and the glove and the plastic bag. I still like it a lot. I like the simplicity of it – which kind of contradicts what I just said about adding more to it.

[Image 2B displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 2B?

S: I see an oilrig polluting into our oceans, but trying to hide behind an iceberg. It's a metaphor for big companies covering up what's really happening out there.

PI: What message (if any) did you find in the image?

S: With the binoculars and looking through, it helps us expose what these

companies are doing. It's obviously being seen but that doesn't mean it's necessarily being heard.

[Image 2C displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 2C?

S: It looks like a fossil with an imprint of a plastic bottle. It looks like it should be found way in the future and showing that this plastic bottle will last a very long time.

PI: What message (if any) did you find in the image?

S: What we do know will be heard, seen and felt for generations to come.

[With one slide showing Figures 2A – 2C, ask the following question. Participant can respond to individual images or the group as a whole]

PI: What do you think these images from the Surfrider Foundation are saying about social behavior or society as a whole?

S: It's saying several different things.

For the first one [2A], just because it's out of sight doesn't mean that it's out of mind. It's in somebody's mind – for someone that it affects.

For these two [2A/2C], it's wanting us to recycle, reuse.

The iceberg one [2B] shows that just because we know they're doing, we should do something about it. We can't just let them get away with it. It's trying to point out that our ecosystem is being damaged by big companies.

Image Set 3 – World Wildlife Fund

Ranking of familiarity (0= Not familiar at all / 10= Very familiar)

0 1 2 3 4 5 6 **7** 8 9 10

PI: Please try to describe what you know about the displayed organization.

S: From what I know, they collect funds to try and help endangered species and to protect them from becoming extinct.

PI: Have you ever supported and/or contributed to the organization?

S: Maybe when I was little ... like, a dollar if that counts.

PI: On the following slides, there will be advertisements created for the World Wildlife Fund from various artists and creative agencies. One the advertisement is visible on the screen, I will allow you 1 minute to view the image. After that, please turn the page in your questionnaire packet.

[Image 3A displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 3A?

S: A lone elephant. Kind of a sad elephant walking through a watering hole. It's been tagged with graffiti. Emphasis on the sad elephant, I feel.

PI: What message (if any) did you find in the image?

S: I'm honestly not too sure about this one. It's trying to say that if you graffiti, it's a lack of respect – but it doesn't connect with me like that. How I feel is that I see graffiti on an elephant and it doesn't make sense to me. Graffiti for me doesn't always mean vandalism or lack of respect. When I first saw this, I had to read the tagline three times. I think I know what they're trying to say – that the graffiti is a symbol of not respecting anything in general. That people that graffiti have a lack of respect for any kind of authority.

PI: Is there anything that should be changed in this image?

S: To me, it may be a little gory, but showing an elephant getting its tusks getting taken out or skinning its hide. Maybe showing evil people with grimaces or something surrounding the elephant. I don't know ... that's why I don't do advertising.

[Image 3B displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 3B?

S: I see a nightmare of a crossword puzzle. I like this. First thing I saw was the panda that the WWF is associated with. Simultaneously, I saw a crossword puzzle being made with white and black squares. And then there's the tagline saying 'They're looking to you for answers.' Obviously, in a crossword puzzle, you are looking to fill in the blanks and make it all make sense.

PI: What message (if any) did you find in the image?

S: The WWF is looking to us for help. Looking to us to help them look for answers and to respect the planet and other species. We are just a piece in the puzzle to help. Not necessarily to be the person that actually goes out there and saves a panda, but

maybe contribute to a fund and make other people aware.

It's clever. The panda jumps out right away and the crossword puzzle immediately drew me to wanting to know what the tagline was. I like it a lot.

[Image 2C displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 3C?

S: I see a bunch of plastic spoons that have been disposed of. It makes you believe it's coral reefs that you find on the bottom of waterbeds. This is where our waste goes to.

PI: What message (if any) did you find in the image?

S: We need to recycle more and find better ways for reusing. Instead of using things once and just tossing it. The tagline helped with that. Seventy percent is a large number.

[With one slide showing Figures 3A – 3C, ask the following question. Participant can respond to individual images or the group as a whole]

PI: What do you think these images from the World Wildlife Fund are saying about social behavior or society as a whole?

S: We don't think about the consequences of our actions. I see that mostly in the spoons and elephant images [3C/1C]. We do what we want to do, when we want to do it and how we want to do it – without thinking about repercussions.

How are we going to respect the planet when we don't respect ourselves. There is a lack of respect with people in general, and also a lack of respect for others as humans. That is kind of evident in the one with the spoons. We just use things and toss them without thinking about the consequences. That comes down to the WWF and them trying to make people more aware. That can be done by contributing to their fund.

Interview #3

Date: July 7, 2013

Duration of Interview: 28 minutes

Subject Information:

Age: 23 Sex: F Education Level: Master's Degree
Occupation: Public Relations Coordinator Ethnicity: White

PI = Principal Investigator S = Subject

Image Set 1 – Greenpeace

Ranking of familiarity (0= Not familiar at all / 10= Very familiar)

0 1 2 3 4 5 6 7 8 9 10

PI: Please try to describe what you know about the displayed organization.

S: Maybe I should change my answer. They're environmental. It reminds me of the Green Party. I don't know what their mission is, but I know that it's an environmental non-profit.

PI: Have you ever supported and/or contributed to the organization?

S: No.

PI: On the following slides, there will be advertisements created for Greenpeace from various artists and creative agencies. One the advertisement is visible on the screen, I will allow you 1 minute to view the image. After that, please turn the page in your questionnaire packet.

[Image 1A displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 1A?

S: I see a school of plastic bottles. They are imitating a school of fish swimming, I assume. But it's a whole bunch of trash.

PI: What message (if any) did you find in the image?

S: It's about how it's crazy that the ocean is still the way it is even with all the trash in it. The biggest thing is the bottles – I think that's more powerful than the words.

PI: Is there anything that should be changed in this image?

S: It could be a little clearer, because it's kind of dark. It would help with visibility.

[Image 1B displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 1B?

S: It's a single guy trying to fight a big corporation. They have killed a whale and a

bunch of fish. It's against big corporation, commercial fishing.

PI: What message (if any) did you find in the image?

S: Join Greenpeace and fight against killing whales and greed.

PI: Is there anything that should be changed in this image?

S: I am a little curious if it is one ship or two ships, but no – not of the top of my head.

[Image 1C displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 1C?

S: It's a hippie dude who has apparently been arrested for going against GMOs. This guy is representing Greenpeace or a member of Greenpeace.

PI: What message (if any) did you find in the image?

S: It's ridiculous that this guy was in trouble for this. I don't know a lot about GMOs, but I'm guessing that the message that Greenpeace is proud of the fact that he did this, even though he got in trouble for it. This is a good guy, even though he's portrayed as a bad guy.

[With one slide showing Figures 1A – 1C, ask the following question. Participant can respond to individual images or the group as a whole]

PI: What do you think these images from Greenpeace are saying about social behavior or society as a whole?

S: I think the overall message is that humans are really messing up the world. I think the first one [1A] displays that the most. I was surprised at how sad that was.

The second one [2B] is a little political for me. I don't like politics so much.

These two [1A/1C] are more societal ones. The second one is more corporate. But I'd say, in general, they are saying that everything is kind of messed up right now and it's the fault of humans.

Image Set 2 – Surfrider Foundation

Ranking of familiarity (0= Not familiar at all / 10= Very familiar)

0

1

2

3

4

5

6

7

8

9

10

PI: Please try to describe what you know about the displayed organization.

S: My guess would be that it has something to do with surfing – maybe a group of surfers. I would guess it's surfers for the environment or the ocean being kept clean. Maybe it's just normal people that want to keep the ocean clean.

PI: Have you ever supported and/or contributed to the organization?

S: Nope.

PI: On the following slides, there will be advertisements created for the Surfrider Foundation from various artists and creative agencies. One the advertisement is visible on the screen, I will allow you 1 minute to view the image. After that, please turn the page in your questionnaire packet.

[Image 2A displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 2A?

S: So, it's obviously an octopus or a squid. It's obviously being killed by a bunch of human stuff that's been thrown into the ocean ... shoes, pales, rope.

PI: What message (if any) did you find in the image?

S: It's similar to the first Greenpeace ad in that you throw your crap into the ocean and you kill what lives there.

PI: Is there anything that should be changed in this image?

S: I like the image. I like how it appears to wearing all of the discarded stuff.

[Image 2B displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 2B?

S: It's an iceberg. I don't know if the ship is inside the iceberg or behind the iceberg. I think it's behind the iceberg because it's hiding from the photo. It's dumping oil into the ocean. So yeah, it's a ship that's trying to pretend like it's not doing anything bad. But it's pouring a bunch of pollution and crap into the water.

PI: What message (if any) did you find in the image?

S: One, you can tell that that's bad for the water. Two, it goes back to a political theme in that these people are trying to hide because they know what they're doing is bad. And that's wrong, I think that we should not let them do that...I really like this one and how simple it is. I probably like this one the most so far.

[Image 2C displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 2C?

S: It's a fossil of a plastic water bottle.

PI: What message (if any) did you find in the image?

S: That something that you throw in the water is going to stay there and get imprinted in the environment. If you know anything in the environment, you know that it's going to take a long, long time to do that [fossilize]. It'll take like a million years. The way that I start to look at it is thinking about how we find fossils of sea creatures. But a million years from now, people are going to pick this up and wonder what the heck it is. Or they will think that people in our time were really stupid. It did take me a while to realize what it was – but once, you see it ... you see it.

[With one slide showing Figures 2A – 2C, ask the following question. Participant can respond to individual images or the group as a whole]

PI: What do you think these images from the Surfrider Foundation are saying about social behavior or society as a whole?

S: These ones are also saying that social behavior is bad. It doesn't seem too political, but I think these two [2A/2C] are saying that people aren't thinking. They're throwing stuff in the water and they're not realizing the effect that it can have. So they're trying to help people realize what they're doing can be wrong.

This one [2B] is saying that people know what they're doing is wrong, and that's why they're trying to hide. We need to work to not let them be able to hide. As a whole, I think it's saying that corporations know what they're doing is wrong. But with people and household things, they don't realize the true effect of what pollution is going to have in a million years or even the next day. I think it goes both ways. Some people know and some people don't.

Image Set 3 – World Wildlife Fund

Ranking of familiarity (0= Not familiar at all / 10= Very familiar)

0 1 2 3 4 5 6 7 8 9 10

PI: Please try to describe what you know about the displayed organization.

S: I'm guessing they are more about the animals than about the effect that pollution can have on plants or something. I think they are more about preserving animals that might be going extinct.

PI: Have you ever supported and/or contributed to the organization?

S: No.

PI: On the following slides, there will be advertisements created for the World Wildlife Fund from various artists and creative agencies. One the advertisement is visible on the screen, I will allow you 1 minute to view the image. After that, please turn the page in your questionnaire packet.

[Image 3A displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 3A?

S: It's an elephant in the wild, but he's got some graffiti on him. It's like a poor, little urban elephant in his home habitat.

PI: What message (if any) did you find in the image?

S: If I look at the image with the words, then it's saying how far will it have to go before people start saying that's it's not okay. Is it really going to take until wild animals are being spray painted until anyone changes their behavior.

PI: Is there anything that should be changed in this image?

S: No.

[Image 3B displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 3B?

S: It's a panda made out of crossword puzzle design. I don't know if it's holding some bamboo or if it's just sitting there, but ... it's a panda in a crossword.

PI: What message (if any) did you find in the image?

S: That pandas are looking to me for the answers. I guess we have to do the work to help the panda.

PI: Is there anything that should be changed in this image?

S: I don't like it as much as the other ones. I think the real photos of the animals would be stronger, because then you have an emotional tug. I like the idea in this one and I think it looks cool. Real life photos produce a more powerful and emotional response. I just think that people who look at this one will have to think too hard to get it. With this kind of stuff, you want people to not have to think hard. The people who are thinking hard already know this, you know?

[Image 2C displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 3C?

S: I'm guessing it's a little coral reef made out of a bunch of plastic spoons on the bottom of the sea.

PI: What message (if any) did you find in the image?

S: It surprises me that 70% of plastic ends up in the sea. I knew some would, but that's a lot. I like it. The message is that you don't see any colors or normal living stuff around – it all looks dead. There is just plastic growing because that's what 70% of plastic has done to the bottom of the ocean.

I like this one, it reminds me of the very, very first one.

[With one slide showing Figures 3A – 3C, ask the following question. Participant can respond to individual images or the group as a whole]

PI: What do you think these images from the World Wildlife Fund are saying about social behavior or society as a whole?

S: I think it's saying that the onus of taking care of the world is on you ... on humans. That's shown in the first two [3A/3B] because it says 'what will it take' and 'they're looking to you for the answers.' I think those two really say that we need to realize that we are the ones that need to help.

They're not necessarily saying you guys are bad, but they are saying it can get bad. And we need to be the ones to stop it before it gets there.

Interview #4

Date: July 8, 2013
Duration of Interview: 30 minutes
Subject Information:

Age: 23 Sex: M Education Level: Some College
Occupation: Student Ethnicity: White

PI = Principal Investigator S = Subject

Image Set 1 – Greenpeace

Ranking of familiarity (0= Not familiar at all / 10= Very familiar)

0 1 2 3 4 5 6 7 8 9 10

PI: Please try to describe what you know about the displayed organization.

S: Honestly, I don't know what they do. I assume they do something environmentally, but I know nothing about it.

PI: Have you ever supported and/or contributed to the organization?

S: No.

PI: On the following slides, there will be advertisements created for Greenpeace from various artists and creative agencies. One the advertisement is visible on the screen, I will allow you 1 minute to view the image. After that, please turn the page in your questionnaire packet.

[Image 1A displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 1A?

S: I see an ocean and a long trail of recyclable items that are taking up our oceans.

PI: What message (if any) did you find in the image?

S: That we are ruining the Earth and we need to change. The tone of the caption really helped me understand that message. It's almost sarcasm. It's ironic, I think, because it's unexpected. I don't know. I'm having trouble describing it. It says so much about. Well, it doesn't say so much. It's not commenting on the sea itself, it's commenting on that it's been able to survive with what we've done so far. That should be amazing in itself

and we need to change.

It's very effective. It's not real, obviously, but it gets the message across.

PI: Is there anything that should be changed in this image?

S: Not that I can see. I think it's well done.

[Image 1B displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 1B?

S: It's two ships together. It's essentially a group of whalers combined into one thing. It's symbolic of the whaling industry.

PI: What message (if any) did you find in the image?

S: It's a monster. Biblically, Goliath is evil and David is good. Even though David is much smaller, he is able to conquer Goliath by helping. Maybe people feel helpless compared to these huge industries, but as people we can make a difference.

Without the hanging whale in the image, I doubt that I could've understood what was going on. I guess without the statement, the little boat with the slingshot wouldn't have made sense either.

Additionally, I don't think this would make sense to someone who doesn't know Bible stories.

PI: Is there anything that should be changed in this image?

S: The nets are self-explanatory. I don't know why the ships are connected. I know what's going on at the top ... is something eating this whale? I think you could make a much better ad.

When you think of David, it took one man to defeat a giant. It's going to take more than one person in this case, because it's all about numbers and finding other people that agree with you. Here, Greenpeace is saying that we aren't going to do anything, but you should.

I agree with what they're trying to say, but I don't agree with the symbolism.

[Image 1C displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 1C?

S: I see an ecoterrorist in a lineup. He's getting his mugshots.

PI: What message (if any) did you find in the image?

S: I don't think it's a good advertisement. It's putting an image to a person that would support Greenpeace. If you don't look like that person or dress like that person, you're not gonna like that. People who feel this way are already going to be with Greenpeace. This doesn't really say anything. There are obvious arguments for genetically modified organisms that are out there and they're logical. I'm not saying I agree with them, but some people say that without them, people would starve. They say that with out huge population, we need them. Maybe they're right!

Maybe this person in the image caused people to die. It's not a good ad. It's not positive ...

This guy just looks guilty. I don't like the ad altogether. It's just not obvious enough of a statement for someone who doesn't know that much about GMOs. To a well educated person, sure. But that person would already be against genetically modified organisms.

[With one slide showing Figures 1A – 1C, ask the following question. Participant can respond to individual images or the group as a whole]

PI: What do you think these images from Greenpeace are saying about social behavior or society as a whole?

S: Society is flawed and we need to fix it. We trash our oceans. We let people hunt whales.

The third one [1C] isn't saying that we're guilty of anything. It's not saying anything, and that's the issue.

Image Set 2 – Surfrider Foundation

Ranking of familiarity (0= Not familiar at all / 10= Very familiar)

0 1 2 3 4 5 6 7 8 9 10

PI: Please try to describe what you know about the displayed organization.

S: I assume it has to do with surfing. Maybe it helps people learn how to surf ... maybe it helps at-risk youth.

PI: Have you ever supported and/or contributed to the organization?

S: No.

PI: On the following slides, there will be advertisements created for the Surfrider Foundation from various artists and creative agencies. One the advertisement is visible on the screen, I will allow you 1 minute to view the image. After that, please turn the page in your questionnaire packet.

[Image 2A displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 2A?

S: An octopus covered in rope. It doesn't look comfortable. It's holding onto a bucket and an old shoe.

PI: What message (if any) did you find in the image?

S: That we are ruining its life. We are trashing our oceans and it's obviously hurting them.

[Image 2B displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 2B?

S: It's a ship dumping oil. I guess it's supposed to be mocking the idea of catching someone peeing behind something. That's what I see.

PI: What message (if any) did you find in the image?

S: Sounds like they want money. They just want you to donate to Surfrider to stop stuff like this from happening. I think they need to make the print bigger, though. I didn't really know what was going on when I saw it.

[Image 2C displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 2C?

S: I see a fossilized plastic bottle and a statement reemphasizing that when we pollute the ocean, we do so for a long time.

PI: What message (if any) did you find in the image?

S: That we are leaving a much larger impact than we realize.

[With one slide showing Figures 2A – 2C, ask the following question. Participant can respond to individual images or the group as a whole]

PI: What do you think these images from the Surfrider Foundation are saying about social behavior or society as a whole?

S: That we are largely impacting the Earth and that we need to stop doing this ... the ocean specifically. One is saying 'get information.' The other is saying 'donate.' And this is saying 'help us.'

I think the informative ones [2A/2C] are better because saying 'donate, donate, donate' isn't effective. But directing people to a website to see what's going on is good. The donation should come later after research. Everyone knows that these companies need money.

This [2C] is the best of the three.

Image Set 3 – World Wildlife Fund

Ranking of familiarity (0= Not familiar at all / 10= Very familiar)

0 1 2 3 4 5 6 7 8 9 10

PI: Please try to describe what you know about the displayed organization.

S: I assume they try to save panda bears or wildlife in general.

PI: Have you ever supported and/or contributed to the organization?

S: No.

PI: On the following slides, there will be advertisements created for the World Wildlife Fund from various artists and creative agencies. One the advertisement is visible on the screen, I will allow you 1 minute to view the image. After that, please turn the page in your questionnaire packet.

[Image 3A displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 3A?

S: It's a sad elephant with graffiti on him.

PI: What message (if any) did you find in the image?

S: The animal is miserable and disrespected. It's disgusting. It's saying that we treat animals like nothing, like they are an inanimate object. But I don't even know if this is plausible. I want to know if it is real or not. It's not obvious if it's fake or not.

PI: Is there anything that should be changed in this image?

S: Maybe the phrase should be, "At what point are we going to change our ways?"

[Image 3B displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 3B?

S: It's stupid. It's a fake crossword puzzle making a panda.

PI: What message (if any) did you find in the image?

S: It's a little joke that's not effective. It's not saying anything or making you feel a certain way. There's nothing beneficial about it. It's saying the wrong thing. It's making animals seem helpless. It's not the angle you should go for.

There are so many better images you could show of panda bears. I would get rid of it and start from square one. I think it sucks. I don't want to look at it anymore.

[Image 2C displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 3C?

S: That's effective. I see the bottom of the sea with a bunch of plastic spoons. It's made to look like sea sponges. At one point in time, there was obvious life there, but that's gone now and covered by plastic spoons.

PI: What message (if any) did you find in the image?

S: Very effective. It's a disgusting statistic. Seventy percent of plastic ends up in the sea. I think it's effective. It's not telling you to do anything. It's just making you feel terrible. It's making you feel that something could be done about this. I know most statistics are bullshit, but when you see a number like that ... it sets something off in you. It makes you feel like you can make a difference.

[With one slide showing Figures 3A – 3C, ask the following question. Participant can respond to individual images or the group as a whole]

PI: What do you think these images from the World Wildlife Fund are saying about social behavior or society as a whole?

S: The third ad [3C] has a much broader range and audience than the first two [3A/3B].

Interview #5

Date: July 10, 2013

Duration of Interview: 22 minutes

Subject Information:

Age: 39 Sex: F Education Level: Master's Degree

Occupation: Administrative Assistant Ethnicity: White

PI = Principal Investigator S = Subject

Image Set 1 – Greenpeace

Ranking of familiarity (0= Not familiar at all / 10= Very familiar)

0 1 2 3 4 5 6 7 8 9 10

PI: Please try to describe what you know about the displayed organization.

S: It's an advocacy group for environmental issues and they're response can be from general public education to very active intervention.

PI: Have you ever supported and/or contributed to the organization?

S: No.

PI: On the following slides, there will be advertisements created for Greenpeace from various artists and creative agencies. One the advertisement is visible on the screen, I will allow you 1 minute to view the image. After that, please turn the page in your questionnaire packet.

[Image 1A displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 1A?

S: It's an underwater seascape. Where you would expect to see fish and organisms, you see a school of plastic containers.

PI: What message (if any) did you find in the image?

S: That sea life is in distress and is endangered by normal human activities.

PI: Is there anything that should be changed in this image?

S: No. I think it's a really good image of what is easily recognizable. You have a nice twist on it with the containers in place of fish. I think it's a nice visual.

[Image 1B displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 1B?

S: It's a very dark description of the fishing industry and whether its fish or mammals, they are all portrayed. And then, very small, there is a Greenpeace member standing up against the machine – which is the fishing industry.

PI: What message (if any) did you find in the image?

S: The message that the fishing industry has a lot of might and power. And that Greenpeace is being heroic in taking on that industry.

PI: Is there anything that should be changed in this image?

S: It doesn't appeal to me because it almost seems kind of dark and sinister. It would be hard for me to see it as that dark of a relationship between Greenpeace and what they are advocating against. It's very cartoonish and dramatic. I like to think of things in chunks that people can be active in doing and this just seems like there is not much for the common person to do to change things.

[Image 1C displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 1C?

S: It is an individual in a mug shot holding up a sign. I assume that this is what they are guilty of which is convincing the EU to outlaw the development of genetically modified organisms.

PI: What message (if any) did you find in the image?

S: That Greenpeace isn't afraid to confront conventional law to meet their ends.

PI: Is there anything that should be changed in this image?

S: I think it's almost overly dramatic. Civil disobedience, at some point, is a part of

a few of the things that they are involved with. But, it just seems like a lot more went behind it than some demonstrators getting behind to convince the EU to outlaw its development. I think it simplifies what actually took place.

[With one slide showing Figures 1A – 1C, ask the following question. Participant can respond to individual images or the group as a whole]

PI: What do you think these images from Greenpeace are saying about social behavior or society as a whole?

S: That society is not always right and to pick the issues that you want to change. Sometimes, that needs heroic efforts and unconventional means to come to the outcome that you want.

Image Set 2 – Surfrider Foundation

Ranking of familiarity (0= Not familiar at all / 10= Very familiar)

0 1 2 3 4 5 6 7 8 9 10

PI: Please try to describe what you know about the displayed organization.

S: I would assume it is a philanthropic type of organization and could have something to do with surfers or the ocean.

PI: Have you ever supported and/or contributed to the organization?

S: No.

PI: On the following slides, there will be advertisements created for the Surfrider Foundation from various artists and creative agencies. One the advertisement is visible on the screen, I will allow you 1 minute to view the image. After that, please turn the page in your questionnaire packet.

[Image 2A displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 2A?

S: It is an octopus and it is entangled with common trash items.

PI: What message (if any) did you find in the image?

S: That even though it has been discarded and is longer in our realm, it is trash and

is now a problem that oceanic life has to deal with.

PI: Is there anything that should be changed in this image?

S: It's kind of dark. It takes good lighting to see the details of the image.

[Image 2B displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 2B?

S: It's a ship behind an iceberg and it seems to be dumping either refuse or oil into the ocean.

PI: What message (if any) did you find in the image?

S: That illegal activities are taking place and there needs to be some kind of policing to monitor these types of activities.

PI: Is there anything that should be changed in this image?

S: The wording 'busted' seems to be overstating what is actually happening. Are they actually busted? The words just don't fit with what is actually happening.

[Image 2C displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 2C?

S: It appears that a water bottle has been fossilized in a rock.

PI: What message (if any) did you find in the image?

S: That these types of products have a very long life and that they don't go away. That is a problem for the environment.

PI: Is there anything that should be changed in this image?

S: No, this seems pretty straightforward.

[With one slide showing Figures 2A – 2C, ask the following question. Participant can respond to individual images or the group as a whole]

PI: What do you think these images from the Surfrider Foundation are saying about social behavior or society as a whole?

S: That the pollution that we create with our refuse sticks around and reshuffles the problem. It doesn't eliminate it. So, we still have to come up with solutions.

Image Set 3 – World Wildlife Fund

Ranking of familiarity (0= Not familiar at all / 10= Very familiar)

0 1 2 3 4 5 6 7 8 9 10

PI: Please try to describe what you know about the displayed organization.

S: It's the World Wildlife Fund. They do a lot of campaigning to generate funds. They do a lot of public announcements and are involved with a lot of different issues with conservation - environmental and wildlife, things of that nature.

PI: Have you ever supported and/or contributed to the organization?

S: A long time ago in college. [monetary donation]

PI: On the following slides, there will be advertisements created for the World Wildlife Fund from various artists and creative agencies. One the advertisement is visible on the screen, I will allow you 1 minute to view the image. After that, please turn the page in your questionnaire packet.

[Image 3A displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 3A?

S: It's an elephant that has graffiti on the side of it.

PI: What message (if any) did you find in the image?

S: That we don't hold our wildlife in any particular honor or reverence. We treat them as if they are just another object.

PI: Is there anything that should be changed in this image?

S: No, I think it pretty much states what it wants to. Somebody looking at without the wording might think, 'Oh, that's cool.' So I think it really depends on being able to read the wording.

[Image 3B displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 3B?

S: It's a panda bear that has been made into a crossword puzzle.

PI: What message (if any) did you find in the image?

S: Again, I got the message from reading the words that the animals are looking to us to solve the problems that we've created. It's pretty straightforward and simple as that.

PI: Is there anything that should be changed in this image?

S: Again, it depends on the wording. I would make the wording bigger so you get the message quicker. Somebody may not even look at that.

[Image 2C displayed to subject. Subject was allowed 1 minute to view the image. The image remained in front of the subject during the following questions.]

PI: Can you please describe in detail what you see in image 3C?

S: It's plastic spoons and they are on the bottom of the ocean floor. They are arranged in a way that kind of looks like kelp or coral or something that would be naturally found there instead of the spoons.

PI: What message (if any) did you find in the image?

S: That our plastics is displacing and harming the natural ocean environment.

PI: Is there anything that should be changed in this image?

S: No. I think it's fine.

[With one slide showing Figures 3A – 3C, ask the following question. Participant can respond to individual images or the group as a whole]

PI: What do you think these images from the World Wildlife Fund are saying about social behavior or society as a whole?


S: That we need to change our attitudes toward wildlife and conservation. These are problems we created so it's up to us to solve them.

Appendix D: GreatLakesLCC.org Screenshots

Screenshots from the public-facing and member's workspace are included below.


The greatlakeslcc.org website was the first one executed at my professional project. The design was duplicated and utilized on two additional websites as well.

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The Upper Midwest and Great Lakes Landscape Conservation Cooperative (LCC) has invested \$857,024 in funding this year to support...

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About the Upper Midwest and Great Lakes LCC: Bridging the gap between science and natural resources management

The Upper Midwest and Great Lakes Landscape Conservation Cooperative (LCC) serves as a bridge between science and natural resources management by facilitating the flow of information among federal, state, non-governmental, and private organizations and agencies vested in natural resource conservation. Physical and social stressors like climate change, energy development, water demands, invasive species, and population growth are all threatening the ecological integrity of the upper Midwest and Great Lakes landscape. The region is home to a diverse range of fish, wildlife plants and habitats including the Great Lakes, North America's largest freshwater resource, coastal wetlands, boreal forests, major river systems and prairie-hardwood ecosystems. Many of these ecosystems surround heavily populated urban centers. The LCC community is facilitating a collaborative approach among natural resources agencies and organizations to effectively respond to and prepare for the social, environmental and economic challenges of this dynamically changing landscape.


Current Research Projects



Assessment of Waterfowl Habitat Restoration as an Adaptive Mechanism for Water Sustainability in the Grand Kankakee River Watershed



Toward Outcome-oriented Forest Conservation: Building Capacity and Momentum for Collaborative Management in the Northwoods



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Toward Outcome-oriented Forest Conservation: Building Capacity and Momentum for Collaborative Management in the Northwoods July 15, 2013

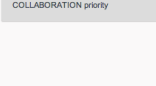
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Facilitating the Effectiveness of State Wildlife Action Plans at Multiple Scales in the Upper Midwest & Great Lakes LCC July 15, 2013

LCC Funding Allocations



LCC funding (2010-2013) by SCIENCE priority

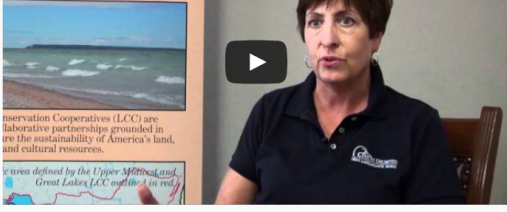


LCC funding (2010-2013) by COLLABORATION priority

Why LCCs? Watch this video to learn how landscape conservation efforts are changing the way natural resources professionals do business

Advancing science for the future of Upper Midwest...

Landscape Conservation Cooperative



Conservation Cooperatives (LCC) are collaborative partnerships grounded in the sustainability of America's land and cultural resources.

Area defined by the Upper Midwest and Great Lakes LCC membership in red.


Becky Humphries, Director of the Duke Unlimited Great Lakes Atlantic Region, and Tom Mallus, Regional Director of the U.S. Fish and Wildlife Service Midwest Region, co-chair the steering committee of the Upper Midwest and Great Lakes LCC.

UPPER MIDWEST AND GREAT LAKES LCC

The Upper Midwest and Great Lakes LCC envisions a conservation community that while governed by their unique purposes and missions, collaborates on sustaining lands and waters that support natural and cultural resources and the services they provide. Our mission is to support and sustain this conservation community by facilitating communication, coordination and collaboration to bridge cutting-edge scientific research with natural resources management.

CONTACT US

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Our Community Page:



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Our Community

Leveraging scientific expertise and resources through partnership



Upper Midwest and Great Lakes LCC Steering Committee and staff.

Since 2010, our steering and technical committee membership has grown to represent more than 30 agencies and organizations across state and international boundaries, committed to healthy ecosystems for current and future generations.

The Upper Midwest and Great Lakes LCC is among 22 similar partnerships that collectively form a national network of land, water, wildlife and cultural resource managers, scientists, and interested public and private organizations—within the U.S. and across our international borders—that share a common need for scientific information in conservation.

We are leaders in the conservation community. But we are not just conservationists. We are also economists, social scientists and communicators. We come from federal and state governments, not-for-profit and private organizations, tribal groups, and pre-existing partnerships. We see beyond agency lines and authorities to identify what is in the best interest of our collective community, both within the LCC and outside of the LCC, to benefit natural resources and people.

OUR VISION

The Upper Midwest and Great Lakes LCC envisions a conservation community that while governed by their unique purposes and missions, collaborates on sustaining lands and waters that support natural and cultural resources and the services they provide.

OUR MISSION

Our mission is to support and sustain a conservation community through information development and dissemination designed to inform coordinated conservation action.

LCC NATIONAL NETWORK



OUR PARTNERS
























Steering Committee

U.S. Federal Agencies

USDA Natural Resources Conservation Service, Mike Mooman
 U.S. Fish and Wildlife Service, Tom Helus/Dave Scott/Wendell Weber
 U.S. Geological Survey, Leon Carl
 Northeast Climate Science Center, Mary Rathaswamy
 National Park Service, Mike Reynolds
 EPA Great Lakes National Program Office, David Cowgill
 NOAA National Ocean Service, Heather Strratt

State Agencies

Iowa Department of Natural Resources, Chuck Corell
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 New York Dept. of Environmental Conservation, Patricia Riewinger/Pete Oraniss
 Illinois Department of Natural Resources, Jim Herkert
 Ohio Department of Natural Resources
 Wisconsin Department of Natural Resources, Jack Sullivan
 Michigan Department of Natural Resources, Russ Mason/Gary Whelan
 Indiana Department of Natural Resources, Robert Carter Jr./Mark Reiter
 Pennsylvania Game Commission, Carl Rice
 Pennsylvania Fish and Boat Commission, Brian Barner
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Non-governmental Organizations

The Nature Conservancy, Dennis McGrath
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 Chicago Wilderness, Melinda Pruet-Jones

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Technical Committee

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 Illinois Natural History Survey, Brian Anderson 217-333-6830 bora@illinois.edu
 The Nature Conservancy, Patrick Doran 517-216-2279 pdoran@tnc.org
 Wisconsin Dept. of Nat. Resources, Karl Martin 608-224-7138 Karl.Martin@wisconsin.gov
 Minnesota Dept. of Nat. Resources, Ann Pierce 651-259-6119 Ann.Pierce@state.mn.us
 National Park Service, Carmen Thomson 402-661-1876 Carmen_thomson@nps.gov
 Michigan Dept. of Nat. Resources, Chris Hoving 517-373-3337 hovingo@michigan.gov
 Upper Mississippi River and Great Lakes JV, Greg Soulliere 517-351-4214 Greg_soulliere@fws.gov
 U.S. Geological Survey, Randy See 734-274-7219 rsee@usgs.gov

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What We Do Page:



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What We Do

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The Upper Midwest and Great Lakes region has experienced major ecological changes over time, and new environmental challenges continue to arise. The impacts of climate change are already evident in warmer water, longer ice-free season, earlier spring runoff, changing water levels and resulting habitat alterations and impacts to water quality and ecological processes. Through collaboration and sound science, upper Midwest and Great Lakes communities can ensure a sustainable landscape that supports fish, wildlife, habitat and people in the face of these 21st century challenges.

The Upper Midwest and Great Lakes LCC is part of a broad network of 22 LCCs that crosses state, international, and jurisdictional boundaries. These collaborative partnerships are vested in a conservation mission no single agency or natural resources organization can undertake alone.

The Upper Midwest and Great Lakes LCC brings together key stakeholders to identify gaps in our current body of scientific knowledge, and, to build a solid foundation for natural resources managers to make on-the-ground conservation and management decisions today and in the future. The LCC facilitates dialogue among federal, state, non-governmental, academic and private interests to build a collaborative network of knowledge, establish shared priorities, provide support for cutting-edge research, and share results and recommendations. This network of knowledge equips natural resources managers with the tools needed to prepare for and address current and future stressors impacting the natural resources of this ecologically diverse and economically important landscape.

Science Priorities

- **Assessing terrestrial and aquatic connectivity**

Connected landscapes facilitate movement for wildlife, including individuals, populations and communities and support more resilient ecosystems. The LCC conservation community desires to maintain connected habitats and restore severed habitats.

[Review all projects related to this priority here.](#)
- + **Conservation of natural resources at a landscape scale**
- + **Climate change adaptation for fish, wildlife and natural resources**
- + **Quantifying and communicating ecosystem services**
- + **Energy development and landscape change**
- + **Quantifying and Communicating Ecosystem Services**

Collaboration Priorities

- + **Information management, delivery and communication**
- + **Using regional assets for relating science, management and policy**
- + **Emerging conservation issues**
- + **Regional conservation efforts**



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Research Projects Page:




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Conservation Research

The following scientific research projects have received funding from the Upper Midwest and Great Lakes LCC. These projects continue to transcend boundary lines to generate the most advanced and scientifically-solid data to guide the natural resources communities of the upper Midwest and Great Lakes. The partnerships and data produced are critical to informing the protection and conservation of these unique and valuable natural resources.




Assessment of Waterfowl Habitat Restoration as an Adaptive Mechanism for Water Sustainability in the Grand Kankakee River Watershed

University of Notre Dame, Dr. Jessica Hellmann
Partners: U.S. Geological Survey, Chicago Field Museum and Chicago Wilderness \$139,019
The researchers...




Toward Outcome-oriented Forest Conservation: Building Capacity and Momentum for Collaborative Management in the Northwoods

The Nature Conservancy, Kimberly Hall
Partners: Trust for Public Lands, Northern Institute of Applied Climate Science \$86,639
The researchers will...




Integrated Models for Estimating Influences of Climate Change on Waterfowl Populations, Waterfowl Habitat, and Hunter Opportunity and Demographics

Ducks Unlimited, John Colucy Partners: Long Point Waterfowl \$80,386 The researchers will consider the influences of climate change on waterfowl populations...




Facilitating the Effectiveness of State Wildlife Action Plans at Multiple Scales in the Upper Midwest & Great Lakes LCC

Michigan Natural Features Inventory, John Paskus Partners: The Nature Conservancy \$140,825 The project will advance conservation in the region by...



Assessing Threats to the Recovery of Imperiled Freshwater Mussels: Improving the Use of the Mussel Threats Geospatial Database and Investigating Water Quality Limiting Factors

U.S. Fish and Wildlife Service, Elessa Buttermore \$35,000 Many mussel species are in decline caused by a variety of limiting...



Identifying Regional Priority Areas for Focusing Conservation Actions in Streams and Grasslands

Illinois Department of Natural Resources, Ann Holtrop Partners: Michigan Department of Natural Resources, Indiana Department of Natural Resources, Wisconsin Department of...

1 2 3 4 >


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UPPER MIDWEST AND GREAT LAKES LCC

The Upper Midwest and Great Lakes LCC envisions a conservation community that while governed by their unique purposes and missions, collaborates on sustaining lands and waters that support natural and cultural resources and the services they provide. Our mission is to support and sustain this conservation community by facilitating communication, coordination and collaboration to bridge cutting-edge scientific research with natural resources management.

CONTACT US

Ashley Spratt Communications
Coordinator ashley_spratt@lws.gov
573-234-2132 ext. 104



Contact Page:



UPPER MIDWEST AND GREAT LAKES
LANDSCAPE CONSERVATION COOPERATIVE
Effective conservation through collaboration and sound science

SIGN IN REGISTER

HOME OUR COMMUNITY WHAT WE DO RESEARCH PROJECTS NEWSROOM CONTACT SIGN IN

Contact

About Us

 John Rogner
LCC Coordinator
Phone: 847-381-2253 ext. 12
Email: john_rogner@fws.gov

 Bradly Potter
Science Coordinator
Phone: 517-351-4213
Email: bradly_potter@fws.gov

 Ashley Spratt
Communications Coordinator
Phone: 573-234-2132 ext. 104
Email: ashley_spratt@fws.gov

Send Us Your Thoughts

For general inquiries, please take a moment fill out the form below.

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Email

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CONTACT US

Ashley Spratt Communications Coordinator ashley_spratt@fws.gov 573-234-2132 ext. 104



Members Directory Page:

The screenshot shows the website's header with the logo and tagline: "UPPER MIDWEST AND GREAT LAKES LANDSCAPE CONSERVATION COOPERATIVE Effective conservation through collaboration and sound science". The navigation menu includes: HOME, OUR COMMUNITY, WHAT WE DO, RESEARCH PROJECTS, NEWSROOM, CONTACT, MEMBERS. The main content area is titled "Members Directory" and includes a search bar, a filter for "All Members (11)", and a sort-by dropdown set to "Last Active". A list of 11 members is displayed, each with a profile picture, name, and last active time. The footer contains contact information for the Upper Midwest and Great Lakes LCC and Ashley Spratt Communications.

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Effective conservation through collaboration and sound science

HOME OUR COMMUNITY WHAT WE DO RESEARCH PROJECTS NEWSROOM CONTACT MEMBERS

All Activity Directory Groups Documents

Members Directory

Search Members... Search

All Members 11

Order By: Last Active

Viewing member 1 to 11 (of 11 active members)

- Philip Prouhet
active 2 minutes ago
- Brad Potter
active 4 hours, 27 minutes ago
- Ashley Spratt
active 5 days, 3 hours ago
- Lisa Williams
active 1 month ago
- Pam Dryer
active 1 month, 1 week ago
- Sean Blomquist
active 1 month, 1 week ago
- Katie Koch
active 1 month, 2 weeks ago
- Kofi Fynn-Aikins
active 2 months, 1 week ago
- Michelle Vander Haar
active 2 months, 1 week ago
- Craig A. Czarnecki
active 2 months, 3 weeks ago
- David A. Stilwell
active 2 months, 3 weeks ago

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Coordinator: ashley_spratt@lwc.gov
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LANDSCAPE CONSERVATION COOPERATIVES

User Groups Directory:

The screenshot shows the website's header with the logo and tagline: "UPPER MIDWEST AND GREAT LAKES LANDSCAPE CONSERVATION COOPERATIVE Effective conservation through collaboration and sound science". The navigation menu includes: HOME, OUR COMMUNITY, WHAT WE DO, RESEARCH PROJECTS, NEWSROOM, CONTACT, MEMBERS. The user is logged in as "Philip Prouhet".

The main content area is titled "Groups Directory" and includes a search bar and a "Create a Group" button. There are tabs for "All Groups" and "My Groups". A dropdown menu shows "Order By: Last Active".

The directory lists five groups:

- SC Steering Committee**: active 3 weeks, 5 days ago. Private Group / 4 members. Description: The Steering Committee (SC) serves as the executive body for decision making, provides [...]
- AT FWS Advisory Team**: active 2 months ago. Private Group / 8 members. Description: U.S. Fish and Wildlife Service (USFWS) employees who serve as programmatic and landscape [...]
- E Everyone**: active 2 months, 2 weeks ago. Public Group / 3 members. Description: Steering committee, technical committees and working groups, communications staff, [...]
- TC Technical Committee**: active 2 months, 2 weeks ago. Private Group / 3 members. Description: Technical Committee (TC) members formulate and facilitate a transparent process for the [...]
- PI Principal Investigators**: active 4 months, 1 week ago. Private Group / 3 members. Description: Principal Investigators (PIs) are individuals whose ongoing research work is funded [...]

The footer contains information about the Upper Midwest and Great Lakes LCC, contact details for Ashley Spratt Communications (Coordinator, ashley_spratt@fws.gov, 573-234-2132 ext. 104), and the logo for the Landscape Conservation Cooperatives.

Documents Page:

The screenshot shows a web browser window displaying the 'Documents' page of the Upper Midwest and Great Lakes Landscape Conservation Cooperative. The browser's address bar shows 'Edit Page' and the user is logged in as 'Philip Prouhot'. The website header features the organization's logo and name, with the tagline 'Effective conservation through collaboration and sound science'. A navigation menu includes links for HOME, OUR COMMUNITY, WHAT WE DO, RESEARCH PROJECTS, NEWSROOM, CONTACT, and MEMBERS. Below the navigation, there are tabs for 'All Activity', 'Directory', 'Groups', and 'Documents', with 'Documents' being the active tab. The main content area displays a file explorer interface for 'LCC Files'. The left sidebar shows a tree view of folders: .tmb, Communications, FWS Advisory Team, Guidance Documents, Previous Templates, Principal Investigators, Projects, Steering Committee, and Technical Committee. The main area shows a grid of folder icons for .tmb, Communications, FWS Advisory Team, Guidance Documents, Previous Templates, Principal Investigators, Projects, Steering Committee, and Technical Committee. Below the file explorer is an 'Edit' button. The footer contains the text 'UPPER MIDWEST AND GREAT LAKES LCC' and a paragraph describing the organization's mission. To the right, there is a 'CONTACT US' section with contact information for Ashley Spratt Communications, including the email 'ashley_spratt@fws.gov' and phone number '573-234-2132 ext. 104'. The footer also includes the organization's logo.

UPPER MIDWEST AND GREAT LAKES LCC

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CONTACT US

Ashley Spratt Communications
Coordinator ashley_spratt@fws.gov
573-234-2132 ext. 104

LANDSCAPE CONSERVATION COOPERATIVES

User Group Forum Page:

The screenshot shows a web browser window displaying the forum page for the Steering Committee of the Upper Midwest and Great Lakes Landscape Conservation Cooperative. The page features a header with the organization's logo and name, a navigation menu, and a main content area with a forum post creation form.

UPPER MIDWEST AND GREAT LAKES LANDSCAPE CONSERVATION COOPERATIVE
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Navigation: HOME | OUR COMMUNITY | WHAT WE DO | RESEARCH PROJECTS | NEWSROOM | CONTACT | MEMBERS

Sub-navigation: All Activity | Directory | Groups | Documents

Steering Committee

Private Group | active 3 weeks, 5 days ago ago

Group Admins: Philip Prouhet, Ashley Spratt, Brad Potter

The Steering Committee (SC) serves as the executive body for decision making, provides guidance on policy and develops operational and strategic plans for the LCC. SC members promote cooperation, coordination, consolidation of information, and collaboration among partners organizations to support the LCC's goals and objectives. This online workspace is designed to facilitate consistent and collaborative communication among SC members, by providing a workspace for document and file sharing, targeted message distribution, an online directory of members with contact information, a shared calendar of events, and discussion forum. This online workspace will help the SC as it reviews prioritized projects and related activities recommended by the technical committee for development and dissemination.

Forum tabs: Home | Forum | Calendar | Members (4) | Send Email | Media | Admin

Private: Steering Committee

This forum is empty.

On bother! No topics were found here!

Create New Topic in "Private: Steering Committee"

Your account has the ability to post unrestricted HTML content.

Topic Title (Maximum Length: 80):

Rich text editor with buttons: b, i, link, b-quote, del, img, ul, ol, li, code, close tags

Topic Tags:

Topic Type: Normal

Notify me of follow-up replies via email

Submit

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Ashley Spratt Communications
Coordinator: ashley_spratt@lws.gov
573-234-2132 ext. 104

User Group Calendar Page:

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[SIGN IN](#) [REGISTER](#)

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All Activity [Directory](#) [Groups](#) [Documents](#)

Steering Committee

Private Group | active 3 weeks, 5 days ago ago

[Leave Group](#)

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Group Admins

- Philip Prouhet
- Ashley Spratt
- Brad Potter

Home Forum Calendar Members 4 Send Email Media Admin

Month View: July 2013 [Previous](#) | [Year](#) | [Next](#)

Jul 2013						
Mon	Tue	Wed	Thu	Fri	Sat	Sun
01	02	03	04	05	06	07
08	09	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Events For July 2013:

There are no events scheduled for this month

Upcoming Events

There are no upcoming events

My Events

You have no scheduled events

Create Event

Title *

Date *

Time * : :

Description [Visual](#) | [Text](#)

B **I** **ABC**

Paragraph

Path: p

Location

Show Map Link? (Note: Location must be an address)

[Create Event »](#)

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User Group Email Page:

The screenshot shows a web browser window displaying the user group email page for the Steering Committee. The page header features the logo for the Upper Midwest and Great Lakes Landscape Conservation Cooperative, with the tagline "Effective conservation through collaboration and sound science". The navigation menu includes links for Home, Our Community, What We Do, Research Projects, Newsroom, Contact, and Members. The main content area is titled "Steering Committee" and includes a "Send Email" button. Below the button is a form with fields for "Subject" and "Email Text". The footer contains contact information for the Upper Midwest and Great Lakes LCC, including the name of the coordinator, Ashley Spratt, and her contact details.

UPPER MIDWEST AND GREAT LAKES
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HOME OUR COMMUNITY WHAT WE DO RESEARCH PROJECTS NEWSROOM CONTACT MEMBERS

All Activity Directory Groups Documents

UMGL COMMUNITY

SC Steering Committee
Private Group | active 3 weeks, 5 days ago ago
[Leave Group](#)

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Group Admins
Philip Prouhet
Ashley Spratt
Brad Potter

Home Forum Calendar Members 4 Send Email Media Admin

Send Email to Group

Subject *

Email Text * (No HTML Allowed)

[Send Email](#) » Note: This may take a while depending on the size of the group

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LANDSCAPE CONSERVATION COOPERATIVES