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Your Ad Here ...

Advertising & Design: Preface

BEATE FLATH & EVA KLEIN

If you look up the word »advertising« in a popular search engine, about approximately 1,460,000,000 results appear in 0.15 seconds. If you look up the word »sex«, you get approximately 1,940,000,000 results in 0.14 seconds and for the word »sustainability« you get 82,500,000 results in 0.23 seconds. Assuming that the Internet provides a sort of mirror of human values, this is interesting. It seems that advertising in all its manifestations pervades our lives. This motivated the editors to organize a lecture series on advertising, which was held at the University of Graz in the winter term of 2012/13 and which received the teaching award »Lehre: Ausgezeichnet« (teaching excellence) in 2013. The purpose of this series was to bring together different perspectives to provide a possibly deeper understanding of this phenomenon of everyday life.

Interdisciplinary approaches¹ are more than to agree on differences when it comes to defining the »hunting grounds« of scientific disciplines and are

1 Interdisciplinary scientific thinking is challenging in various ways: besides the different subjects, methods and especially scientific cultures, there are different ways of arguing on the basis of scientific literature, evidence and statistical data. These ways are formalized in different types of citation. To underline the existence of these differences the editors decided to give the authors the possibility to choose between two types of citation (Footnote and Harvard citation style) so

insofar challenging as they *could* provide an opportunity to reflect and argue apart from historical grown imperatives (dos or don'ts).

In general they raise the question if it is possible to understand each other and to collaborate at all. What is a discipline's subject? Which terms occur and what do/could they mean? Which questions are asked and what kind of methods are used? Why are some questions never asked? Where is the line drawn between philosophy of science and traditions of thinking? These questions are difficult enough to answer within *one* discipline, not to mention within a collaboration *inter* many disciplines.

Employing an *interdisciplinary approach* which assumes that targets and methods of scientific disciplines do not change in interdisciplinary work (as opposed to the concept of *transdisciplinarity*)² this anthology is based on the image of a kaleidoscope, where more or less stable scientific disciplines resemble little coloured stones forming structures, making it possible to change perspectives/perception on/of so-called ›reality‹.

The approach of this anthology is to look for key terms that can serve as centres of gravity for different scientific disciplines. Regarding the basic definition that advertising is a specific, unilaterally form of communication used to influence three general terms are extracted: *communication*, the aim to *influence* (propaganda) and the cultural environment of (*mass-*)*media*. These three aspects are determining factors regarding to that cultural field mentioned in the title of this anthology.

This anthology opens with contributions focussing on *communication* in a wide sense. Communication basically means the transfer of information,

that they could argue within their respective structure of thinking and culture of science.

- 2 See Mainzer, K. (1993). Erkenntnis und wissenschaftstheoretische Grundlagen der Inter- und Transdisziplinarität. In Aber, W. (Ed.) *Inter- und Transdisziplinarität – Warum? Wie?* Bern/Stuttgart/Wien: Haupt, p. 18.; Mittelstraß, J. (1996). Transdisziplinarität. In Mittelstraß, J. (Ed), *Enzklopädie Philosophie und Wissenschaftstheorie* Band 4 (Sp – Z). Stuttgart/Weimar: J. B. Metzler, p. 329; Völker, H. (2004). Von der Interdisziplinarität zur Transdisziplinarität? In: F. Brand, F. Schaller & H. Völker (Eds.) *Transdisziplinarität. Bestandsaufnahme und Perspektiven. Beiträge zur THESIS Arbeitstagung im Oktober 2003*. Universitätsverlag Göttingen: Göttingen. p. 14.

dependent on the dispositions of the communicators. Within commercials this process is optimized with respect to a certain target group to ensure that the general aim of advertising is reached. From the perspective of cognitive neurosciences, musicology, English studies and art history aspects of communication within advertisements are presented in detail: the use of sound-design from the perspective of multisensory communication, sound-design in the context of the Digital Mediamorphosis, the linguistic and semiotic analysis of advertising texts and images using a constructionist approach and the use of the very famous painting of the Mona Lisa as a cultural icon in advertisements.

Charles Spence focuses in his article »Multisensory Advertising & Design« specifically on the contribution of the field of multisensory design/communication out of the perspective of cognitive neurosciences. A number of illustrative examples of the intelligent use of sound in product and packaging design, in digital applications, in advertising, and in experiential design are presented and some of the key potential benefits that the cognitive neuroscience inspired approach brings to research in this area are discussed.

Beate Flath's contribution »The Sound of Image« focuses on sound communicating additional emotional values in mass media given the specificities of digital communication- and information technologies to outline a picture of sound in mass media. Based on the premise that mass media communicate via emotional bonding the basic theoretical mechanism of emotional conditioning and its cause variables, especially the concept of involvement, are discussed within the cultural framework of the digital Mediamorphosis.

Bernhard Kettemann's contribution »Semiotics of Advertising and the Discourse of Consumption« seeks to gain insight into the construction of advertisements and to provide a means for a de-manipulative look at the discursive construction of social and cultural identities through consumption. This leads us to the linguistic and semiotic analysis of advertising texts and images based on a constructionist approach, combined with the analytical framework of social semiotics, visual design, rhetoric, stylistics, text linguistics, and critical discourse analysis.

Eva Klein focuses in her contribution on »Multiple Mona Lisa. Art as tool of Advertising«, on probably the most famous art icon of the Renaissance. Mona Lisa is removed from her original »Aura« and transferred to a

new medium that offers many possibilities of contextualization. By citing recent examples of advertising, the author analyses different strategies of positioning content in the context of design.

The very controversial aspect of the *influencing power* of advertising covers a broad spectrum of scientific issues: strategies for bypassing scepticism and the disaffirmation of recipients, the question of self-determination with respect to identity, moral-driven influence of advertising and political propaganda. These aspects are the main issues of contributions from the perspective of communication sciences, sociology, cultural anthropology and history of art.

Jörg Matthes focuses on certain strategies that are able to lever out shields of advertising. His contribution »Advertising Effects Despite Scepticism: Eroticism, Humour, and Celebrities« addresses mechanisms of advertising to deal with scepticism of recipients. On the basis of empirical data, which show that people are very critical and the theoretical framework of dual-process models (Elaboration-Likelihood-Model and the Heuristic-Systematic-Model) the author presents specific techniques of advertising. He critically reflects potential and boundaries of erotic appeal, humour and celebrities and discusses research methods as well as experimental designs.

As mentioned above, one striking aspect within the discussion of the influencing power of advertising is identity construction through the media. This issue is discussed from the perspective of sociology and cultural anthropology. The article »Advertising. Creating People and Worlds« by *Manfred Prisching* focuses on the interrelation between advertising and identity in terms of how it relates to the concept of a consumer society. The change of human needs as a basis for advertising is put into a historical and sociological context before some perspectives on consumer analysis are outlined (e.g., the theory of needs, the theory of sovereignty, the theory of manipulation and the theory of leisure class) and the problem of identity and the creation of an individualistic society are addressed in greater detail. Based on the conclusion that it is ultimately through advertising that we understand how the world works and through which we construct ourselves, the text ends with the statement that in the end we will, quite possibly, no longer understand anything at all.

Johanna Rolshoven focuses in her contribution »Wine Advertising and Biography« on an analysis of print advertisement to use advertising as a

source for popular culture studies. Using the example of wine labels, she discusses biographic models of men and women with respect to intentions and meanings of advertising, namely as a producer of economically and socially attractive images and an influential medium with relevance for the everyday.

When thinking about the influential power of mass media, and of course also advertising, identity construction and purchasing intention are only half of the picture: the power to influence cultural and moral ideas are relevant as well. This brings us to moral-driven advertisements and political propaganda: in two quite different cases visuals are discussed with respect to their influence on cultural values as well as political ideology.

Margit Stadlober seeks to elaborate on the varied iconological interpretation of Peter Fendi's painting »Ein Mädchen vor einem Lotterie-Gewölbe (Girl at the Lottery)« by discussing solely the sociocultural context and the pictorial elements. She directs her focus to a work of traditional art history whose subtle messages provide information about the advertising component of the lottery system and also gambling.

Using the specific example of a Nazi propaganda poster, *Barbara Aulinger* in her text »»Raise the flag and make propaganda« On the semiotics of National Socialist wooing« follows up the question to what extent it can actually be understood as an advertisement in the modern sense in the semiotic as well as cultural and historical context and further discusses the connotations of those political posters.

Basic principles of advertising are derived from structures and mechanisms of (*mass-*)*media*. So the final part of this anthology is dedicated to this topic – albeit from different perspectives: the interdependence of structures of mass-media and advertising and the critique of structures of mass-media regarding to the concepts of high and low culture respectively of art and advertising.

The contribution of *Werner Jauk* »Pop & Ads« addresses the link between the paradigms of pop(-music) and advertising. Proceeding from the assumption that emotional bonding is their common basic principle, the author discusses (socio)psychological, technological and aesthetic aspects with respect to theoretical approaches and empirical evidences.

The text by *Holger Schramm* and *Nicolas Ruth* is »»The Voice« of the music industry. New advertising options in music talent shows« considers

advertising opportunities and their impact in German music talent shows. Based on an analysis of the final episode of Season 2 of Voice of Germany, the authors classify the different advertising options for the music industry. In a next step two studies examine differences between DSDS and Voice of Germany. These two studies indicate that different music talent shows are perceived in different ways: while Voice of Germany is rated as musically superior, DSDS is still capable of establishing strong viewer commitments to the show. However, both shows clearly impact consumer behavior, both through their unique formats and the advertising opportunities described. The authors conclude that talent shows are highly profitable for everyone involved; however, it remains to be seen whether they are enough to rescue the declining music industry.

In his text »Capitalism Propaganda. Adorno's Kulturindustrie and Freedom of Creativity«, *Friedrich Weltzien* reflects on Adorno's *Kulturindustrie* and the diverging treatment of advertising and art by switching perspectives and suggesting that the categories be modified.

The diverging treatment of the field of advertising by art history is also the subject of *Bernadette Collenberg-Plotnikov's* contribution »... things that people don't need to have but that – for some reason – would be a good idea to give them.« Discussions on drawing the line between art and advertising«, which is characterized and put in a context of the history of ideas. The key question of the inequality of that which seems equal is reconstructed by the use of the example of the relationship between art and advertising.

Although this anthology adheres to the definition of interdisciplinarity and therefore the idea of contributing to a research subject from the perspective of various disciplines without changing particular methods and research concepts, we suggest improving »transdisciplinary« approaches in order to bring theories and methods to the meta-level of discussion and reflexion. This would be an advantage for the research subjects as well as for philosophy of science.

For giving us the opportunity to explore these issues, we would like to express our gratitude to everyone who supported this anthology and made it possible: first of all the authors – without them it wouldn't be possible to provide such a plurality. We would like to thank our lecturers and last but

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