Hedging and Blending of Advertising Design Elements in Nigerian Newspapers: An Aesthetic Analysis

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Abstract

The study made aesthetic judgments on four select newspaper advertisements employing the visual analysis approach and hedging it on subjectivity and universal validity planks of Kant's theory. The ads were analyzed qualitatively and quantitatively using a modification of the Likert scale which helped reduce the elements of background, colour, layout, typography, words and message into measurable terms. It found that aesthetic experience are better heightened with a dynamic blend of textual matters and visuals, while colours should play the role bleeding to help intensify the message rather than adding expressive 'beauty'. Class of the consumers as influenced by content of the advertisements, context for consuming the advertisements as well as cognition were found to be very significant is saying which advertisement was 'good' or 'very good'. However, all four advertisements had different level of appeals. It recommended amongst others a dynamic blend of the advertising elements so as to maximize the aesthetic experience of the individual and ultimately meaning construction and sharing.

Key words: aesthetic, advertisements, ad elements, taste, appeal, meaning construction.

1.0 Introduction and Problem Statement

Advertising spans the deliberate and sustained communication process which is seen as non-personal, paid for by an identified sponsor and used to reach *large* audiences, create brand awareness, help the process of brand differentiation from competitors and build an image of the brand (Duncan, 2005); a type of marketing communication and communication techniques marketers employ to reach their consumers; usually paid for by the sponsor; to reach a *broad* audience; persuasive and delivered quality messages (Moriarty, Mitchell, & Wells, 2009); as well as the form of communication that is structured, composed, non-personal, and persuasive in nature through various media (Arens, 2002). These approaches make advertising the dominant communication choice for many companies in time past although a paradigm shift has necessitated the better usage of integrated marketing communication for the same purpose.

Advertising messages in prints are mainly a combination of texts and pictures, with most of them relying heavily on the pictorial representation of the idea in providing the unique selling point. Inherent in providing and deducing meaning from the advertising copy is the issue of non-coded message format (Flueckiger, 2009) of the photographs which has created caveat for proper understanding of the advertising message and by implication an impingement of the effectiveness of the communication encounter. Moriarty, Mitchell and Wells (2009, p.465) underscores the power of the visual as the primary source of attention getting for the advertisements, noting that the visual idea must however be intriguing to achieve that lasting effect since advertisements are never intended to be beautiful but expressive and communicative.

In analyzing the advertisement, the copy strategy which specifies the campaign objectives should be considered (Schweiger & Schrattenecker, 2005). Several models lend themselves to help define the advertising objectives chief of which is the AIDA sequence – awareness/attention, interest, desire, action – others are the Think-Feel-Do or the FCB model and the Moriarty's Domain Model which dwell on the tripod base of

perception, learning and persuasion. The advertising objectives are classified as audience objectives; distribution objectives and message objectives (Arens, 2002). Other denominators to the advertising objectives are information, reminder and reinforcement.

Almost all advertisements are professionally produced from a careful blend of words, images and symbols with strong attachment to consumer psychology since the audience is expected to be affected upon. Thus, the advertisers need to access the resultant experience and impressions from these advertisements which are couched in the form of appeals to meet set objectives. These objectives are achieved through a synergy of the advertising art elements such as illustrations, photos, colour, type, design principles, layout, and composition among other visual elements. It is these elements that trigger the issue of taste for the advertisement, which in turn make way for appeal and satisfaction in the communication content. This is the domain of aesthetics which helps to provoke the *advertisement-ness* in the advertisements in a bid to achieve effective communication.

Aesthetics deals with the subject of taste, perception of the beautiful or the sublime streaming from the creation, interpretation and ultimate appreciation of creative works of arts. It involves how the experience of such material is mediated through the individual sensitivity of the beholder, and by far more important the way the experience is shaped through the presentation of same within the mental and cultural schemata; it deals with the understanding and appreciation of beauty and our ability to judge beauty with some consistency; construction and co-construction of meaning (Zettl, 2005). Pushing aesthetics beyond the traditional philosophical planks, Zettl (2005, p.4) abstracts the concept of media aesthetics, which he maintains "considers art and life as mutually dependent and essentially interconnected" as well as the evaluation of the "relative communication effectiveness of the aesthetics production factors step-by-step while the production is still in progress" in the provision of satisfaction. For Udoakah (2000), evoking meaning from the communication encounter would not be complete without the aesthetics experience and form. Underscoring the work of Eliseo Vivas, he noted that aesthetic experience is the rapt attention given to the communication matter that 'involves the intransitive apprehension of an object's immanent meanings and the values in their full presentational immediacy'. It draws from the absorbency and attachments inherent in the work of art. Aesthetic forms itself stems from the process through which the message actualization itself can be achieved and as such carries equal weight as the attention given the message.

Invariably, predictability of aesthetic essence in the advertising copy according to the study by Flueckiger (2009, p.210) has connotation with class of the consumer goods as advertisements are not intended at convincing broad segments but at select targets and thus a knowledge of this provide the desired frame for aesthetic analysis.

The issues involved in taste are such that senses play a decisive role, even when application of set rules seem difficult. However, tastes makes its judgement in a manner that actual situations it precedes cannot be ignored while reducing it to a whole concepts of rules and concepts detracts from its intended beauty. In essence the experience of the aesthetic judge as well as his psychological disposition is key to aesthetic analysis. Proof is of essence relevant, but 'feelings' provide the necessary dimension. Therefore, perception and contextualism help define the framing of taste. Several aesthetic fields have been identified by Zettl (2005) which better the aesthetic experience. These are the fields of light/colour, area/screen, depth and volume, time/motion and sound/noise. It is on the platform of these fields that the analysis of the advertisements would be done.

Since advertisements in Nigerian newspapers are seen to provide these kinds of appeals, tastes and satisfaction, the question that props up is how do the consumers of these select advertisements see them? Do they derive any kind of aesthetic experience from these different forms of select advertisements? From which aesthetic surface do they draw their experience? Are they culturally, contextually engaged to the select advertisements?

In an earlier study on the visual analysis of advertisements, one of the aim is to show how convergent content can engage seemingly desperate consumers in the construction of meaning as well as excavate how new forms of mundane advertisements across channels engages diverse audiences. The essence of the study is to appraise the extent and form of engagements or appeals. The study found incontrovertible evidence to suggest emphatically that content could become convergent as a result of the media form; that the ads so analysed invite a range of interpretations and directly engage the consumer in the construction of meaning thus providing aesthetic experience and that context and culture are decimator in the co-constructive process (De Burgh-Woodman & Payne, 2012). The basis of the study above provides springboard for this work.

Consequently the study aims at strengthening theoretical and analytical discourse on the effectiveness of the select print advertisements as effective communication tools as well as appraising the goodness of the advertisements, where 'goodness' is seen as having met the advertising objectives.

2.0 Theoretical Frame

The study relied on the foundations of subjectivity and universal validity of Kant's Aesthetic theory which underscore the necessity for aesthetic judgement. The premise is that whether judgement is made on the subjective frame in that the perceiver is central in defining beauty or to the universal frame where beauty is in itself inherent in the work, the essence in aesthetic judgement is cognition and *sense communis* (Atalay, 2007). In the translated version of Kant's work, Kant (2000, p.291) declares that:

> In [the logical power of judgement] one subsumes under concepts, but in the aesthetic power of judgement one subsumes under a relation that is merely a matter of sensation, that of the imagination and the understanding reciprocally attuned to each other represented form of the object, where the subsumption can easily be deceptive.

This portrays a diatribe between taste, beauty and satisfaction in providing harmony for aesthetic judgement. This judgement as earlier noted comes from cognition and sense communis [common sense in terms of the Kantian thoughts]. In this light, understanding geared at sense communis, is based on the three Kantian maxims of 'to think for oneself'; 'to think in the position of everyone else' and 'always to think in accord with oneself'. Accordingly, Atalay (2007, p.45) enthused that the "necessity of an aesthetic judgement is neither a theoretical necessity [as in the case of judgements of knowledge] nor a practical necessity [as in the case of normative judgements], thus the analysis in this study is based on the cognition and *sense communis* of the respondents.

3.0 Methodology

In this study, four advertisements were selected from two Nigerian dailies, *Punch* and *Vanguard*. The use of these two newspapers was based on 1] wide segmented readership base 2] effective use of colours in production 3] popular appeal and 4] wide spread. For the choice of advertisements, decision was influenced by 1] popularity of brand in terms of everyday usage of product 2] frequency of the advertisements on the pages of the two newspapers over the period of one year 3] dominant use of colours in production in helping to define the aesthetic surface. The newspaper issues were selected randomly using the table of random numbers (111-Vanguard April 13, 212-Punch April 20, 104-Vanguard June 20, 172-Punch July 30) one after the other; while the specific advertisements were purposively picked. Thirty respondents were purposively chosen on the basis that they are advertising practitioners, communication teachers and media content consumers.

For the analysis, the study employed visual analysis (Schroeder, 2002) with strong influence from the subjective and universal validity of Kant's theory to give the study a direction. Visualising and writing are intertwined creative activities of the production of advertising process that combine image and words; this work studies both to better underlie the dynamics between words and visual imagery. The elements of shapes, space, typography, colour, pictures, background, camera angle, and weight, in the advertisements were analysed using both qualitative and quantitative approaches

4.0 Discussions

4.1 *Advert 1: Indomie ad in Vanguard April 13, 2012*

The ad is heavily coloured minty red, a colour associated with the Indomie brand of noodles. Its sales point is the large grams (*Super Pack*) and peppered nature (*pepper chicken*) with the rider for those who love pepper. It has the Indomie brand logo with colouring that provides appeal to the broadest consumer of the product, children. As brief as the message is, the objective of the ad is to latch on a target audience beyond the traditional young children to the slightly older ones and possibly adults who would enjoy not only the peppered nature of the product but also the size which is capable of feeding the adult stomach. The strength of the advertisement is the amplification of the brand name Indomie and the ambitious use of the pepper spice to create a symbol of love with good blend of the dominant colours of the Indomie brand – red and green - The aesthetics of the campaign is in the drawback from the realm of simplicity in message delivery, but with maximum impact.

However, despite the simplicity in the visualization process, respondents only rated the bleeding of the product into the background as well as type family as 'very good'. Every other element in the visualization process of the ad was rated below 'Very Good' which raises very serious concerns. The use of talent and definition of the corporate image of the ad is seen as 'good' as well as the colour choice. Other elements which got the 'good' appraisal are the layout which is in portrait position, the extent of luminosity, the colour type and type hierarchy where there is a deliberate combination of case types; the message and choice of words.

An important aspect of the ad design, background which is expected to provide the aesthetic surface for validating judgement on the ad was adjudged to be only fair. This 'fair' remark is complemented by the same rating for the depth of field in terms of placement of the advertisement as well as the type style. The issue of the type style, although a deliberate attempt at peppering the entire advertisement, only succeeded in creating a poor type weight. The choice of white colour in outlining the textual element tends to take the shine off the product colour, but not without making its own aesthetic appeal on the consumer of the ad.

The ad provides appeal in the choice of the colour, the product design and type family used, thus helping the consumer to grasp the message. Pepper is chilly red in colour, the ad is for those who not only want

more quantity in a single pack but also desire the flavour and spice provided by pepper and this are well met; therefore it could be said to be aesthetically designed to this extent. The ad addresses the consumer-reader adaptability by constructing a shared social world where the symbolism of pepper and sweetness of chicken could be interpreted either nostalgically or humorously (De Burgh-Woodman & Payne, 2012)

4.2 Advert 2: MTN ad in Punch, April 20, 2012

As a popular brand in the Nigerian advertising scene, MTN as a corporate entity has shifted focus from advertising its brand which is now symbolized in the **Yello!** colours where yellow is the dominant colour and a deep blue is always used to sign it off to telling about its offerings as depicted in this advertisement. Inherent in the work is not the idea to advertise the MTN brand where its emphasis has been 'the best connection' but to get people and businesses connected through her fibre optic submarine cables across the Nigerian shores. The choice of words is well complemented by the depth of photographic experience as denoted in the landscape approach to show the diver very sharply contrasted against the massive size of the MTN fibre optic cables that seem visually to be larger than the ocean blue which expectedly, embedded it. The import of the above is that no matter how challenging the need for connection, the MTN Business package can serve effectively the consumer connectivity needs through the West African Cable System [WACS].

Do the respondents agree? What appeal does this present? How effective is the ad in achieving this objective?

Data from respondents on this advert indicate that the ad is good, having met its set objectives through effective usage of the visual elements. Specifically, the background provided a strong blend of two primary colours, yellow and blue with a splash of brightness on the blue to pale it against the yellow hence the rating as 'good'. This background equally harnesses the bleeding creative talents into the corporate image. As pointed out earlier, the choice of colour is generic with the MTN brand, while the layout of the advertisement is equally seen as 'very good'. In terms of the photographs/graphic details, the respondents rated the depth of field as 'good'; the objective nature of the picture as 'very good' that is there is no intended bias in the work as the best provider to deliver the best connection massively across the blue ocean; and the lighting approach as good enough in deepening the colour scheme.

However, the colour type as it relates to typography is suspect. The rating was 'fair' which is unconnected with the dominant use of the black and deep blue colours. For type hierarchy, there seem to be a disconnect with the consumers of the ad. Aside the headline '*Are you ready to get connected*?', most of the other texts which are equally adjudged to be fair are too detached from the readers, thus detracting from whatever appeal it would have amassed from the effective synergy of the other elements. Nevertheless, the type family which is well blended type weight and style is seen as very good in amplifying the message. For overall balance of the work, the shift towards the centre-top is commended and rated 'very good'.

Again, the appeal is drawn not from the textual components, but from the pictures albeit a convergence of both. It follows from the logic that pictures tell the story better than a thousand words. Although the imagery of the fibre tables are over exaggerated especially when weighted against the diver, it drives home the message – fast, volume, secure, sustained, well attended to, effective, diverse needs among others converting the advertising space.

4.3 Advert 3: DSTV ad in Vanguard, June 20, 2012

This ad does not provide the kind of open narrative that is accustomed to most ads; rather it invites a range of interpretations and directly engages the consumer in the theatre of meaning construction. For those who see the ad as a parody of sort, the meanings must be deciphered as the seemingly representation of the celebrity in the ads. These celebrities are Ronaldo (Portugal), Xavi (Spain) and Muller (Germany) from the three top countries in the Euro Competition. Their countries have seen them lift the trophy at different times in their careers and the healthy rivalry amongst them from country to club and individual drive for accolades cannot be less compared to the battle of the gladiators of ancient Greeks; the ad headline is a borrowed phrase from the epic film *Gladiator* before the lead character took to the arena against the King, prepare for immortality. It is not immortality as a battle for life and death and who becomes listed in the galaxy of stars in the universe, but a feisty football contest where whoever that picks the crown will no doubt shine lie the stars in the galaxy. The arena is the football field and the trumpeter is DSTV through the *SuperSport* stable.

The attractions in this ad are the pictorial representation and the sign-off *live on the world of champions*. There is effective usage of textual matters as could be seen in the heavy use of all caps and number of words employed. The use of the word 'immortality' is not just out to create finesse, and the battle for immortality is a fierce one, which is well complemented by the looks on the faces of the footballers captured in the advertisement. Besides, the background colouring is factored not as the lurch green of the football fields, but very symbolic of the colour of the cloud after a great battle, ember brown – spent out force of the sun as it sets after the day's

conquest. These are all deliberate to enhance the meaning construction process of the ad and ultimately engender aesthetic experience. It is a good metaphorical piece from Oglivy.

The above views are corroborated by the data analysed from the respondents. The ratings indicate more of 'very good' and 'good' and less of 'fair' unlike the other advertisements analysed. Those elements categorized as 'very good' are the background; the definition of the corporate image; the effective use of portrait layout; the essence of the depth of field and objective nature of the photographs; the distribution of the weight; choice of words and the overall message content thus creating aesthetic experience and essence.

The elements of effective use of colour; focal distance inherent in the photograph and extent of lighting; colour type, type family, type hierarchy, type weight and type style of the typography were all rated 'good'. The only sour point of the advertisement as noted by the respondents is the use of talents and absence of subjective elements. These, though, rated 'fair' might not be unconnected with consumers' choice of talent which is a factor that has marred most advertising campaigns.

The DSTV ad draws extensively from a blend of text and pictures in helping the meaning and identity construction process. The facial expression of the talents, the heaviness of the text and the deepness of the colours all stewed into one.

4.4 *Advert 4: LaCasera ad in Punch, July 30, 2012*

LaCasera is a product type for several targets providing refreshments with different flavour. With 16 items out of the 20 elements analysed rated as 'good', it is sure that the advertisement has some of aesthetic appeal. The background is okay; colouring is cool with a rich blend of yellow into orange; the talent show gaiety and carriage which functionally connotes that people who drink LaCasera could possess this quality; the use of landscape lay-outing helps give the ad a space for aesthetic expression for the talent to exhume confidence, while the testimonials in the advertisement buttresses the goodness of the drink.

The choice of dress of the talent and the colour of the background at the extreme right provide some form of complement and contrast, this explains why the ad is bottom center heavy and was rated very good by the respondents. The choice of words and message delivery is of good for the advertisement. These are enhanced by the 'good' ratings of the content of the photograph as well as the typography of text used. The only drawback is in the area of the type weight where aside the headline, the other text are small in size. The depth of field is equally questionable as the talent was more pronounced than the product itself, even with the sign-off – I love this drink – it takes a deeper look to figure out the kind of drink in question as nowhere in the ad was brand emphasized aside the bottle held by the talent.

Although well rated, the point of great aesthetic appeal in this ad is the use of the gaiety lady bled against the background. It draws attention to the ad and covert the consumer into the product with the testimonial.

5.0 Conclusion

From the analysis and discussions, it is clear that the ad objectives were given adequate consideration in terms of drawing attention to the product, stimulating interest, evoking desire and likely taking action towards patronage of the ideas inherent in the product; there is drive towards thinking, feeling and then doing of what the ad suggest and the line of action to take. This gives supposition to the fact that the select ads have taste and could be perceived to be communicatively beautiful. Interpretation of the ads and meaning construction were enhanced by the dominant use of the pictures as against words. The communication essence from the background through colour usage, bleeding of talents, products, layout, pictures, typography, weight of the ad, choice of words and ultimate message delivery can independently provide aesthetic experience on their own or could collectively with others or all at the same time provide greater aesthetic appeal. There is every sense of dependent mutuality in the elements of the advertisements as well as connectivity of elements.

However, the study contend that aesthetic experiences in print advertisements can be heightened with a proper blend of textual matters and pictures as well disposed to by the DSTV ad and to a lesser extent the MTN ad. Class of the respondents as well as the objectives that the ads were intended to fulfil equally played a dominant role in making some ads more aesthetically appealing than others. The DSTV advertisement which has a dig in football [with wide followership] seem to be more appealing and effective even when it is the most brightly coloured of the four advertisements so analysed. The process of construction of meaning, whether subjectively or universally appraised, is an admix of content, context and cognition.

6.0 Recommendation

It thus recommends that:

Advertisers and designers of advertisements should as much as possible synergize words and pictures in print advertisements in a manner that enhance balance so that the aesthetic experience could be heightened.

1. The dynamic between the elements in print advertisements should be appraised at all times in relation to consumer preferences, class and cognition if the meaning construction process is to be unhindered. It

should not be fixated according to theoretical perspective as the needs and tastes and appeals of consumer are constantly evolving.

2. Advertisers should begin to de-mass the product and the process/media and consider individualizing the product/media since taste and appeal and satisfaction is more individual than collective.

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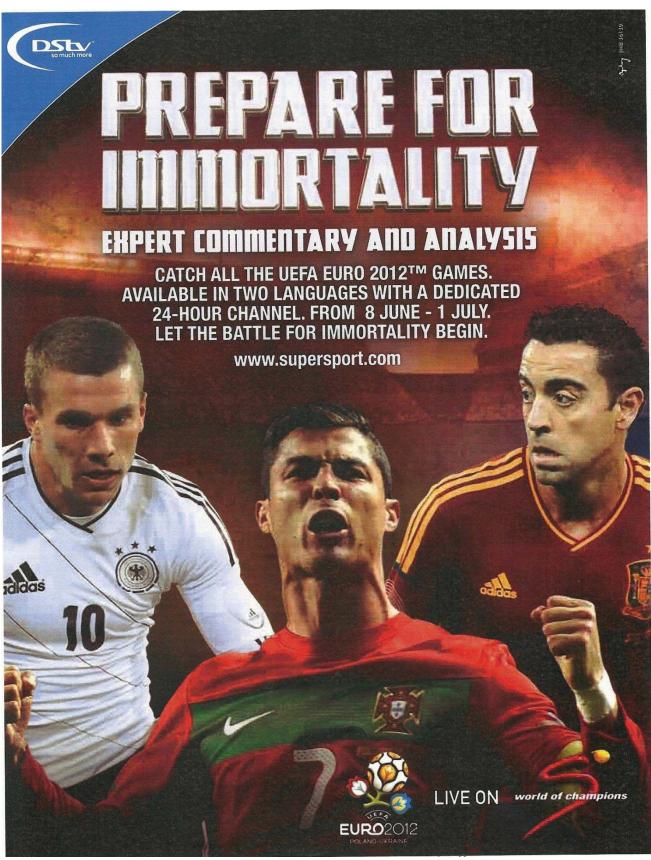
8.0 Appendices

Ad 1: Indomie ad in Vanguard April 13, 2012

Ad 2: MTN ad in Punch April 20, 2012

Ad 3: DSTV ad in Vanguard June 20, 2012

Ad 4: LaCasera Ad in Punch July 30, 2012

Appendix C
Analysis for Ad 1: Indomie

s/n	Visual Elements	Excellent	Very Good	Good	Fair	Poor	Undecided	Total	Decision
		6	5	4	3	2	1		
1	Background	x	5	15	5	x	x	3.33	Fair
2	Bleeding	x	x	x	x	x	x	x	x
	a. Talent	x	x	20	10	x	x	3.67	Good
	b. Corporate Image	10	5	5	5	5	x	4.33	Good
	c. Product	8	12	6	4	x	x	4.80	Very Good
3	Colour	x	5	25	x	x	x	4.17	Good
4	Layout	x	x	x	x	x	x	x	x
	a. Portrait	x	x	x	x	x	x	x	x
	b. Landscape	5	7	13	5	x	x	4.40	Good
5	Photographs	x	x	x	x	x	x	x	x
	a. Depth of Field	x	x	20	x	x	x	2.67	Fair
	b. Subjectivity	x	10	10	x	x	x	3.00	Fair
	c. Objectivity	x	10	10	x	x	x	3.00	Fair
	d. Focal Distance	5	10	8	7	x	x	4.43	Good
	e. Luminosity	x	10	20	x	x	x	4.33	Good
	f. Type of lighting used	x	x	30	x	x	x	4.00	Good
6	Typography	x	x	x	x	x	x	x	x
	a. Colour type	x	20	x	10	x	x	4.33	Good
	b. Type family-sans serif, serif script, type combination	5	10	11	4	x	x	4.53	Very Good
	c. Type hierarchy-regular, arbitrary, all lower case, all capital case	x	10	11	9	x	x	4.03	Good
	d. Type weight-medium, light, bold, combination	x	x	10	10	x	x	2.33	Poor
	e. Type style-Roman, Italics, Combination	x	10	x	10	x	x	2.67	Fair
7	Weight	x	x	x	x	x	x	x	x
	a. Top right	x	10	x	10	x	x	2.67	Fair
	b. Top left	x	x	x	x	x	x	x	x
	c. Centre top	x	x	x	x	x	x	x	x
	d. Bottom right	x	x	x	x	x	x	x	x
	e. Bottom left	x	x	x	x	x	x	x	x
	f. Bottom centre	x	x	x	x	x	x	x	x
8	Choice of words	x	15	5	10	x	x	4.17	Good
9	Message	10	5	5	10		x	4.50	Good

Overall comment: Poor=1; Fair=6; Good=11; Very Good=2

Analysis for Ad 2: MTN

s/n	Visual Elements	Excellent	Very Good	Good	Fair	Poor	Undecided	Total	Decision
		6	5	4	3	2	1	x	x
1	Background	10	x	10	10	x	x	4.33	Good
2	Bleeding	x	x	xx	x	x	x	x	x
	a. Talent	10	x	10	x	10	x	4.00	Good
	b. Corporate Image	x	10	10		10	x	3.67	Good
	c. Product	x	x	20	x	10	x	3.33	Fair
3	Colour	10	20	x	x	x	x	5.33	Very Good
4	Layout	x	x	x	x	x	x		
	a. Portrait	10	10	10	x	x	x	5.00	Very Good
	b. Landscape	x	x	x	x	x	x	x	x
5	Photographs	x	x	x	x	x	x	x	x
	a. Depth of Field	x	10	20	x	x	x	4.33	Good
	b. Subjectivity	x		20				2.67	Fair
	c. Objectivity	x	30	x	x	x	x	5.00	Very Good
	d. Focal Distance	x	20	10	x	x	x	4.67	Very Good
	e. Luminosity		10	10	10	x	x	4.00	Good
	f. Type of lighting used	x	x	20	10	x	x	3.67	Good
6	Typography	x	x	x	x	x	x	x	x
	a. Colour type		20					3.33	Fair
	b. Type family-sans serif, serif script, type combination	x	20	10	x	x	x	4.67	Very Good
	c. Type hierarchy-regular, arbitrary, all lower case, all capital case	x	20	x	x	x	x	3.33	Fair
	d. Type weight-medium, light, bold, combination	x	10	20	x	x	x	4.33	Good
	e. Type style-Roman, Italics, Combination	x	10	20	x	x	x	4.33	Good
7	Weight	x	x	x	x	x	x	x	x
	a. Top right	x	x	x	x	x	x	x	x
	b. Top left	x	x	x	x	x	x	x	x
	c. Centre top	10		20				4.67	Very Good
	d. Bottom right	x	x	x	x	x	x	x	x
	e. Bottom left	x	x	x	x	x	x	x	x
	f. Bottom centre	x	x	x	x	x	x	x	x
8	Choice of words	x	10	10	x	x	x	3.00	Fair
9	Message	x	10	10	x	x	x	3.00	Fair

Overall comments: Fair=6; Good=8; Very Good=6

Analysis for Ad 3: DSTV

s/n	Visual Elements	Excellent	Very Good	Good	Fair	Poor	Undecided	Total	Decision
		6	5	4	3	2	1		
1	Background	8	12	10	x	x	x	4.93	Very Good
2	Bleeding	x	x	x	x	x	x	x	x
	a. Talent	x	10	x	10	x	x	2.67	Fair
	b. Corporate Image	6	20	4	x	x	x	5.07	Very Good
	c. Product	x	10	10	x	10	x	3.67	Good
3	Colour	10	10	x	x	x	x	3.67	Good
4	Layout	x	x	x	x	x	x	x	x
	a. Portrait	10	20	x	x	x	x	5.33	Very Good
	b. Landscape	x	x	x	x	x	x	x	x
5	Photographs	x	x	x	x	x	x	x	x
	a. Depth of Field	x	20	6	4	x	x	4.53	Very Good
	b. Subjectivity	x	x	16	4	x	x	2.53	Fair
	c. Objectivity	5	10	15		x	x	4.67	Very Good
	d. Focal Distance	x	10	14		x	x	3.53	Good
	e. Luminosity	x	11	18	1	x	x	4.33	Good
	f. Type of lighting used	x	8	19	3	x	x	4.17	Good
6	Typography	x	x	x	x	x	x	x	x
	a. Colour type		10	10	4	6	x	3.80	Good
	b. Type family-sans serif, serif script, type combination	x	9	17	4	x	x	4.17	Good
	c. Type hierarchy-regular, arbitrary, all lower case, all capital case	x	9	11	6	4	x	3.83	Good
	d. Type weight-medium, light, bold, combination	x	13	14	3	x	x	4.33	Good
	e. Type style-Roman, Italics, Combination	x	10	15	5	x	x	4.17	Good
7	Weight	x	x	x	x	x	x	x	x
	a. Top right	x	x	x	x	x	x	x	x
	b. Top left	x	x	x	x	x	x	x	x
	c. Centre top	x	x	x	x	x	x	x	x
	d. Bottom right	x	x	x	x	x	x	x	x
	e. Bottom left	x	x	x	x	x	x	x	x
	f. Bottom centre	10	10	10	x	x	x	5.00	Very Good
8	Choice of words	3	10	17	x	x	x	4.53	Very Good
9	Message	4	10	16	x	x	x	4.60	Very Good

Overall comment: Fair=2; Good=10; Very Good=8

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Analysis for Ad 4: LaCasera

s/n	Visual Elements	Excellent	Very Good	Good	Fair	Poor	Undecided	Total	Decision
		6	5	4	3	2	1		
1	Background		6	11	13			3.77	Good
2	Bleeding								
	a. Talent		13	7	10			4.10	Good
	b. Corporate Image		13	7	10			4.10	Good
	c. Product	10	6	4	7	3		4.43	Good
3	Colour		13	17				4.43	Good
4	Layout								
	a. Portrait								
	b. Landscape	10		11	9			4.37	Good
5	Photographs								
	a. Depth of Field			13	7			2.43	Poor
	b. Subjectivity			17	3			2.57	Fair
	c. Objectivity		17	9	4			4.43	Good
	d. Focal Distance		16	11	3			4.43	Good
	e. Luminosity		7	9	14			3.77	Good
	f. Type of lighting used		13	7	10			4.10	Good
6	Typography								
	a. Colour type		7	19	4			4.10	Good
	b. Type family-sans serif, serif script, type combination			23	7			3.77	Good
	c. Type hierarchy-regular, arbitrary, all lower case, all capital case		6	21	3			4.10	Good
	d. Type weight-medium, light, bold, combination			19	3	8		3.37	Fair
	e. Type style-Roman, Italics, Combination		6	21	3			4.10	Good
7	Weight								
	a. Top right								
	b. Top left								
	c. Centre top								
	d. Bottom right								
	e. Bottom left								
	f. Bottom centre	10	6	11	3			4.77	Very Good
8	Choice of words		7	9	14			3.77	Good
9	Message		13	7	10			4.10	Good

Overall Comment: Poor=1; Fair=2; Good=16; Very Good=1

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