

Storytelling and Visual Art in Advertising

An approach towards creative and impactful advertising content

Abstract

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Title of the thesis Storytelling and Visual Art in Advertising An approach towards creative and impactful advertising content		
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Abstract <p>Storytelling and visual art are two significant illustrations for the creativity of content marketing; whereas the importance of two methods are ignored frequently by content creators and marketers. The study aims to clarify the impacts of storytelling and visual art in advertising on the audience and brands, by defining and explaining their structures and mechanics. Additionally, marketers and businesses are expected to come up with distinctive and impactful advertising strategies and campaigns based on the provided ideas and understandings in the study.</p> <p>The method used in the study was qualitative method, in which the primary data was collected from an online survey, along with the observation of secondary data from existed literatures and previous studies. To investigate the audience's perception towards storytelling and visual art in advertising, a structured survey questionnaire was conducted with 121 participants. The results from the research revealed that people had a positive attitude and paid noticeable attention to compelling narrative and visual design in advertising. On this basis, storytelling and visual art were suggested to improve the engagement between the audience and brands; nonetheless, the outcomes of advertising relied remarkably on the efficiency of two methods' applications. Consequently, the preferences and ideal applications of storytelling and visual art according to the respondents were argued, with the aim of being supportive and suggestive for brands' future campaigns.</p> <p>The findings indicate that storytelling and visual art are significantly valuable in advertising; besides, people seem to appreciate concise, meaningful and transparent advertisement content. It is recommended for future studies to explore the appropriate uses of storytelling and visual art in advertising based on the differences between various groups of demographic and culture.</p>		
Keywords Storytelling, Visual Art, Advertising, Content Marketing, Advertisement creativity, Consumers' buying decision		

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1 Introduction

1.1 Background

In the development of society, consumers start making tougher decisions in purchasing products or services. Among the variety of factors that influence consumers' buying decision, advertisement and promotion are highly considered. Advertising is a way for companies to deliver their images, values, messages to the customers, besides of products' information. The impact of efficient advertisement campaign is undeniably incredible. As a result, businesses invest and pay much attention to this element of marketing, in order to achieve their goals and competitive advantages. Particularly, content acts a leading role in deciding the success of an advertisement. Creativity and innovation undoubtedly are the primary aspects that differentiate and distinguish one brand to another, as well as creating memorable touchpoints between the customers and companies. Creative and powerful content is significantly valued by marketers; and unquestionably, it is what consumers expect to see in an advertisement. In fact, along with the tougher decision making while purchasing, consumers are strict with advertising contents as well.

In a large set of marketing and advertising methods, storytelling and visual art are two significant illustrations for the creativity and innovation of marketers and organizations. Storytelling and visual arts are becoming trendy and used by marketers, due to their impacts to creative advertisement content. Storytelling enables the connection between companies with their audience, transmits the purpose and meaning of the brands to consumers and supports brands on consumer engagement (Whitler 2018). On the other hand, visual art reflects the creativity of marketers and creates "eye-catching" points in the promotion.

Noticing the importance of storytelling and visual arts, surprisingly, these methods are being ignored frequently in designing companies' advertisement campaigns. As the matter of fact, consumers might not witness these elements widely in normal commercial on television, on social media advertisement, or even on the newspaper poster. In other circumstances, storytelling and visual art are no longer unfamiliar with marketers, however, not every one of them have the ability to implement these methods effectively. Storytelling and visual art with the right applications have the powerful influence to the results of content marketing and advertisement campaigns, as they attract consumers' attention and reflect marketers' creativity. In the present study, the issues under scrutiny are the facts that the importance of these two elements is being ignored and the weak application of them in actual advertisement.

1.2 Objectives

The quality of content affects the results of advertisement campaigns; creativity and innovation have major roles in this consequential equation. Different components are included to build creative and attractive content, in which, storytelling and visual arts are two major ones. Due to the ignorance of these methods and their ineffective application, this study is established to provide businesses, especially marketers the mechanics of storytelling and visual art. Diving deeper into consumers' perspective, the study partly illustrates people's thoughts and opinions about their ideal promotion campaigns, as well as the impact of storytelling and visual art to their decision making. As a result, businesses and marketers will see the "magic" of these methods; and have the ideas to introduce their products in a proper way, how to communicate and inspire their consumers. In addition, the study defines different components of storytelling and visual art, along with the aspects of their application in actual work, in order to support the answer for questions about the appropriate implementation of these two methods. Based on the study, businesses are expected to find the right direction in building and designing their advertising strategies and future campaigns.

This study aims to be supportive for companies and marketers, especially for those who are still struggling on building creative and powerful content for their promotion. Furthermore, the study's objective is to make benefit for creative industries, while it provides related helpful information and discusses related issues.

1.3 Delimitations

The study addresses each element and the creative aspects of storytelling and visual art. The focus of the study is to dictate the fundamental roles of storytelling and visual art in advertising, marketing and consumers' purchasing decision making. Two methods will be explained based on their original mechanics, as well as their influences to human psychology. Apart from that, the implementation of both methods will be addressed in the context of marketing and advertising only, in order to determine how to make them memorable and stand out. Furthermore, the perspective of people towards storytelling and visual art in advertising, and their ideal implementation of two methods were conducted. Initially, the research gathered information from approximately 100 respondents. The research limited its coverage on the consumers from the age of 18 to 60, which are the age groups paying much attention on advertising, as well as making numerous purchasing decisions. Each of the respondents was provided with the identical questionnaire survey consisted of questions related to storytelling, visual art and the ideal advertising that they expected from the marketers.

1.4 Research methodology

The topic chosen is linked with consumers' purchasing decisions, consequently, collecting the consumers' opinions and ideas is important and supportive for the requirement of the study. The research method used in the study was qualitative research method. An online survey of questions related to people's perspective on storytelling and visual, their purchase decisions, along with their ideal advertising, was given. The empirical data was acquired through this questionnaire survey. The survey was sent to different people and the simple random sampling was used to choose randomly about 100 respondents. To be more specific, the survey consisted of 21 questions in total; and the data was collected from random people in the age group of 18 to 60. Questions included in the survey surrounded two main research questions:

- What is the consumers' perspective on storytelling and visual art in advertising?
- What is the ideal/appropriate implementation of storytelling and visual art in advertising according to the consumers' opinions?

Along with that, the observation of secondary data from existed literature reviews, research papers and studies was included to understand the nature of the topic.

The aim of this research method is to show readers the impacts of using storytelling and visual art in advertising on consumers' purchasing decisions, and their ideal implementation of these methods. In the end, readers are able to conclude the process with the effective implementation for these methods, to fit with people's perspective.

1.5 Limitations

In reality, there were certain limitations surrounding this study. The research was not able to generalize all the opinions and ideas from people, since there was a limitation in the quantity of respondents. Different human being has different perspective about storytelling and visual art in their minds. Therefore, the study demonstrates the human psychology towards these elements in general, in order to express their importance in marketing and advertising. The ideal implementation of storytelling and visual art was shown partly according to respondents' minds. Furthermore, the data was gathered through an online survey of questionnaire. Consequently, the accuracy and reliability of data are not ensured. From that, the data is delivered to give readers consideration and suggestion about topic.

2 Literature review

2.1 Advertising

Advertising is a fundamental element in different organizations, from a small local shop, to a giant international enterprise. The fact that humans witness different forms of advertising frequently in their daily life, illustrates how much effort companies and organizations pay to fulfill this aspect, due to its importance and impact to the advertisers and the targeted audience. Along with the increase in the quantity of advertisement, the quality of itself is improved considerably by the time (Chunawalla & Sethia 2007, 19).

Promotion, a communication method used in the marketplace, belongs to the concept of marketing mix 7P's; and it is indicated as the most important one. Advertising is one of the four components in promotion mix, which is widely performed in audio visual form. (Veerku-mar & Jaiswal 2015, 1.) An impactful marketing method, a business management tool, an economic system's element, a social establishment, a work of art, they are several expressions to describe advertising among a mass number of related terms (Chunawalla & Sethia 2007, 18). Advertisement was once explained as "the keystone in the arch of sales" (Schwab 2016, 11); while the others defined it straightforwardly as a notification of information to the public, that invite response and access from people (Kaptan 2002, 1). Advertising is considered as one of the forms of mass communication and can be related to publicity, sales promotion, public image and relations (Chunawalla & Sethia 2007, 19).

The term "advertising" was originally formed by a Latin word "advertere", which stands for "to turn the mind toward". Advertisement is created to notify and warn people, as described. (Kaptan 2002, 7.) The main purpose of advertisement is "crystal clear" to sell the objects that it advertises for (Russell 2013, 16). Advertisement is what companies create to compete for audience's attention (Landa 2016, 18). The purposes of utilizing advertising are beyond; whereas, according to S. S. Kaptan (2002, 20-23), they can be summed up as 12 main aspects: brand awareness establishment; brand image strengthening; information carrying and message delivery; customers' purchasing decision facility; customers' buying behavior encouragement; various groups influences; generating emotions and feelings by brand association; creating impression and group standards; sustaining positive attitudes toward brands; rectifying negative attitudes; educating the audience with supportive information; effective and appropriate communication between brands and consumers.

This communication method is available in different types, in which there are eight advertising types that are considered to be the most popular ones in present days. The selection

of advertising types influences the marketers predominantly in choosing the compatible advertising display formats and content.

- Online and digital advertising: advertisements are displayed online, on popular websites, social media platform.
- Mobile advertising: advertising through mobile devices and internet connected electronic devices.
- Print advertising: printed pieces of advertisements such as magazine, brochure or direct mailed leaflet.
- Guerrilla advertising: advertisements invite the audience to interact and response.
- Broadcast advertising: advertisements are broadcasted on television and radio.
- Outdoor advertising: advertising activities occurred out-of-home, such as bus shelter posters or digital boards.
- Public service advertising: advertisements are made for education purpose.
- Product placement advertising: incorporating advertising elements in the context of shows and movies. (Suggett 2020.)

Concerning the standard and basic requirements, advertisement should stick to the reality and honesty, as well as maintaining the ethics of advertising; misleading and inaccuracy are prohibited. Offensiveness is not encouraged in advertising, and the public decency standards should be respected. At the same time, discrimination is considered hazardous and unacceptable in promotion for products or services. Competition between brands must be kept fairly with positive contents. (Chunawalla & Sethia 2007, 43-44.)

In practice, certain fundamentals are included in advertisements, in order to create powerful and approved ones. An advertisement cannot be read or see, without getting audience's attention first; consequently, the design, layout and headline of advertising should be utilized effectively. An advertisement must demonstrate to the audience about the advantages and benefits they get from the products or services, which immediately activate their curiosity and hold their attention towards the end of it. Above promising, customers require the brands to prove those advantages with facts and data, since brand loyalty is built on trust. Frequently, advertisers and marketers might ignore this element of advertising, however, the previously proved benefits must be motivated, performed in actual motion, and summarized, with the aim of capturing consumers' minds and strengthening their beliefs. In the

end, an impactful advertisement has the ability to call for action from the audience. Depending on what the brands sell, the actions occurred are dissimilar, as an evidence, with impulse products and daily uses, open ended questions along with the reasons are attached. (Schwab 2016, 14-96.)

2.2 Storytelling

Stories exist in abundant aspects of life, from small routine tasks, to memorable experiences of a human. At the same time, stories can be created based on humans' imagination and bogus events. In other words, humans are surrounded by stories, in which they act as the narrators or audience. It might appear to be unrecognizable, narratives or storytellers are performing everywhere, anytime in humans' life, from a piece of local newspaper, to politicians' speech in their campaigns (Langellier & Peterson 2011, 1).

"Once upon a time..." is probably the most familiar and popular starting point of stories with human beings, since children grow with bed time stories or fairy-tales told by their parents (Osgood & Hinshaw 2013, 4). Nevertheless, not every story has the same opening as mentioned, due to the wide categories, motifs and subjects that the narrators are able to deliver. A clear explanation of story is fundamental, in order to support sufficient study of storytelling and its implementation. The definitions of the term "story" is beyond, as different human beings have different understanding and explanation for it. Story, the combination of reimagined experience, details and affection, which is able to bring sensibility and imagination to the audience (Simmons 2007, 19). In other circumstances, story is explained as a revealing journey of real or imagined events, intended to acknowledge and enlighten listeners by the teller's experience, views and attitude (Travis 2011).

Moving on to the concept of storytelling, apparently, storytelling was defined as a form of art that has been existed from the start of mankind; it has been developed and evolved along with the progress of human race (Vora 2019, 3). Likewise, storytelling was mentioned as an application of language, vocalization and gesture to present and reveal a story's elements and images to the audience (Haven 2000, 215); and occasionally, improvisation, dramatics and elaboration take part in this process (Passi 2019). This communication method is proven, compelling, inexpensive and packed with memorable and impactful messages (Metzger 2000, 1). The narrators have multiple ways to perform their stories, writing, speaking, graphic illustration, acting, dancing and more (Martin & Alba 2010, 9). Human beings are distinguished by telling their own stories, because these stories reflect them in a way that they might not understand. Sharing stories, humans are able to communicate who they are, understand to fit in with the community. Stated by Paul Auster – an admired writer and director, creating meaning and making sense in lives is only happened by telling

stories. (Fog et al. 2011, 18.) Particularly, there are plenty of forms of storytelling, and they are implemented in different aspects of life. The establishment of technology and the Internet affected significantly to the ways of telling stories, as well as the traditional formats of storytelling. (Vora 2019, 3.)

Storytelling exists in a human being as a subconscious, which can be delivered as form of communication. Likewise, the skill of presenting stories can be improved and learnt by the time with practicing. (Vora 2019, 5.) Stories are responsible for the effectiveness of communication. Implementing storytelling in conversations, people are receptive and persuasive with the transmitted ideas. In addition, information is converted into a pronounced and succinct form, which supports the listeners to understand and digest easily. Stories act as a tool of thinking, equip human's mind with organized templates, for the sake of appropriate communication with better description, imagination and reflection of things. (Gargiulo 2006, 3-10.) Furthermore, stories are fundamental in communication, due to their influence to information retrieving and conveying process of the listeners (Gargiulo 2005, 7).

Storytelling expresses a human's personality and thoughts, due to the attachment of the narrators' experiences and former events into those stories (Vora 2019, 5). In the context of business and other settings, storytelling performs five main functions which according to Dennis Metzger (2000, 1) are practical and beneficial. Initially, presenting stories in different settings can easily attract and capture audience's attention, due to the curiosity of human, which causes them to listen, pay attention to what is important to them (Simmons 2007, 18). Apart from that, storytelling delivers messages that are memorable and meaningful to the audience, in which they are educated and influenced with a sense of stimulation. As previously described, humans tell stories in the simplest conversation with others, because storytelling has the power to establish affinity and rapport, that are built with humans' connections, great understanding and communication. Putting objects and events in the form of stories, audience pay great credibility to the effort of the narrators. Humans and the team are connected closely together by the reflection of themselves into ones' stories; they feel related, touched and emotional. (Metzger 2000, 1.) Furthermore, according to Sejal Vora (2019, 6), the implementation of storytelling to data communication, for instance, advertisement or marketing, have major positive impacts to the audience, as well as increasing the storytellers' creativity and differentiation.

Creativity, sufficient research and literacy skill are the integral aspects that are combined together for the construction of storytelling (Osgood & Hinshaw 2013, 25). Undoubtedly, storytelling cannot exist without the narrator, audience and stories. Nevertheless, the elements of storytelling are far more complex than that described in the previous ideas. An

algorithm of expressing stories is unfixed, previous studies pointed out the formulas of storytelling in different ways with different components and different implementation. Storytelling comprises four basic elements that are listed in numerous studies and considered as the essential ones; they are message, conflict, character and plot.

- **Message:** a core component of storytelling, which is attached in the story, in order to communicate and inspire the audience positively. In the strategic circumstance, a message is required to be clearly defined; as an evidence, a message is aimed by the marketers to deliver effective meaning of the brands to the consumers.
- **Conflict:** an element that arises action and thinking of the audience to find solutions. The audience observe the messages of the stories through solved conflicts and founded solutions.
- **Character:** characters act as communicators with the audience through stories. They make conflicts happen and make the stories come to live.
- **Plot:** plot is simply how the stories progress. Events, characters, conflicts are maintained in line with the time span of the stories by the plot. This element is required to be well-structured, in order to support the stories, as well as preserving audience interest. (Mark Truelson 2018.)

Stories can be presented by words, sounds or visual images; to put it in another way, storytelling occurs under four types: oral storytelling, visual storytelling, written storytelling and digital storytelling (MasterClass 2020). The differences between these types of story performance rely on their application and their impacts to the audience. First of all, oral storytelling, the most traditional form of expressing stories, involves the participation, direct engagement and anticipation of people at the moment of telling, mostly refers to face to face meetings (Livo & Rietz 1986, 103; Lwin 2010, 359). Song, poetry and other formations of spoken words are the instances of oral storytelling (MasterClass 2020). The direct communication between human beings has been lessen, in company with the popularity of oral storytelling, due to the appearance of information technology (Pellowski 1990; Greene 1996; Lwin 2010, 359); whereas this type of narrative was proved to have the effectiveness of communication and social interaction (Bauman 1992; Lwin 2010, 359). Along with the spoken language, letters and writings were developed; hence written storytelling was born (MasterClass 2020), for example, novels, books and articles. In addition, communication can be occurred through words, as well as being visual. Besides of spoken and written languages, humans learn how to express their feelings, attitudes and points of view through

facial expression and body language. Apart from that, humans have the ability to understand things through symbols and pictures. Similarly, not only the audience can read stories through words; visual designs in comic books, plays and cartoons are intimate with them as well. (Kredensor 2013.) While in visual stories, the audience witnesses things happen as they follow the story line; then in oral language, they visualize the events and actions in their imagination on their own (Osgood & Hinshaw 2013, 4). Words have the power to arise emotions and thinking of humans, whenever they act as the listeners, speakers or readers (Sadeghi). On the other hand, visual aspects impact widely to humans' vision and sight, along with being impactful and relevant to human's mind. A collaboration of words and pictures in storytelling was stated to be efficacious, since humans are able observe things as they read and visualize things as they see. (Kredensor 2013.) The latest type of storytelling, digital narrative was established because of the rise of technology, which has given the narrators a variety of selections of platforms, techniques, along with an unlimited access to the library of humans' stories (MasterClass 2020). In a totally opposite wise with oral storytelling that occurs directly at particular moments; the source, audience and narrators are separated, either in time or geographically, in digital storytelling (Bauman 1992; Lwin 2010, 359).

As told by Pixar – one of the greatest storytellers of all time, the fundamental requirement of storytelling is to have comprehensive structure and purpose; as a result, crafting beforehand supports the narrators on getting their stories right on track (Peters 2018). In fact, having well-structured and clearly written stories is not able to ensure the quality and standard of storytellers (Mark Truelson 2018). Arrogance and over-confidence cause disrespectfulness and moralistic of the narrators. Being a good listener is important, before being the ones who tell stories. (Simmons 2007, 18.) Stories are universal, require self-knowledge and awareness as the foundations, for the audience to relate to and have the same emotions with the narrators. In addition, the key points in order to capture the audience's attention are to surprise with unexpected events, make their perceptions of logics change, leave them thinking and activate their imagination after ending the stories. Ultimately, storytelling needs to be simple, packed with enough information, and focuses on the main messages, to raise the spreading effect within the audience themselves. (Peters 2018.)

2.3 Visual Art

Soundness, utility and beauty are three major standards for different constructions and structures to be attached to (Vitruvius; Lankow et al. 2012, 30). Beauty – the other expression of visualization, aesthetics and appeal, is considered as one of the dominant elements in all designs, since it generates the viewer's attention and satisfies their visual experience

(Moere & Purchase 2011; Lankow et al. 2012, 30). While mentioning beauty and aesthetic, humans might automatically reflect them with art. Art reflects unfamiliar things; hence it exhilarates and provokes human with inquisitiveness of things that they already know (Tan 2001; Arizpe et al. 2014, 32). Within the contemporary culture, popular art, design art and fine art are the most typical kinds of art exist (Josephson 2016).

Apparently, visual stimuli links with human beings ever since their childhood; hence, children are able to respond and interpret visual language primarily, in advance of other verbal communications. Visual language has a greater ability to demonstrate the cross-culture vocabulary, compared with that of verbal languages. (Aall 2011, 3.) For different specific purposes, besides of language and literacy skill education, visuals are implemented practically, instead of creating aesthetic values only (Arizpe et al. 2014, 28).

Humans might misunderstand that visual art and fine art are two identical concepts; this point of view is not completely fallacious. In fact, fine art is a larger concept that includes visual art in it, and visual art is not entirely fine art; additionally, the closest similarity between two terms is that both of them appear visually to the audience. (Josephson 2016.) The concept of visual art is wider and more complicated, compared with the previously described definition of storytelling. Visual art represents the form of art that is performed in visual (Unbound Visual Arts 2020). Design and production on paper and canvas, photography, technical theatre work of scenery, costume designing, technological visual medium of shooting and print making, they are the most typical examples of visual art (Jensen 2001; 49). The definition of art in general and visual art specifically should not be taken too strictly, since art is all about freedom and creativity. Furthermore, different forms of art can be combined and integrated with the others. In contrast, each art form has unique characteristics and dissimilar textures, from that, the study focuses only on visual art and its implementation. (Unbound Visual Arts 2020.)

The question of how aesthetic works should be has caused much debate in the artistic field generally in the past decades; however, a sufficient approach of essential characteristics and properties of visual art is put in view of different purposes. According to George Mather (2014, 2), a piece of visual art should reach aesthetic standard and excellence, as well as being well-structured with complexity and coherent, as the basic preconditions. It must be creative with individual thinking and its originality. Attached with a work of art, emotions must be communicated, and psychological challenges are put out to evoke imagination from the audience. Through the art pieces, the artists must be able to illustrate their skills and talents, contribute their works to the historical and cultural art form, as well as expressing their intention and deliberation to the audience.

Visual art production consists of different elements, from the visible essences, to the hidden principles that are utilized by the artists, such as harmony, emphasis and repetition (Jensen 2001; 50). Within the visual art, visual elements are examined individually and generally all together, in order to see the major effect of art pieces on the whole. It is convincing to suggest that visual components are the integral blocks to construct each aesthetic work; they are: line, shape, tone, colour, pattern, texture and form. These individual elements can be implemented separately to utilize their distinct features and characteristics; moreover, they can be combined to create multi-dimensional effect and depth, depending on the types of visual art work that the artists progress towards. (Arty Factory.)

- **Line:** Line is perceived as the basis of visual art, due to its versatility and practicality (Arty Factory). Basically, line is the trace when one point moves and leaves; in reality, objects surround human are mostly considered as lines, for instance, grasses, trees or leaves, they are visually observed with curved and straight lines. Lines record movements of points, as the artists perform them in space. In modern art, the majority of lines are marked by drawing and writing; nonetheless, cutting and tearing are two useful ways to create lines in several cases, and to encourage creativity. (Wenham 2003, xxx-xliv.) Different kinds of line have different influences to human's psychological response: curved lines relate to comfort; horizontal lines refer to calmness; vertical lines suggest strength; while jagged lines reflect agitation and unease. Moreover, the performance of lines is determined by the type, theme and purpose of the aesthetic works, due to the dissimilarity of expressive qualities. Lines can be presented continuously or brokenly, with hands or mechanical support, with thickness and thinness, depends on what the artists and designers express. (Arty Factory.)
- **Shape:** The area or surface distinguished by a boundary and edge from a viewpoint are identified as shape; triangle, circle or square are several typical shapes within the visual environment. Individual shape carries its own meaning, for instance, symbol. Therefore, shapes have the ability to communicate directly with the viewers, as well as awaking humans' emotions and feelings. (Wenham 2003, 12f-7a.) Especially, different shapes perform unlikely based on their characteristics; while squares and rectangles express steadiness and balance, then inverted triangles portray the opposite. It is notable to note that the viewpoint of viewers determines how the shapes appear, as the angles and curves change. (Arty Factory.) Besides of natural shapes namely as animal and plant, different types of shape have been discovered along with the development of art; for instance, soft-edged shapes (edges are not sharply defined, often misty), drawn shapes and geometric shapes (created with

different elements to form brand-new shapes, often abstract ones), and cut shapes (overlapping and touched hard-edged shapes) (Wenham 2003, 7h-7k).

- **Tone:** Tone reflects the lightness and darkness of the surfaces. Tone has the closest association with colour, since all colours have different tones. The most intimate examples of tone in the surrounding environment are light and shadow. Tones have a major influence to the quality of photographic and graphic art print in monochrome. In the context of painting and drawing, tones create dramatic and multi-dimensional effect with illusion of depth and contrast to the complete look of the art pieces. Even though tones are more recognizable in black and white, or literally no colour art works; however, in the development era of art, working in tone with less or more colourful range are evenly significant. (Wenham 2003, xlviii-lix.)
- **Colour:** When it comes to colour, there are various of demands for the artists, designers or creators to carry out. The assorted colours should be appropriate with the content, fit the audience's favour, as well as satisfying the original purpose of the art works. One particular colour has multiple shades; all together, they are divided into groups based on their natures and characteristics: neutral colours (white, pale grey), saturated colours (cadmium orange, burnt sienna), vivid colours (orange, red, harsh pink), serene colours (green, blue), dark colours (black, brown, mid-night blue). Colours are chameleon-like and uncertain; the same as humans' emotions and perspective. Action, attitude and thinking of human beings change as the surroundings change; they perceive things unlikely, hence, colours are distinguished differently according to their perception. (Malamed 2015, 134-135.) Explain this issue, the differences of culture, personal preferences and psychology of individuals affect their reaction with colours (Taylor, Clifford & Franklin 2013; Malamed 2015, 135). Despite of the dissimilarities, evidence is borne out by a research that shows the associations and regular responses of people about specific colours. As an example, while serene colours frequently refer to calmness and less extreme; neutral colours relate to elegance (Tucker 1987; Malamed 2015, 135); and vivid colours like yellow and red bring stimulating effect and energetic feelings to the viewers. (Malamed 2015, 135.) Moreover, colours link with cultural and symbolic meaning (Malamed 2015, 135); for instance, white stands for clarity, perfection and new beginning in Western countries, while in several Asian nations, white represents bad luck and mourning (Shapka). Besides of being utilized with aesthetic purposes, from improving visual appeal to enhancing attention; colours in visual art serve practical needs of communication, education and conveying meaning. Playing with colours is as complicated as dealing with humans' minds. Depending on the theme, the artists

choose an appropriate colour palette for their art works, which can be determined according to branding, audience's favour, photography, human psychology, industry, nature or harmonies. An important idea to note for selecting colours in visual art is that colours are affected by the surrounding ones, because they are not segregated; thus, the mixture of colours should be taken into account based on the harmonious relationships. (Malamed 2015, 134-156.)

- **Pattern:** Pattern is defined as the predictable repeat of marks, shapes or groups of elements. The artists and designers have multiple ways to make patterns captivating for the viewers: making space around connected shapes; arranging and combining different shapes as one completed entity; adjusting the size of spaces between the motifs to make it visually obvious and avoid duplication; and setting out shapes in different directions and orders as to create effectuality and creativity for the patterns. Besides of patterns with arranged elements in space, patterns with systematic dividing space are becoming popular with artists and designers as well; the orientation of bricks is one evidence for this type of patterns. (Wenham 2003, 48-69.) All in all, two main types of pattern exist in visual art, natural patterns on one hand, and man-made patterns on another. While natural patterns obviously exist in the surrounding nature and humans get inspiration for their works by observing them, for example, leaves or tree branches; man-made patterns are more complex, created with a composition of visual elements, to serve the structural and aesthetic decorative purposes. (Arty Factory.)
- **Texture:** This term of visual art relates to the quality of surfaces, which can be sensed tactilely or visually. With tactile texture, human might not sufficiently observe it without physical investigation by touching. (Wenham 2003, 34-35.) In order to assemble tactile texture, the artist and designers apply expressive brushstrokes or natural materials with unique texture such as wood grain and sand grittiness (Arty Factory). Regarding visual texture, there are numerous techniques for the artists and designers to implement visual images and illusion on even and smooth surfaces, in which rubbing, printing, painting and drawing are the most popular methods (Wenham 2003, 37-42). Along with these texture, ephemeral texture is another category of textures, which last in a short period of time, for example liquids or smoke (Arty Factory).
- **Form:** Among seven visual elements of art, form is the most complicated term to define, since it varies in a broad term. Form can be understood as the art works' formal properties (Wenham 2003, 15); however, a more popular concept for this

term is the multi-dimensional volume of shape (Arty Factory). 2D form creates illusion effect on surface for the viewers, which can be produced by drawing or graphic design; whereas, 3D form can be constructed by different kinds of materials such as wood, metal or stone, by modelling, carving or building (Arty Factory).

Visual art is exhibited differently depending on the unique of cultural contexts. Spoken, written or sign languages, which are manifested unlikely between nations; visual languages are differ culturally as well. (Cohn 2016, 3.) Examples to portray this idea are the differences in the traditions of Western and Chinese artists while presenting the worldview in their works of art, and the dissimilarities in their aesthetic preferences. Started since the Renaissance, Western artists highlighted the primary objects in the entire settings and scenery to represent the world; contrarily, predominantly prior to the middle of the 19th century, Chinese artists focused on the complete surroundings in their paintings. Additionally, in a research, Western and Chinese people expressed their preferences and partiality for the paintings from their cultures. (Bao et al. 2016.)

2.4 The relationship between storytelling and visual art

Storytelling and visual art, these two terms might appear to be unrelatable with the audience; whereas, they actually link and have a major bond with each other. On the basis of evidence currently available, it seems fair to suggest that visual storytelling is no longer strange and unfamiliar with people in general. Witness the rise of Pinterest, Instagram and other visual social medias, brands are transforming their contents more visually to embrace the engagement with the audience. Instead of simple photos and videos, these visual contents are creatively packed with stories by the brands; and they are the most representative evidences for the rise of visual storytelling in such an emerging society. (Walter & Gioglio 2014, 7.)

Diving deeper in to the natures of human being, basically, humans communicate by conveying sounds through their mouth, making body gestures, and utilizing tools with fingers or drawing. Humans subconsciously combine these modalities in daily conversations with the implementation of grammar to make meaning and ensure the logic and coherence. Therefore, the application of grammar into these three methods of conveying meaning causes three types of language: spoken language, sign language and visual language. While humans have a limited ability to transform those modalities into full languages, for instance, sign language is challenging for humans to communicate fluently; hence, they integrate those channels together to support their communication as a natural manner. In particular, humans speak and gesture alongside, as they combine text or written language with images to deliver meaning. (Cohn 2016, 2-3.)

Applying pictures, as well as other visual elements are favoured by human beings, to serve the need of communication and storytelling, as it belongs to the human brain as the intended function (Krum 2013, 1). The audience is allowed to control or predict, and anticipate alongside the narrators, with the support from visual focus, to create dynamic series of events called stories (Arizpe et al. 2014, 29).

Stories can be performed either with words or visual elements, as mentioned above; and there definitely are differences between two methods. Visual elements have the ability to generate visual impression, which supports the enjoyable narrative experience from the audience's point of view (Osgood & Hinshaw 2013, 4). Based on the previously described concepts of these methods, visual storytelling can be defined as the presentation of events that is visible to the audience, aims to inspire, convince, report and educate the audience with calibrated messages (Sykes et al. 2012, 7). In different cases, in visual narrative, a photo stream is revealed and described by a series of event presented in natural language (Hu et al. 2020, 7970). Typical examples of visual storytelling are listed as follow: Microsoft PowerPoint presentation, hand sketch, collage of pictures and infographic (Sykes et al. 2012, 7). Unlike oral or written narrative, visual storytelling approaches the audience by showing, but less telling, in which the text-content is minimized as much as possible (Walter & Gioglio 2014, 8).

The combination of visual art and storytelling can easily increase the creativity of content creators, companies and organizations. As the matter of fact, storytelling and visual art, two methods are implemented by marketers as the content marketing. Moreover, storytelling and visual art share one particular similarity is that both methods are related to the creativity in advertising, as well as in marketing.

2.5 Creativity in marketing and advertising

Creativity is a notorious concept; whereas it is strenuous to explain. Creativity is novel and appropriate; it might be ridiculous, unique or unusual, however it must be valuable and practical socially. (Sawyer et al. 2003, 20.) Likewise, creativity is intangible because humans cannot actually witness, feel or touch it; but it becomes tangible until it is applied to visible objects, which makes them creative products. On one hand, creativity was once described as the ability to make a brand-new connection by putting together seemingly incompatible elements (O'Guinn et al. 2014, 181). In other words, creativity happens a step up from common thinking (Parente & Strausbaugh – Hutchinson 2014, 3). Individuals with creativity are unconventional, active and peculiar (Barron & Harrington 1981; Sawyer et al. 2003, 20), as they witness things differently with everyday logic (O'Guinn et al. 2014, 181).

Practices and utilization of creativity are shown in the creative industries. The foundation of these industries relies heavily on individual creativity and skills. Primarily, production and licencing of their intellectual property are the main source of profit in this massive field. (The U.K. Creative Industries Taskforce 1998; Mitchell et al. 2003, 19.) The fact that creative industries consist of a various of smaller ones, indicates their increasingly growth and inflated degree of coverage. As an evidence, typical branches of creative industries are listed as follow: arts, software, communication, performing arts, design, architecture, publishing, and related ones (Mathieu 2011, 9.) While the domains and practices of creativity distribute widely, since it manifests and exhibits in different settings and fields, from science, economics to technology-based industry (Mitchell et al. 2003, 18); it is notable to mark that artistic and aesthetic-based works are the core of the creative industries (Mathieu 2011, 9-10). Creative industries carry a strategic influence to the regional economic development and beyond, which reflects in the nations' valuable visibility and branding, or the global leadership of cultural imperialism. It seems to be recognizable that there are numerous creative clusters in different countries; and in each of these clusters, large and small firms, independent artists, cultural institutions perform different roles and practices. In the context of art and knowledge, cultural creativity has the majority of contribution in manufacturing; and the products of cultural creativity are highly valued regionally. (Mitchell et al. 2003, 19-21.)

As to serve the purpose of the study related to effective advertisement campaign, this chapter is concerned with the issue of creativity within the boundary of marketing and advertising. While customers perceive creativity relevant with the value of offered products and services; at the same time, creativity is associated with players' competitive advantages in the sector. Creativity determines the values that customers receive as the input of production and distribution process; while in several fields, customers reflect the received values with creative contents as the output afterwards. On the other hand, with service providers, creativity and innovation are executed to distinguished them with the others; ones with a high level of innovation flow will standout and survive in such tough competition of marketplaces. (Troilo 2015, 4-5.)

Although there has been relatively little research on advertising expenditure, the view was proved that the overwhelming density of advertisements makes consumers to consider less. Particularly, the population in further researches perceived largely that the competing brands' advertisements were similar, which made them less likely to response and engage with. These findings and analyses demonstrate that perceived similarity in advertising negatively results in the engagement between consumers and brands. (Ohman 2007; Dahlen et al. 2009, 324.) On logical grounds, there is no compelling reason to argue that similar

contents actually appear to be “boring” with consumers, because nothing are worthy to remember and think of from those contents for them (Jutkowitz 2017, 37). By all means, consumers are neglecting monotonous advertising and marketing contents.

Putting the definition of creativity in the context of advertising, the term “creative advertisement” is delivered. Creative advertisement, a bridge between the audience and the brands, aims to deliver selling ideas by using unique and distinctive way. Similar with any forms of advertising, brands expect to connect with the consumers with emotions, commons and beliefs. Simultaneously, the main purpose of advertising – selling things, needs to be presented, which can be either rationally, emotionally or even both. These bases can be identical within the brands; whereas, the one differentiates them is an unexpected element, that is frequently performed in the forms of words, visuals, media individually or combined. (Drewniany & Jewler 2013, 2.) Creative works often relate the products with the natures of human and society in unordinary ways. Nevertheless, they need to be relevant and attainable. (Parente & Strausbaugh – Hutchinson 2014, 3.) Before being able to speak out the messages and present well-designed settings, the advertisements need to make the audience focus on them first. During this process, creative contents and elements are responsible remarkably in generating attention and activating curiosity of the consumers. (Dahlen et al. 2009, 324.) Once stated by Stanley Resor, in advertising, creative content is prioritized, while other factors come later (Jones 2004, 141; McStay 2013, 20). In consequence, brands and organizations try to seek for unusual ways to deliver their original messages (Shiu 2017, 223), in which creativity takes a majority of responsibility.

In reality, there is an on-going argument that whether creative advertising is a tactical strategy to increase sales and engagement, or a procedure to win awards (Dahlen et al. 2009, 321). While the competitions and festivals for creativity to celebrate and seek for extraordinary creative works are actively participated by organizations, for instance Cannes Lions Festival; however, besides of achieving these rewards, the benefits of creative advertising go beyond than that. Creative advertisements were proved to be more attractive, exciting, as well as being more memorable with consumers (Shiu 2017, 223). In like manner, brands are valued and appreciated by the consumers, because of the efforts they pay in creative advertisements (Don't Panic 2019). Data reported that consumers observe approximately 1500 impressions each day, which immediately drives them fail to remember all of them (Dahlen et al. 2009, 324). Being compelling and enthralling is a solution for this issue; and in order to do that, advertisements need to be the creative ones, due to their ability of capturing the audience's attention, as explained. Brands might spend less on media and promotion with creative advertising, due to its influence on the audience's manners. To address

this idea more specifically, when observing absorbing contents, especially on media platforms, consumers tend to share them with others; this action is called “organic share”, which is suggested to be more appropriate than normal paid promotion. (Don’t Panic 2019.)

There are insufficient researches on an appropriate and prestige orientation of creative advertising, to draw any firm conclusions and guarantees for the results of it. However, several approaches pointed out the main steps in the creative process, in order to achieve creative advertisements; and one of them belongs to James Web Young – the former Vice President at J Walter Thompson. According to Young (1940), five steps need to be fulfilled are listed as follows: gathering data and immersing the problem; processing the information; letting the subconscious mind to handle the data and problem; establishing ideas phenomenally; and finalizing, restructuring the ideas for practical benefits. (Kazmi & Batra 2009, 375.) Within the creative journey, imagination has positive impacts; and it is seen as a creative process itself, in which there is no limitation and boundary of spontaneity (Duranty 1876; Holt 2001, 8).

As noted earlier that unexpected elements of advertising are presented in words, visuals, media individually, or in a combination of these aspects; storytelling and visual art are once again mentioned in the light of creative and powerful advertising content. While storytelling requires appropriate execution of all three elements, words, visual design and media; visual art on the other hand is the formation of visuals itself. To put it another way, storytelling and visual art are the prerequisite methods to apply, in order to create unexpected and creative elements in advertising.

2.6 Storytelling and visual art in advertising

2.6.1 Storytelling in advertising

The term “business storytelling” is no longer to be strange or new with companies and organizations. Explained by Gabrielle Dolan and Yamini Naidu (2013, 1-23) in their book, business storytelling is telling stories packed with messages, with the aim of inspiring, connecting and engaging with the audience. In addition, a story told in the business environment can be an ordinary one about certain thing; it can be shared about the narrators themselves, and in such cases, the leaders are the ones who present stories for their employees. The analogies of business storytelling and traditional storytelling indicates that both types convey a certain amount of information into seamless and consistent stories. In contrast, business storytelling is significantly distinct with other types of storytelling, in which three major reasons were pointed out by the authors: clear purpose, relevant and persuasive data, along with authenticity and trustworthiness. The data yielded by this study of Gabrielle Dolan and

Yamini Naidu provides a convincing evidence that storytelling is becoming favoured in such professional environments, for the sake of growing emotional connections and engagement between human beings.

Within the professional environments, not only stories are communicated between the leaders and the teams or between colleagues; whereas, the implementation of storytelling that perceived to be the most popular one is brand storytelling, in which brands act as the narrators on one hand, and the audience is the consumer on the other. Laurence Vincent (2012, 102-103) once illustrated in his book that storytelling is becoming more and more famous in branding industry, due to its positive influences to human psychology, since humans favor of hearing logic from the stories. The question of whether storytelling is appropriate for branding and critical management activities or not, has caused much debate in marketing field in recent years; since there is an underlying argument that storytelling is mainly for the entertainment purpose. Above all, stories in branding are believed to be critical in brand positioning and attracting customers. (Moin 2020, 9-10.) Besides, storytelling braces the brands internally and externally, between them and consumers, and between companies' individuals at the same time (Fog et al. 2011, 23). Brand storytelling is known as a trend, an engagement tool (Munford 2013; Tena 2014, 12), a part of the marketing and branding strategy; the others might define it differently. Products and services of brands are embraced in the stories, so as to increase their identity (Tena 2014, 12).

In spite of the wide-spread implementation of storytelling throughout the marketing and brand strategy, storytelling was first entered into this process through advertising; evidenced by the first ever story-attached advertisement "Pennsylvania Gazette" by Benjamin Franklin, which opened the era of storytelling in advertising (McKee & Gerace 2018; Moin 2020, 6). Stories were proved to make advertising better; and to explain this statement, a research was drawn by the analysts from Johns Hopkins University, based on the various characteristics and factors of Super Bowl advertisements through different years. The result was unpredictable, that advertisements with powerful narrative voice are the ones brought the most positive results. (Lazauskas & Snow 2018, 68-69.) Consumers are acknowledged with the provided benefits through storytelling (Kaufman 2003; Lundqvist et al. 2013, 6); as the communication method keeps the audience away from negative feelings and censorious thoughts about the brands (Escalas 2004a, 38; Lundqvist et al. 2013, 6). Storytelling carries a marvelous potential of generating sales conversions and reaching the targeted audience remarkably. Groupon, a business from Chicago, tied up their products and services with humorous and fictional stories in email marketing; turned out, the audience was delighted with those stories, along with the magnificent peak of email open rate and sales. (Lazauskas & Snow 2018, 71-72.) In actual fact, stories represent the brands' personalities

(Aaker 1997; Tena 2014, 13), uniquely speak for the brands' characteristics, and define the boundaries of ethnic principles within the organizations (Belk 1988; Tena 2014, 13). This describes the point of view that this communication method is capable of strengthening the brands' image and reputation, as well as maintaining the long-term relationship with the customers (Lazauskas & Snow 2018, 74-78).

On the practical wise, storytelling proves its importance in advertising and marketing; whereas, these practical impacts are not sufficient, especially in the recent days, when consumers require much more, in order to sustain their loyalty with the brands. The human brain has two cerebral hemispheres and they function separately; while the brain's left side is in charge of logical thinking, the other side relates to emotional and personal experience (Dolan 2017, 5). Brand storytelling is capable of making two hemispheres operate together; or in another explanation, stories provoke the audience to consciously consider the brands' products or services, and empower the emotional connection between brands and consumers at the same time. Known as the narrative transportation, the audience is influenced emotionally and convinced after being preoccupied and immersed in the stories (Escalas 2004a; Green & Brock 2000; Lundqvist et al. 2013, 6). Feasibly, the reason to explain the question why human has an enormous emotional connection with brand storytelling (Escalas 2004a; Lundqvist et al. 2013, 7) is that brands' stories and human's stories are practically similar, since they share the same pattern of traditional human storytelling; they both express the cause-and-effect relationships in the surroundings, and reflect human beings with external objects (Hirschman 2010, 581; Tena 2014, 13).

While human has a variety of ways to archive stories, from visual witness to emotional bond (Mossberg and Nissen Johansen 2006; Lundqvist et al. 2013, 7), narrators and brands have come up with the techniques to make these stories memorable with the audience. Brand storytelling should be delivered with the purpose of initiating meaningful, memorable touch-points and experience, instead of taking advantages of inauthentic stories to manipulate the audience's thought and discernment (Moin 2020, 11). Ultimately, storytelling and branding share the same starting point with emotions and values. While values define and guide a brand, and emotional links exist between customers and colleagues; stories communicate with valuable language and connect human emotionally. (Fog et al. 2011, 23.) In brand storytelling, mission statement acts as a goal, or a message that needs to be deliver to the audience; and they, the consumers need to be acknowledged of why the companies exist. As a result, companies' mission statements are the core in the process of creating brand stories. (Rodriguez 2020, 10.) Without doubt, the basis of brand storytelling is to have truthful, transparent and authentic brand stories (Walter & Gioglio 2019; Moin 2020, 11); and in this case, they can be about the consumers' experience (Moin 2020, 11). Using made-up

stories or inaccurate ones fairly equals to endangering the brand credibility and reputation (Dolan 2017, 21). Appropriately, the bridge of emotions between the audience and brands, built on trust and belief is steadily braced (Moin 2020, 11). Successful brand storytelling relies on how effective the narrators deliver their ideas and messages to the audience; moreover, it is appropriate for these messages to bring the positive knowledge about the brands to the public, and support the audience to identify the brands simply (Mossberg and Nissen Johansen 2006; Lundqvist et al. 2013, 4).

Even though, the drawn researches about the techniques of brand storytelling are unsatisfactory to make any firm conclusion or commitment for the result of advertising in businesses and organizations. Whereas, with brand storytelling, or regardless of story types, they are proposed to stick to the common structure, which follows in this order: beginning, middle, and end. An open of brand storytelling needs to be concise, and set specific contexts with time and place for the whole stories. Follows the story opening, the middle section is presented with comprehensible details, clearly defined characters, with genuine narrative voice and language. The last-mentioned part is the story ending; this part must be able to reinstate the audience's attention and make them absorbed about the products or the brands, as well as expressing the brands' messages. (Dolan 2017, 34-40.) However, not any successful content creators apply this structure to tell their stories; in fact, they come up with different innovative and distinctive storytelling techniques; for instance, Apple's storytelling, which will be explained in the later section of this study. These ideas inadvertently call for the creativity of content marketing, and storytelling in specific.

In point of fact, the quality of brand contents is being saturated by the time; besides of great storytelling and impactful content, the existence of poor and underinvested ones is inevitable. The demand for content creativity was born from this issue; therefore, brands with unique and creative contents are one step closer to rule the fierce market. Additionally, the audience maintains their excitement and anticipation for the latest and newest things exist. Hence, brands are suggested to think outside the box, be inventive beyond the standard and recent forms of storytelling. (Lazauskas & Snow 2018, 124-127.)

Currently, people most frequently witness brands' narrative and content marketing presented in photos, videos, 2D or 3D lively animations (Keleher 2021). In the age of technology revolution, brands have different methods to get their stories publicly, that are affordable and convenient. Since the communication between human beings has started becoming more technological-base, brands have greater opportunities to reach and engage with their audience across the medias, from social media platforms to blogs, virtual worlds and more. The wide selection of tools might be daunting; thus, brands should have clear strategies for

digital storytelling. (Martin & Alba 2010, 50-51.) With the support of technologies and free digital space, brands are handed with the power of utilizing their artistic spirit and creativity, to establish sincere, truthful and captivating brand stories (Moin 2020, 12). The smart uses of technology and data optimization allow brands to investigate multi-dimensionally about the specific demographics, from their interactive routine with brands, to the latest consumption trends; which has a major contribution to the process of constructing brand storytelling (Lazauskas & Snow 2018, 132-135). Another technique of utilizing data in brand storytelling is called data storytelling, that describes and interprets data effectively and productively, in order to highlight it from others (Vora 2019, 3).

2.6.2 Visual art in advertising

Advertising is considered as one kind belongs to art in the context of contemporary culture. While this form of communication is often perceived as a part of design art, due to the characteristic of product design in marketing; on the other hand, advertising applies the media images of popular art on mass media to shape consumers' desire. In other explanation, advertising has the distinguished functions of both kinds of art, therefore it coherently balances and combines design art and popular art's features in conjunction. (Josephson 2016.) Decades ago, advertising and fine art, or visual art have maintained their significant symbiotic association; in which advertising started expanding and adapting with visual styles, as visual art has been increasingly put in assemble due to the growth of visual advertising. One of the most successful pioneers in this industry was Jules Chéret - the founder of a poster studio in Paris in 1866. By the observation and exploitation from previous studied techniques and knowledge, he came up with his own distinctive designs and formulas for posters, which were successfully approved by the viewers at that time; hence his creation had opened the golden age of aesthetic posters around the world. (Wharton 2013, 129-130.) By the time, the quality of visual design changed, alongside with the development of society and culture.

Perhaps, the most suitable term represents the application of visual art in advertising and marketing is visual content. It is notable to mention that visual witness increases trustworthiness and beliefs between human beings (Beegel & MBA 2014, 9). The data appears to suggest the facts that humans process visuals beyond faster than text; the majority of transmitted data into human brain is image; moreover, the ability to respond to visuals is greater than text in human (Brown 2018). Moreover, with marketing content such as online website or newspaper, the audience tends to seek for graphics, visual elements or pictorial illustration prominently, in advance of examining the text (Lin, Yeh & Wei 2013; Malamed 2015, 6). Due to the evolution of technology, social media rises and occupies a mass of people's

time spending; videos, graphics, infographics, high-resolution images and visual icons are considered as the most perceptible types of visual content in recent days (Berman 2016, 103). Thus, the following part of the section is going to address the aspect of visual art in these types of popular visual marketing content, as well as investigating the appropriate use and tips for this method.

Nevertheless, visual art or art in general are expressed differently based on the display formats of advertising. Even though the issue of whether text is crucial in advertising has caused much argument over the couple years, as images and visual elements are perceived to take most of the attention and persuade the audience (Barthes 1977; Heredero & Chaves 2016, 102); text advertising maintains its position, especially with exclusivity emphasis for luxury products (Díaz-Soloaga 2007; Heredero & Chaves 2016, 102). Within text advertising, art exists as a reference linked with the brands by some means, which can be performed by associating the artist's name with the products or services, as well as attaching with the brands' slogans with the term "art" (Heredero & Chaves 2016, 102). Whereas, for the purpose of the study is to investigate about the actual implementation of visual art, the theoretical point of art in text advertising will not be explained further.

Probably, visual art is mostly recognized in image advertisement, which dominates a majority types of advertising, from print advertising to online and outdoor advertising. It was once said that "A picture is worth a thousand of words"; the quote maintains its powerful meaning until recent modern days of technology and cultural development (Brown 2018). Images embrace a symbolic meaning, while they are capable of conveying memories and experiences, that emotionally grasp the audience's mind the moment they are being witnessed (Samara 2014, 188). Advertisements, as known as man-made images, are created by implementing pleasant visual stimuli, to capture attention from the audience (Braun et al. 2013). Regard less of different visual images of brands, whether it is a logo or an advertisement, they must have tactical bond with the brands' strategy, as well as correlating with the audience at least after a fashion (Berman 2016, 101). Image advertising focuses on the specific images of products and product providers, which link the consumers with certain offered values. This type of advertising is proved to have the potential of improving brand awareness, producing the familiar consciousness of consumers for the brands, and arousing action and decision making. (MBA Skool Team 2018.) Considering that image advertisements might give the impression of nature and explicit; numerous brands come up with the marketing strategies that provide vague and indefinite ideas about the products or services. In this respect, the consumers unnecessarily clarify the actual provided features; at the same time, they are influenced to consider, act and try the products, due to the curiosity and attractiveness. (Bhasin 2020.)

Moving on to graphics or graphic design, these terms cover a large set of activities related to visual aesthetic appeal in marketing; specifically, the concept originally entered the realm through print industry since 1920s (Interaction Design Foundation). By the time, professionals technically apply this form of design into multiple brands' visual aspects (Malvik 2020). The revolution of technology has established numerous opportunities of practice and creativity for graphic designers and content creators (Ambrose & Harris 2008, 12-13). Decades ago, humans were familiar with the appearance of graphic design on printed magazines and posters; at the present time, the executions involve graphics such as website and application design, animation and movies, are becoming well-received by the audience (Malvik 2020). Most typically, graphic design includes certain fundamentals: art direction, typography, page layout and arrangement, technological practices, as well as the aspects of creativity. (Ambrose & Harris 2008, 12). Graphic design is the combination of previously mentioned visual elements in visual art, with the design principles that are more complicated, for instance grid, framing, transparency, and even time and motion (Lupton & Phillips 2008). Rather than sticking with the original and brief ideas, graphic design calls a lot more for the contribution of creative process; creativity acts as a solution explorer, to optimize the presentation of a brief (Ambrose & Harris 2008, 84). While creativity is meant to happen when rules are broken; whereas, designers must be aware of the rules and principles of graphic design, in order to guarantee the quality of the outputs (Malvik 2020). For the most part, the quality of a graphic design is judged based on how well the audience understand and absorb it, alongside with the visual and aesthetic appeal (Turner & Crum 2008).

Generally, images and graphics are created with the contribution of elements have the characteristics of illustration. Illustrations act as one of the determination elements on how the advertisements generate attention from the audience. In practice, illustrations should be relevant to the main product that is marketed. Besides of contributing with artistic effect and aura, illustrations should actually illustrate the product itself, perform pictorial function. (Schwab 2016, 41.) In the previous section of visual art, the study discusses about different visual elements of art; thus, in advertising, each one of them has certain emotional associations with the audience. The creation of advertising, especially image and graphic advertisements, is partly according to the characteristics and meanings of these elements, in order to shape positive feelings and attitudes of consumers towards the brands and products. To take an example on this idea, in shapes, the expression of curves and angles are totally opposite, while one expresses feminism, the other refers to masculinity; therefore, the use of two types of shapes highly depends on the products, particularly on the targeted audience. (Johnson.)

The rise of online video streaming platforms, such as YouTube and TikTok, has consolidated the foundation for the development of video advertisements. As visual art can be performed as video editing or filming, advertisers have a variety of preferences to demonstrate their creativity and aesthetic spirit under this type of visual content. Along with the evolution of online advertisement narrative, human beings witness a growth of video advertising creativity owing to modern technology, namely as dynamic video, 360-degree virtual display or hypertargeting for specific criteria (Sampson 2020). Video advertising is exhibited anywhere surround human beings, from the most companionable device – mobile phone, human's trustworthy laptop and desktop, television, to the digital boards in the public that belong to outdoor advertising (Suggett 2020). However, all of these types of video advertising have the same requirement that they need to be captivating and creative, in order to hold the audience back and grab their attention; especially in the era that online videos are skippable on the video streaming platforms (The YouTube Insights Team 2015). Without being said, video advertising or video content have an inseparable relationship with performance creativity. Besides of being innovative and creative, advertisements or campaigns with performance creativity own the ability to guide and inspire the audience towards the desired action. With regard to video content, performance creativity is in charge of ensuring the effectiveness of actual idea performance, with the support from data. (Nizam 2020.) Further research on this area proposed that the statistic of audience using advertising blockers rose gradually by the time, with the several most popular reasons of irrelevant content, disruption and excessiveness (Softcube 2020). This explains why advertisement creators, especially ones that focus on video making, are in need of performance creativity. The same thing with different content creation, there is no enduring rules for video advertising making; whereas the Art, Copy & Code team from YouTube Insights (2015) had discovered typical statistics that by some means are able to support businesses and brands on creating captivating videos to promote their products and services. According to their findings, in the first five second of the advertisements, which is the amount of time that the audience is allowed to skip the content, the brands' logos should be attached with the products; that one way shows its function as generating memorability and increasing brand awareness, viewership. While tone in paintings and drawings refers to colour; in video making, tone can be understood as the overall character of the work. Brands need to set the appropriate tone for their video advertising such as emotional, calming or humorous; in this case, humour videos are approved to have the higher viewership. In addition, one irresistible element of video making is sound or musical style; therefore, brands are advised to examining different types of music, and executing with or without sound on, so as to make the whole unit tied together.

Another type of popular visual content is infographic, a form of visual storytelling, consists of data and visual elements, aims to deliver messages from the companies to audience effectively (Lankow et al. 2012, 59). Infographic, as known as the design of information, has withstood through different stages of evolvement; from the cave painting of ancient man, to one of the earliest infographic inventions by Florence Nightingale about the mortality causes in the British Eastern Army during the years of the Crimean War (Korf, 390-392; Lankow et al. 2012, 14). The perception of human beings towards infographic varies beyond; while infographic is considered to be effective and absorbable regardless of industry and purpose (Gude; Krum 2013, xvii), the others believe that this type of data design has a connect ability and generates conversion (Siltala; Krum 2013, xvii), as it is able to convey complicated stories and messages, and being eye-catching at the same time (Pearlman; Krum 2013, xvii). Data visualization and infographic are often mistaken as the same concept; in fact, data visualization frequently refers to numerical value presentation (Krum 2013, 2), whereas infographic includes different types of content, from text, numbers to images, and presents them visually in a compelling way (Fontichiaro 2013, 5). In daily life, humans are educated and surrounded with infographics, such as navigation map or traffic signs (Krum 2013, 1); whereas in the context of advertising and marketing, infographics are created with the aims of promoting products or services, explaining internal data and inspiring people (Beegel & MBA 2014, 20). An infographic cannot be itself without data, which is seen as the most essential element in this type of information design; consequently, infographic creators must understand the data types, as well as the data association, with the aim of making the text content brief, concise and understandable (Lankow et al. 2012, 206-210). During the creation process, the design stage is a firm foundation of infographics, in which flexibility and creativity are required with designers, to deal with the rules of data visualization. Infographics must compel the hierarchy of layout from the early stage of languages, which is starting from the top to bottom, from left to right in order. Especially, visual illustration and design must be compatible with the conveyed messages; for instance, the infographic must keep its formality especially when explaining internal data. (Lankow et al. 2012, 134-135.) In spite of the fact that illustration makes the entire pieces come alive, these elements in infographic might be harmful and unnecessary in several specific situations, depending on the objectives and messages, to avoid distraction for the audience; because all in all, information is what matters the most (Lankow et al. 2012, 204-206). Compare with earlier description about the visual elements of visual art in image and graphic advertisements, the design and layout of such elements in infographic is as important. Colours, patterns, texture or even text fonts must be relevant with the topic, theme or the brand guidelines. An evidence to prove this theoretical point is that selecting the colour pallet might comply with the brand's logo, to create uniform and logical overall design. (Beegel & MBA 2014, 136-142.)

Apropos of infographic, human mostly relate them with graphs, as known as the visualization aspect, namely as line chart, bar graph or pie chart. In this case, each type of graph has its own implementation; therefore, the data relationship mentioned previously supports the designers to determine appropriate graph types for their infographics. These types of visualization clarify the messages from brands, as they make information obvious and visible to the audience. (Lankow et al. 2012, 210.)

While several brands might be overwhelmed and struggle with executing visual content into their advertising campaigns and marketing strategies; Berman (2016, 107) came up with the advices for visual content creators based on 5 most common mistakes. Regard less of content types, they should be logically correlate and consistent with the brands' strategies and serve the general purpose of the brands; because overall, strategies sow the seeds for visual design or visual content. In advertising and marketing, visuals should act as a method conveys messages, instead of performing the role of attention attraction only (Moritz; Berman 2016, 108). In other words, visuals must carry their meaning; due to the fact that the audience takes action and responses mainly based on the messages they observe. Follow by this point, the variances between platforms and channels create a tough challenge for brands to think universally, be precise and customize their visual contents to optimize their signification and avoid misleading presentation. The most common mistakes while marketers create brands' visual content are overcomplicating and overstuffing the advertisements with visual elements, which might cause distraction and confusion for the audience; instead, a considerable selection of appropriate visuals and design is suggested, for the sake of compact and transparent advertising contents. In addition, brands should consistently retain and stick to specific visual contents, which stand for their images and help the audience to identify straightforwardly; for example, the brands' product packaging or logos require unique designs and constant overtime. (Berman 2016, 107-108.)

Besides of visual content, brands integrate visual art and advertising together based on the form of content. To explain thoroughly, the authors - Olga Heredero Díaz and Miguel Ángel Chaves Martín (2016, 105-108) approached this idea by dividing it into four main criteria: product with art, product influenced by art, exclusive art creation for product, and branding art.

- Product with art: Art works such as famous paintings and pictures are merged with the products as a part of them. In this case, this type of visual art in advertising is frequently performed in the product packaging. Executing this method, the advertisers aim to attract consumers' attention, and communicate with them through the products' packaging. (Rodríguez 2014; Heredero & Chaves 2016, 105-106.)

- Product influenced by art: Within the criteria, products are designed and presented similarly with a piece of art, as a means to give these products an aesthetic and artistic specification; hence, in order to come up with the ideas for this form of artistic content in advertising, marketers may take a consideration of the brand's image management strategy. (Herdero & Chaves 2016, 107.)
- Exclusive art creation for product: This new form of advertising is easily associated with a piece of art, rather than a promotion work (Gurrea 1998; Herdero & Chaves 2016, 107.) In this case, a specific and exclusive artwork is made, for the purpose of promoting a product or a brand, as well as delivering the brand's message. A short movie or video featuring famous celebrities, created as an advertisement for a fashion brand (Ramos-Serrano and Pineda 2009; Herdero & Chaves 2016, 107) is one example to explain this genre.
- Branding art: Art is integrated with the brands' strategic management, as an unfamiliar way to generate artistic and cultural values for the audience; therefore, the brand value is elevated. To be more specific, brands might provide visual experience by displaying their products, along with the interactive activities related to the brand values in the showroom space. (Herdero & Chaves 2016, 108.)

2.7 Human psychology of storytelling and visual art

The ability to understand the consumers' minds and thoughts is fundamental with marketers and content creators, in the business and marketing circumstances. By capturing the psychological influence of storytelling and visual art, marketers are able to connect and communicate with consumers effectively and emotionally, in order to strengthen the long-term relationship and brand's loyalty. As a result, in this section, the discussion centres on the human psychology and mindset of storytelling and visual art, based on previously approved studies and researches of professors and authors.

2.7.1 The need of being connected and bond with others

A study from Matthew D. Lieberman (2013), who is the neuroscientist and educator of the Social Cognitive Neuroscience Lab at UCLA Department of Psychology, provided ample support in his book for the assertion that emotional and mental pains from social connections are bonded with physical pains of human, which directly leads to the fact that human stay close and connected to each other, as an evolutionary demand (Jutkowitz 2017, 33-34). Another research about social connection by Steve Cole of UCLA School of Medicine indicated that association and engagement actually influence positively to human's health

(House et al. 1988; Jutkowitz 2017, 34), as well as producing human's standard characteristics (Lee et al. 2001; Jutkowitz 2017, 34).

As communication is one of the most effective ways to keep people staying connected; storytelling, which is a form of communication, is inherent to humans' thoughts and experiences, to understand and engage with others (Jutkowitz 2017, 34). Stories are created with recognizable informative patterns, which human brain is programmed to acknowledge. A psychological term to describe this statement called "pareidolia", happens frequently in different situations, in which human has a tendency to reflect and seek themselves in whatever surround them. The reason to answer the question why people are obsessed with stories is the fact that stories generate sensory feelings for the audience, since audience easily put themselves in the context and constraint of the stories as they experience them in reality. In addition, captivating stories influence humans on the way of developing thoughts and ideas. (Jones 2017.) Apart from that, stories influence audience's brain by creating sensibility and emotional connection with the narrators or storytellers, which is explained by the term "mirror neurons" (Krippendorff 2009; Vincent 2012, 103).

2.7.2 Aesthetics and beauty are the basic elements to satisfy the prerequisite demand of human – sight

Sight, hearing, smell, taste and touch are five bases of human's inherent senses, in which sight, or vision, relates to perceiving and capturing through eyes (Bradford 2017). Out of five inherent senses of human being, sight is fairly distinguished as the most essential one, due to its unique and peculiarity that recognize humans with different breeds (Smart Vision Labs 2017). Humans convey and gather information around them due to the contribution of vision chiefly; additionally, visual attention has a tremendous responsibility of fitting together and integrating parts to create an entity (Driver & Baylis 1998; Arizpe et al. 2014, 29). The optic nerve of the brain is in charge of delivering information that the eyes perceive to the brain. Constantly, human brain reacts oppositely to the sent data, as well as reflecting related messages and memories to it. (Smart Vision Labs 2017.) By all means, sight, as known as vision, has a major influence to the human brain; consequently, humans' perception and psychology are impacted. Humans perceive things as "beauty" or "bad" with their vision primarily. This idea lends support to the claim that consumers tend to judge with their eyes; in another explanation, they visually assess as they engage with the brands (Miller 2019). To explain this maxim, food presentation is the most concrete and obvious evidence. Presentation of food is highly concerned, especially in the fancy restaurants and in one of the most popular cooking competitions – Master Chef. It is recognizable that the judges always consider the dishes' presentation visually first, the flavour and taste wise comes

later. Explained by a chef, presented dishes make memorable culinary experience for the customers; furthermore, colours, textures are required to be balanced, in order to activate the stimulation of senses. (Inspirationfeed 2020.) Undeniably, the pleasant of culinary experience affects customers' judgement on the restaurants; the same explanation for other realms, customers judge brands with their sight observation.

Visual art, the term associates with aesthetics, connects with the brain regions by the link with aesthetic appreciation (Leder & Nadal 2014; Cheung et al. 2019). A type of reaction arises when humans facing with artistic works or aesthetic objects, called aesthetic experience (Encyclopedia 2020). Take a closer investigation about the aesthetic occurrence or aesthetic experience, even though there are countless explanations for this term, from an information transmission to a reflective experience; it was agreed that aesthetic experience is valued, appreciated and fundamental with human beings, as it is highly prized and esteemed (Shusterman & Tomlin 2010; 1). The data yielded by the studies that implemented commercial stimuli to investigate the neural processing of aesthetic occurrence, reported that human brain acts hectically with aesthetic presentation of products or services (Reimann et al. 2010; Jiang and Cai 2013; Cheung et al. 2019). Generally speaking, human brain reacts actively in a longer process, to assess beautiful stimuli in aesthetic experience, compared to that with ones that are not attractive (Cheung et al. 2019). Putting this idea in the context of visual art in advertising, the claim that consumers response and engage enthusiastically with advertisements with proper design and ideas is confirmed.

2.8 Learning from the successful content creators

Theories and explanations are not sufficient and pronounced without genuine evidences. In this section of the study, the discussion will point to several stand-out and impactful advertising campaigns using effectively storytelling and visual art from successful content creators, with the aim of illustrating concretely the significant effect of these methods.

Apple Inc., one of the biggest technology enterprises in the world, has received certain achievements, business results and definite trust from the customers over the past decades. The question lies under the success of the company is a bygone mystery with people. As the matter of fact, Apple's products are not considered as the must-have ones, since their technology is no longer leading the market as it used to. However, the company continuously excites and inspires the consumers in each of their product launches and advertising campaigns, which even other large brands cannot. (Comcowich 2016.) Surprisingly, the main strategy of Apple's marketing and advertising is maintaining the simplicity; and for them, "simpler is better". The philosophy is carried throughout the stages of the company's operational system, from marketing to manufacture. (Neil Patel.) The element that makes

the brand standing out from the others is storytelling; whereas, it is not an ordinary one, and others' stories might not as brilliant as Apple's (Comcowich 2016). Surround this issue, it is notable to discuss about the company's "The Golden Apples Storytelling Technique" and one of its popular advertisement campaigns – "The Underdogs".

The storytelling strategy of Apple was originally inspired by the Golden Circle technique from the expert of leadership management - Simon Sinek. In his famous inspirational talk about how great leaders inspire action, the Golden Circle strategy focusses on communicating with humans logically from the outside to the inside. Specifically, the technique starts with "why", why people do it, their belief, purpose and existence. Follow the "why", "how" is called for defining; to be exact, how the core values and belief are fulfilled. Lastly and unexpectedly, "what", the products, services, actions or objects are the ones to be mentioned afterward. Explained this spectrum, Sinek stated that the communication strategy supports the direct connection to the inner part of the brain that controls humans' behaviour, and allows them to justify the core values and purposes with the tangible things as they listen. (Comcowich 2016.) Reflect this idea with the previous discussion, as noted in the section of storytelling in advertising, the statement of mission and value should be highlighted as the core and message of brand storytelling. In the Apple special event in 2010, Steve Jobs introduced the first ever iPad: "All of us use laptops and smartphones now... And the question is arisen lately: is there a room for a third category of device in the middle, something that is between a laptop and a smartphone... We have pondered this question for years as well... In order to really create a new category of devices, those devices are going to have to be far better at doing some key tasks... and really important things, better than the laptop, better than the smartphone... browsing a web, enjoying and sharing photographs, playing games... Otherwise it has no reason for being... But we think we have got something that is, and we would like to show it to you today for the first time, and we call it: the iPad." (Cloud 2017). At first, he stated concretely that the need was to have a device that was balanced between a smartphone and a laptop. "How Steve Jobs was going to make it" is the idea that the products had to perform key tasks and important things. Finally, they just happened to make iPad – the main object that he was introducing. The presentation was simple, and yet creative; and the result was undeniably that the iPad opened the era of mobile tablet. Steve Jobs was admired as an expert of unveiling the products, that created excitement and suspense from the audience; and this tradition of storytelling is sustained by Apple until now. The extraordinary storytelling strategy from Apples provides people, especially marketers with lessons. It is crucial to capture and hook the audience's attention first instead of intro-

ducing the products instantly. Apart from that, creating curiosity from the audience with anticipation is one key take-away. Besides, it is suggested to focus mainly on successful utilization and experience of the products. (Comcowich 2016.)

Apple does aware of how to engage and surprise their audience; indicates in their creative advertisement campaigns, namely as the world famous “1984” about their Macintosh, which took the company to a whole new chapter of development. Witnesses the success of their advertising, Apple consistently applies storytelling as an engagement tool with their consumers. (Clement.)

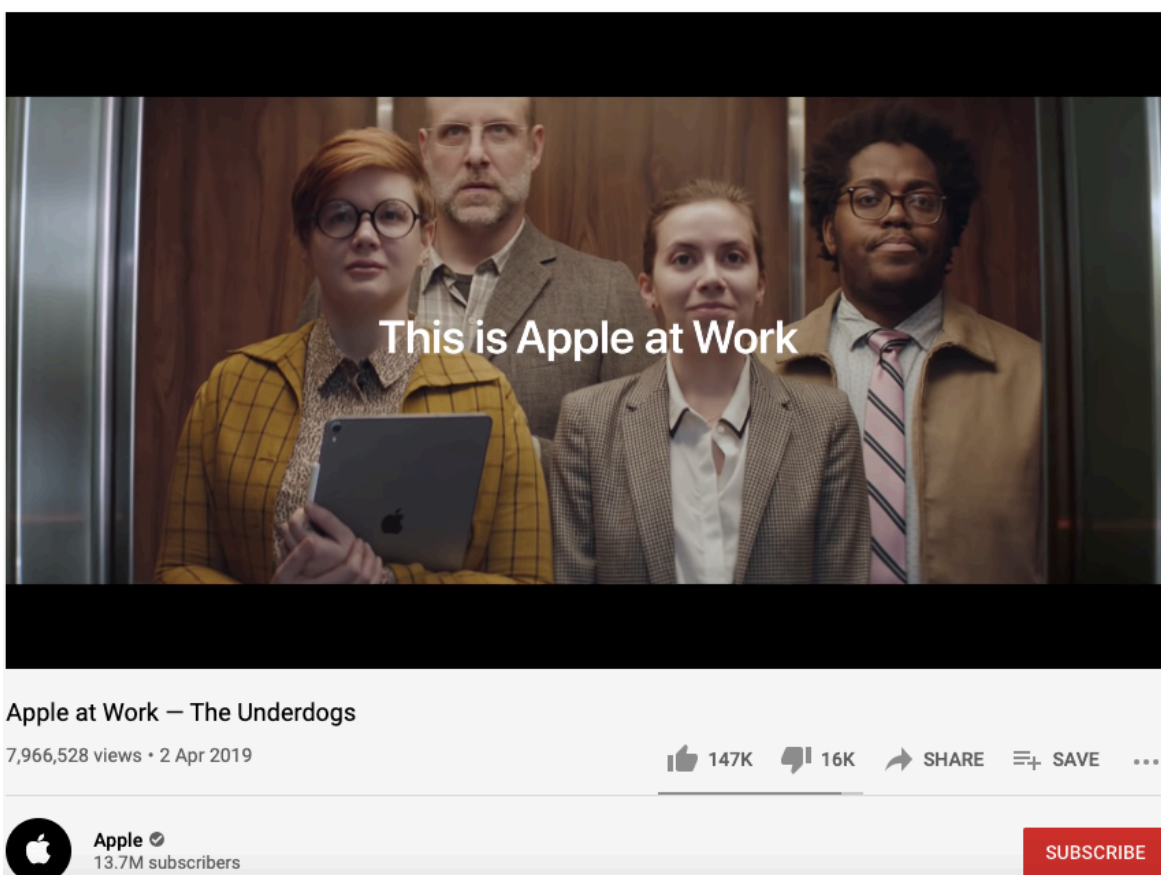


Figure 1 "Apple at Work - The Underdogs" advertisement by Apple (Apple 2019)

One of the most recent “stories” from Apple is “The Underdogs” (Figure 1). This 3-minute-long advertisement video features four main characters, who are clearly seen as “the underdogs” of that company, have to prepare for a project in two days. Within the process, from the office to working remotely, they work with the trusty products from Apple. Undoubtedly, the advertisement was created to promote for the company’s products, iPhone, iPad, MacBook and others belong to Apple; surprisingly, the video does not mention a word about them. The video impresses and excites the audience with its amusement vibe, along with a warm sentiment by following the journey and siding with the ones called “the underdog”.

Even though the consumers are incapable of exploring whether if the team succeed or not; however, the message from the advertisement is concise that Apple's products support them throughout the project and make them confident with their final work. The advertisement leaves the audience with key learnings that the efficiency of brand storytelling depends remarkably on the succinctness of the messages, which should be defined easily by the audience and create a memorable touchpoint between them and the brands. Furthermore, the way Apple presents its story is mentioned to be creative and brilliant, that is obviously something that others might not able to. (Moreno 2019.)



Figure 2 "Air Max Graffiti Store" campaign by Nike in São Paulo, Brazil (Slefo 2019)

Nike – one of the biggest fashion retailers on the globe, has won for itself another Grand Prix for media in Cannes Lions 2019, due to its creative and unique application of visual art, combined with modern technology into media advertisement. To understand further about the Cannes Lions International Festival of Creativity, the prestige competition is organized annually in Cannes, France, to celebrate and honour individuals and organizations with innovation, inspiration and creativity in different fields, as well as bringing and connecting communication within the creative industry globally (Cannes Lions). Nike's "Air Max Graffiti Store" campaign (Figure 2) was highly praised as a brilliant idea, which positively took advantage from the existed cultural part of the city - São Paulo, Brazil, and created a brave and extraordinary way to reach the brand's targeted consumers. Within this campaign, original artists around the city were invited to add pairs of Nike Air Max shoes onto their graffiti spray-painted characters. The only way to purchase these newest models was to visit those

walls with graffiti characters, access to Nike's website, and they would get the location confirmation by the GPS signal. Hence, Nike created an advertisement with live iconic characters, wearing the new Air Max and walking around the city, by computer graphic design. Despite of the government' disagreement because of erasing cultural heritage, the campaign went viral with graffiti and sneaker lovers. The campaign was a hit, since it was well received by people. For that campaign only, Nike's website visits increased approximately 22 percent, as the company witnessed a significant rise of 32 percent for Air Max shoes sales. Furthermore, the social media network was covered widely with the campaign when it reached 80 million users. Nike was admired for transforming this e-commerce marketing campaign into a cultural experience, in which those graffiti walls act as their physical display stores. (Slefo 2019.) Nike did prove that they understand their audience; because São Paulo is considered as the world capital of the graffiti art (Lobo 2018). The fact that Nike was able to cooperate digital platform and physical experience with culture values was a convincing evidence for the brand's winning in Cannes Lions 2019 (Slefo 2019). It is notable to note that visual art had a remarkable influence to the success of Nike's campaign, since the graffiti spray-painted characters and the live figures made with digital graphic design were the main aspects within this brilliant campaign. Nike had succeeded on bringing creativity and visual art elements together, to perfect its advertising campaign.

As illustrated about two successful brands implement storytelling and visual art in their advertising campaign, the importance and benefit of two methods are once clarified. It is undoubtable that both brands have shown their incredible creativity in their marketing and advertising campaigns. While Apple was able to express its story in such a distinct and unique way, in which the audience was steadily led to different functions of the products; Nike was complimented as to capture the audience's attention by incorporating visual art, cultural meanings with advertising medias. The point to highlight is the fact that two brands positively took advantages from two methods, storytelling and visual art, to speak for their messages, and indicate their creativity, which is the key aspect that drives them standing out from the others. Storytelling and visual art, two content creating methods, are no longer to be seen unusual with brands and marketers; along with that, professionals have introduced uncountable techniques to effectively implement these methods. Thus, any brands are able to tell their stories and present their messages visually to the audience. Whereas, creativity is actually the key element to success; on top of that, storytelling and visual art are used as a tool to increase brands' creativity.

3 Study

3.1 Study demographic

The empirical data for this study was obtained in January 2021. The research gathered answers from 121 respondents in total; and all respondents are Vietnamese people. Among these respondents, 78.5% of them belongs to the age group of 18-24, 16.5% of people aged 25-40, along with 5% of respondents who are between 41-60. Approximately 63% of total respondents are female, and the rest, 37% are male. Besides of the unsatisfied quantity of respondents generally as mentioned, the quantity variance between the age and gender groups in this study is one point to note out, since people in different ages and genders have different points of view and different answers for these concepts of art.

3.2 Results

Apparently, advertisements appear frequently in different channels, surround human beings in different parts of life, as well as being connected with the audience at some point. As a result, a vast majority of respondents, specifically, 83 out of 121 people responded that they had reacted and made instant decisions based on witnessed advertisements. Accordingly, a question about the direct impacts of advertising aspects on the audience's mind was given.

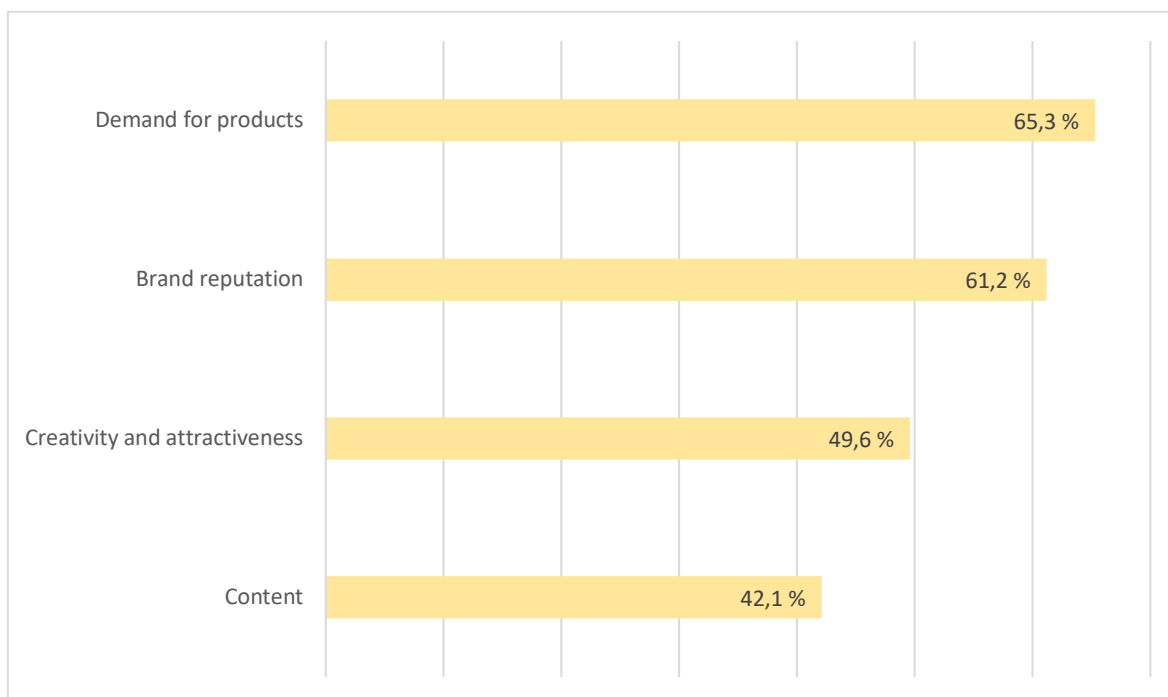


Figure 3 The main factors influence audience's action and perception in advertising

When it comes to the most influential aspect in advertising, demand for the products was the major reason leading to the respondents' action and thinking; followed by the brand reputation, creativity and attractiveness, and advertising content. In spite of the lower percentages compared with other two aspects, creative content asserted its influence on the consumers' perception (Figure 3).

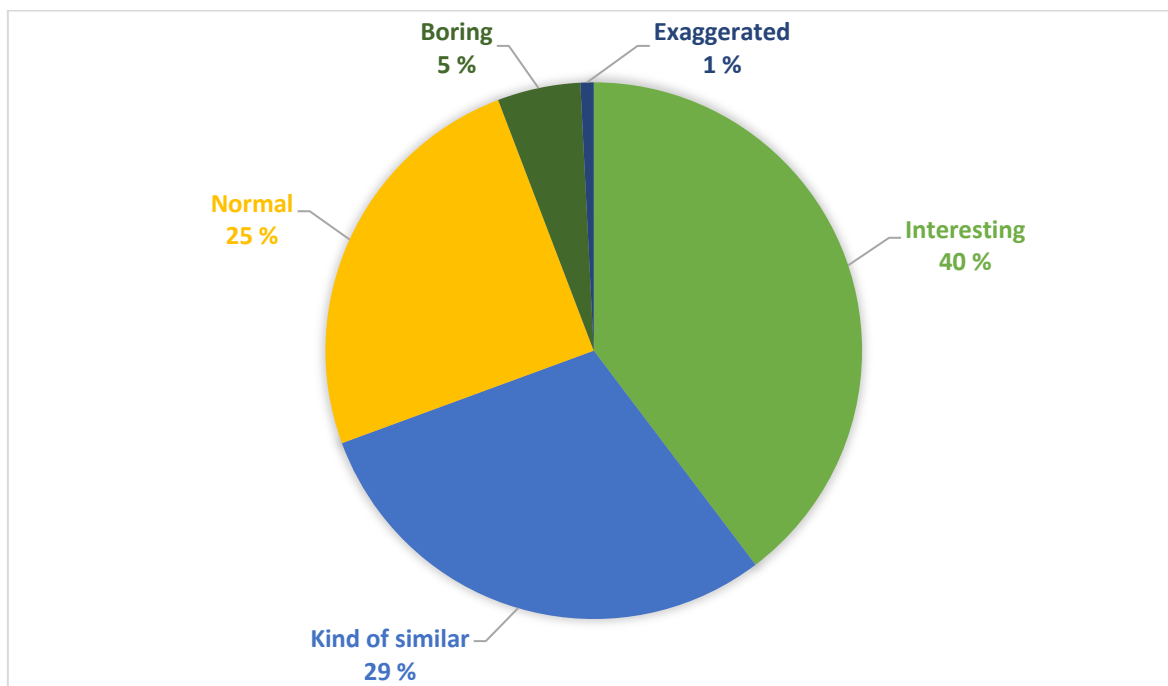


Figure 4 The respondents' perception of recent advertisements in general

Whereas the past researches have provided sufficient support for the assertion that consumers perceived largely the competing brands' advertisements were similar (Ohman 2007; Dahlen et al. 2009, 324.); there is a dejected sign that recent advertisements still receive negative feedbacks from the audience. Take an example of the data collected from the survey, more than 50% of respondents judged advertisements in present days were normal, much the same, repetitive and exaggerated (Figure 4). The generated data for this idea calls for the support from the distinctiveness and creativity, with the aim of creating more impactful and engrossing advertising content. Along with the attractiveness, the audience expected for the transparency and truthfulness from brands in advertisements. To be more precise, a largest percentage of respondents made clear that they were unwilling to purchase a product or service, without understanding about the brands or witnessing the provided items visually on the advertisements; while the rest expressed their consensus, alongside with the confusion for this issue (Figure 5).

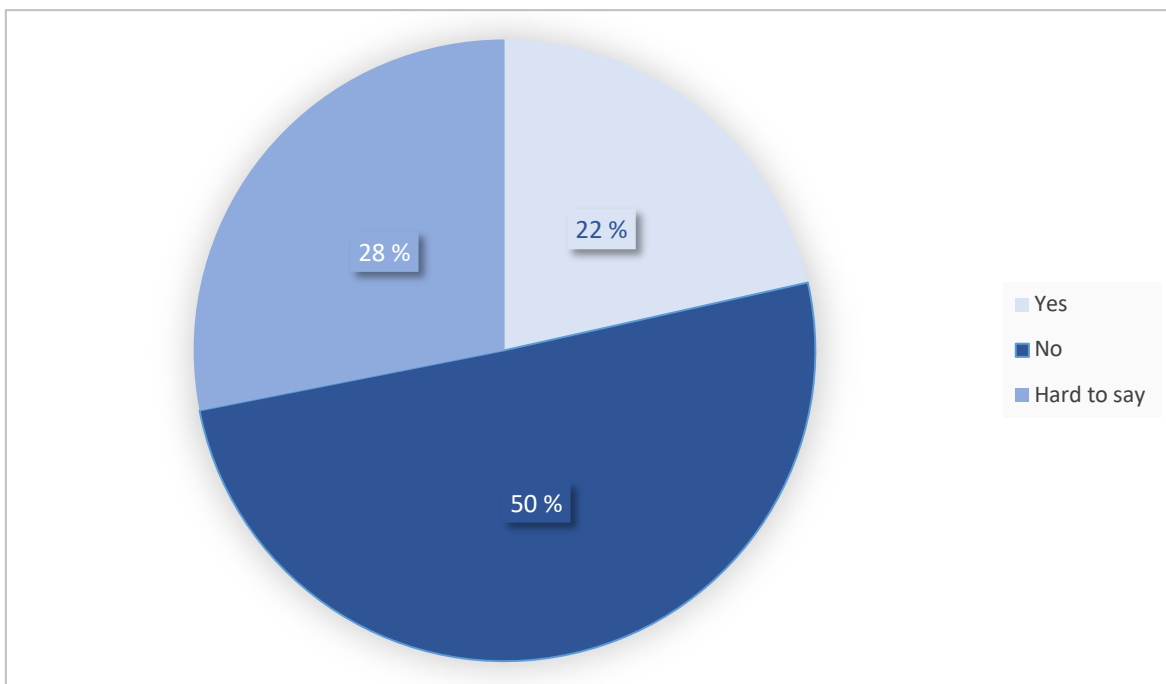


Figure 5 The respondents' willingness to purchase a product/service without understanding about the brands or witnessing it visually on advertisement

Additionally, the stated point of view is proved while the author mentions the impact of creative content. Precisely, the respondents gave their answers for the question as to whether they judge the brands and products based on the creativity of advertisements or not (Figure 6).

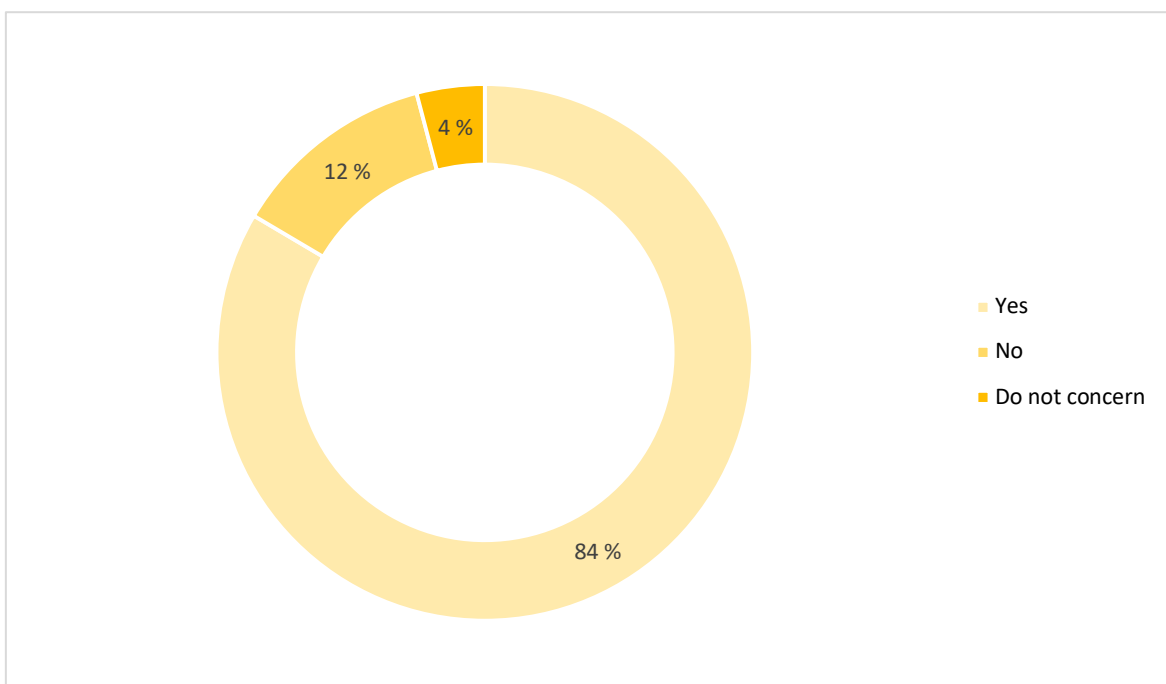


Figure 6 The respondents' judgement on the creativity in advertising (Whether they judge the brands and products based on the creativity of advertisements or not)

As demonstrated on the donut chart, creativity was highly fundamental in advertising content, while the majority of participants in the study did consider this aspect as they witnessed the advertisements, with approximately 85% of affirmative answers (Figure 6). Furthermore, the participants were requested to explain the influences of advertising creativity in their decision making about the brands and products (Figure 7).

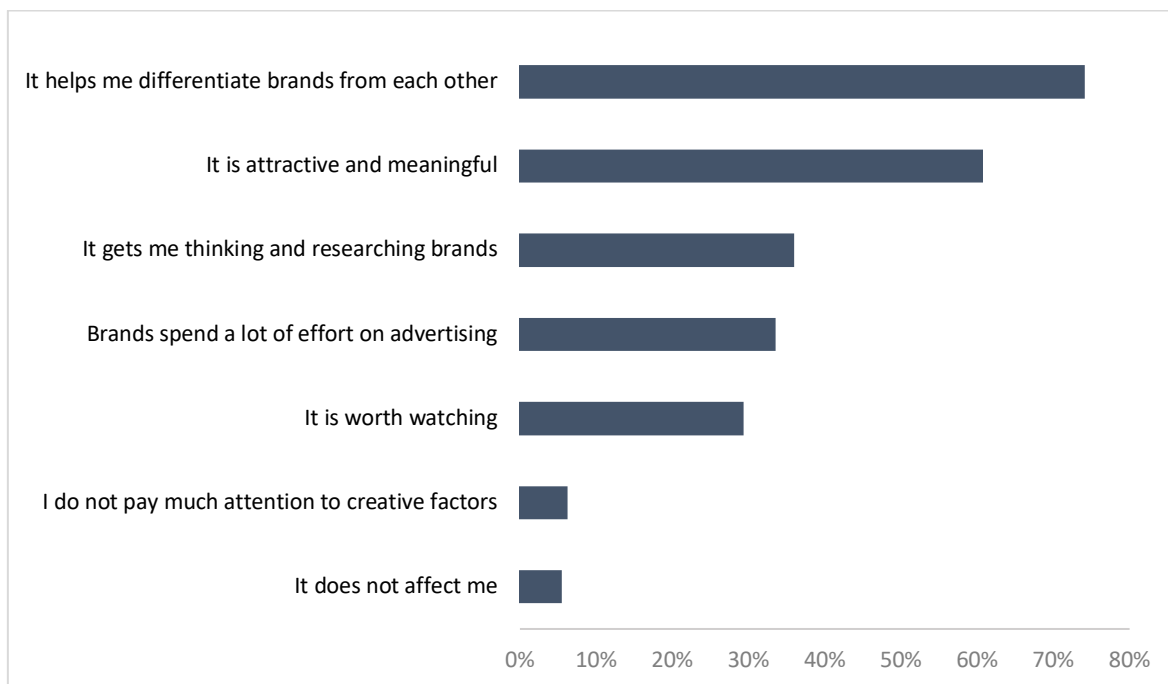


Figure 7 The influences of advertising creativity in respondents' decision making

Besides of a minority of total survey participants expressing their unconcern and slight attention on the creativity of advertising content; a great number of respondents replied that this aspect did support them on differentiating brands, as well as bringing attractiveness and meanings to the advertisements. With around 30% of responses for each, the reasons for thought-provoking, brands' spent effort and watching-worthiness were highlighted (Figure 7). Nevertheless, it is remarkable to note that the result might not be sufficient to make any affirm about the creativity in advertising; since according to Dahlén, Rosengren and Törn (2008), up to now, advertising creativity related researches are frequently indecisive, incompatible, and antithetical (Callerstrand 2010, 26).

Creativity is mentioned to have the association with storytelling and visual art. Along with that, the discussion about the participants' willingness to purchase a product without understanding about the brands or witnessing the product visually on advertisement necessitates the requirement for utilizing two methods. As a result, the following stage of the study focuses on the respondents' perspective towards storytelling and visual art, as well as their ideal implementation of two methods in advertising, with the aim of defining the main research questions of the study.

3.2.1 Storytelling in advertising

In order to see the consumers' opinions toward storytelling in advertising, initially, the respondents were asked to compare between two pieces of video advertisements from two brands. The differences between two advertisements are comprehensibly illustrated in the ways they introduce their products and messages.



Figure 8 LEGO video advertisement "LEGO Holiday Story" (LEGO 2012)

The first video advertisement chosen for this survey is from LEGO, one of the biggest toy suppliers around the world. During the time limit of 2 and a half minutes long, LEGO presents a story in a heart-warming holiday spirit. The characters and objects in the story represent the company's own products, which are the lego pieces. Moreover, to engage and reach the target audience, who are children, the video advertisement was made with a vibrant vibe, from a cheerful song to the colourful set up. Without oral narrative description, the audience is still able to identify the brand's message, due to the lively animation. The significant idea to take into account is the brand storytelling; the way they express their message and introduce their products is highly noteworthy. The result is illustrated in the total views of the video, which partially stands for the engagement rate of the advertisement (Figure 8).



Figure 9 Coca-Cola video advertisement "New Coke" (RetroZest 2010)

On the other hand, the second video advertisement from Coca-Cola, known as the world's famous beverage producer, has a total opposite method to explain their original message. The quality of image resolution in the video is low, since it was created in 1985. Whereas, the videography was not mentioned in the survey, as the aim was to lead the participants focusing on the way Coca-Cola explains their ideas. With a shorter amount of time, compared with the previous video advertisement from LEGO, the message from Coca-Cola is described in a shorter and more concise way; and storytelling was not implemented in this piece of video advertisement (Figure 9). As a result, this video from Coca-Cola was put in comparison with LEGO's one in the survey, in order to comprehend the audience's perception about storytelling in advertising.

Without any doubt, the number of votes for the first video advertisement from LEGO is nearly doubled the votes counted for the second one from Coca-Cola, which are 100 and 63 votes distributively (Figure 10).

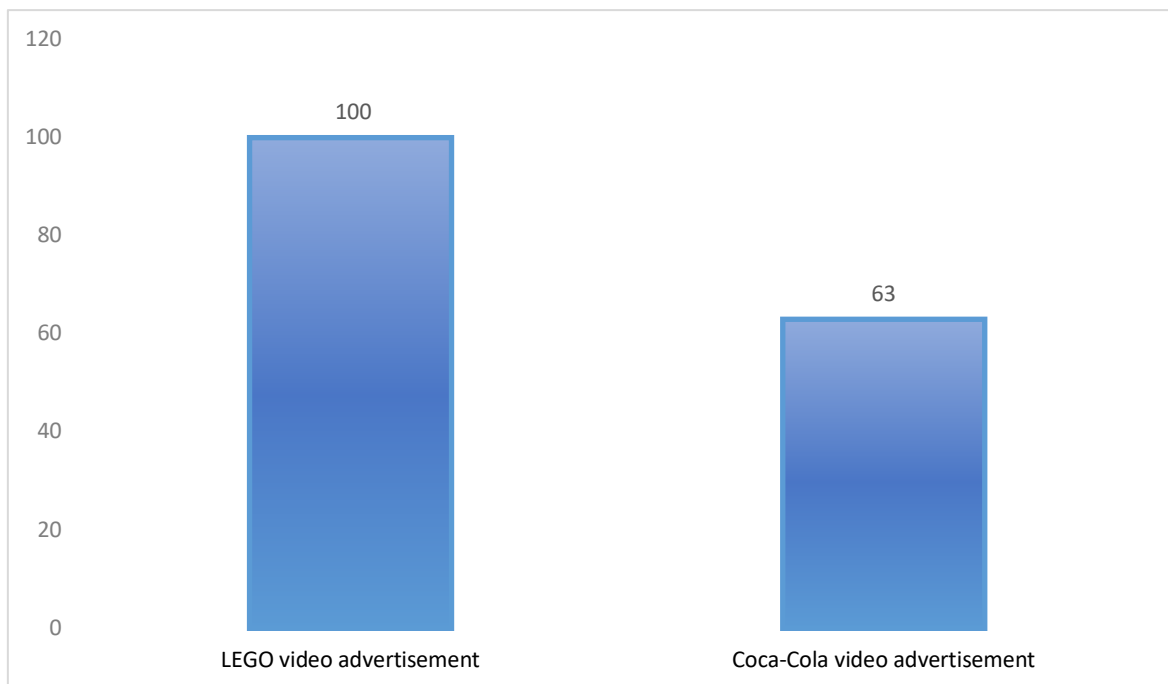


Figure 10 The number of votes for two video advertisements

LEGO's video was highly complimented by the survey participants as a creative piece of advertisement. Apart from that, the respondents indicated that they were able to capture the brand's story and message straightforwardly by watching this video. Moreover, a large number of people agreed that the video from LEGO was visually attractive, and especially suitable for the younger target audience.

Oppositely, the video advertisement from Coca-Cola still received positive comments from the respondents that mentioning simplicity, terseness, information adequacy and effortlessly capturing of meanings. Not to mention the absence of storytelling method, this video advertisement was actually censured due to its content. Specifically, the video mentions the preferability of New Coke over Pepsi by "more people all around the country"; turned out, people instantly changed their opinions about New Coke, and asked for the return of the original Coca-Cola taste (Softcube 2020). Therefore, the video advertisement received a significant amount of negative judgement from the audience at that period of time.

Overall, the appearance of engrossing narrative in the first video from LEGO was well supported by the respondents. From the gathered opinions, storytelling in advertising is approved to have the ability of generating positive engagement from the audience.

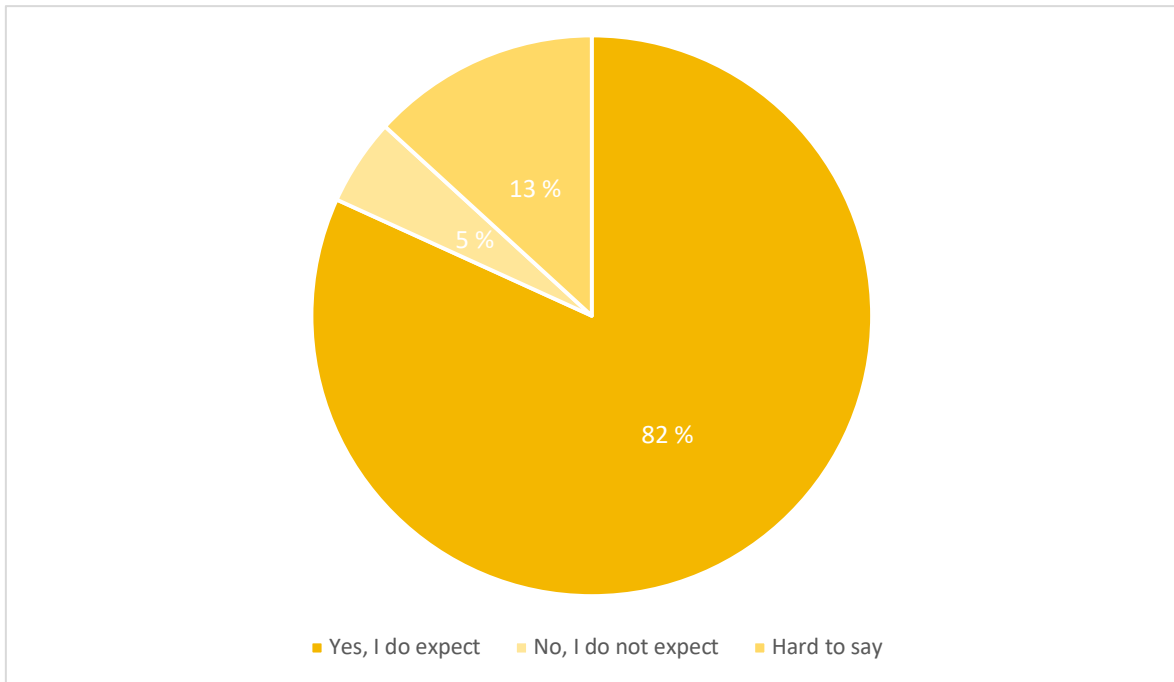


Figure 11 The respondents' expectation to understand brands' stories

Besides, with 82% of respondents in this study intrigued by brands' stories, it is proficient to make a statement that storytelling in advertising and marketing is fundamentally endorsed (Figure 11). On the other word, it is understandable that in every 121 people, there might be at least 100 people anticipate with brand narrative; nonetheless, it is highly contingent on different elements, for instance, the audience demographic or humans' personal preferences.

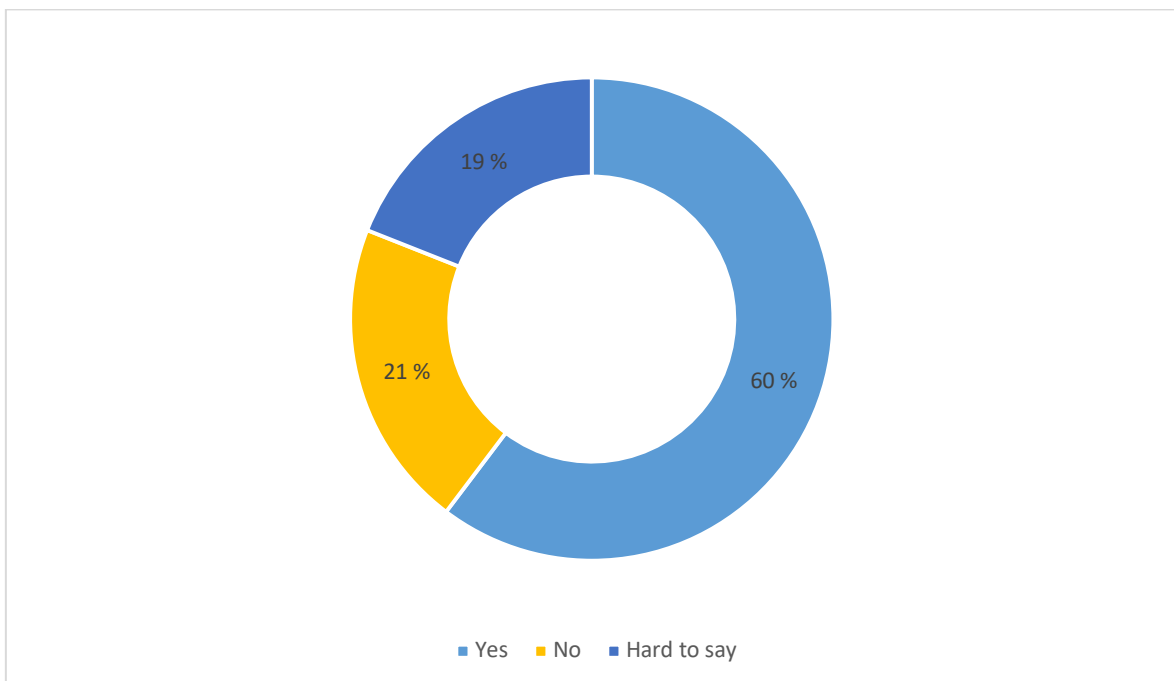


Figure 12 The respondents' judgement on brand storytelling

Continued by the previous question, the participants answered about their judgement on brands' stories, in which, 60% of them revealed that they actually considered this factor while purchasing and making decisions. Conversely, approximately 40% of respondents expressed their insouciance and hesitation for this question, which corresponded to the meaning that their purchasing decisions were not or might not be deduced from brand storytelling (Figure 12).

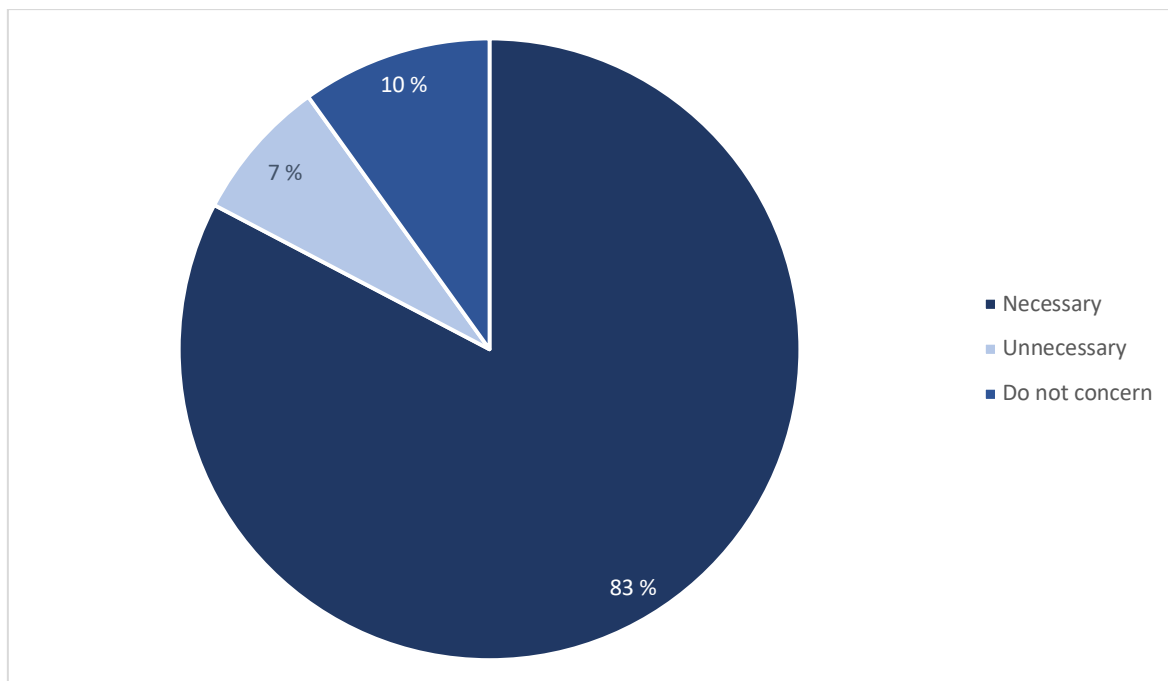


Figure 13 Responses on the importance of storytelling in advertising

While considering the importance of storytelling in advertising, most noticeably, the opinions toward the necessity of brand narrative comprised 83% of the whole chart; hence, it is approvable that people have a positive attitude towards this aspect. On the other hand, the figures for the opposite opinions were significantly lower than that previous idea, which illustrates that storytelling in advertising might not be necessitated in several different situations (Figure 13).

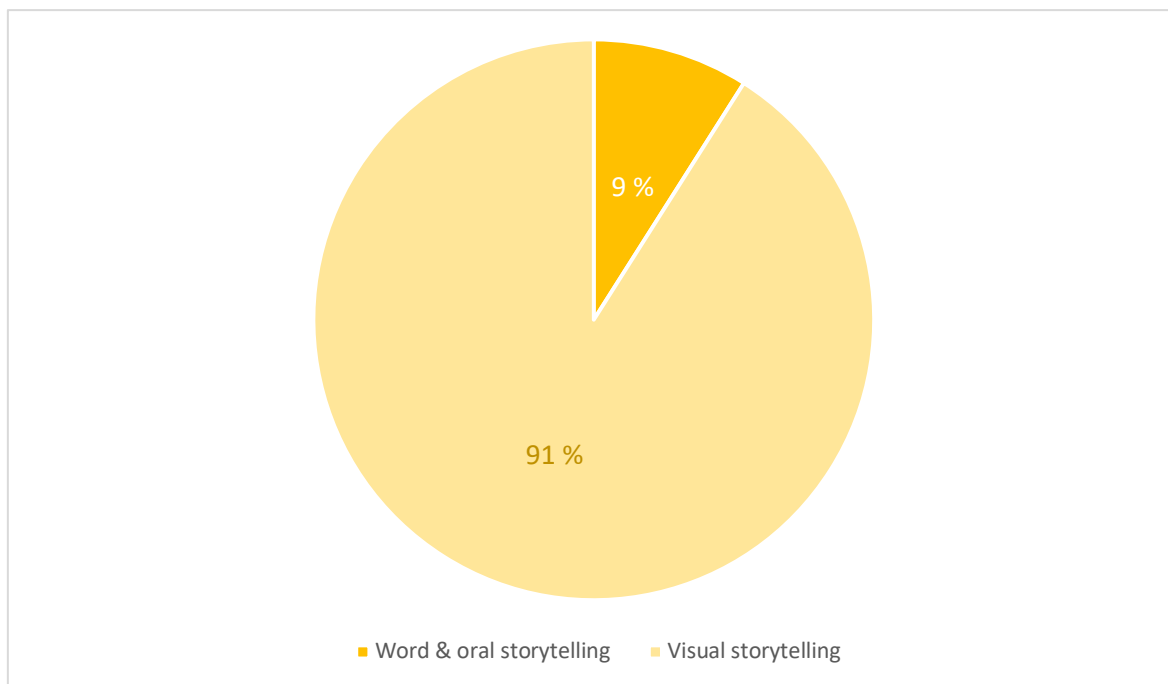


Figure 14 Preference for types of storytelling in advertising

While the “storytelling” section of the report talks through two of the most common types of storytelling, which are word and oral narrative, and visual narrative; a question related to the respondents’ preferences for these types of storytelling was drawn, to provide brands with appropriate solutions for their advertising campaigns. As shown on the pie chart, the percentage of people chose visual storytelling as their more favourable narrative type is marvellously higher than the percentage of selections for word and oral storytelling, which are 91% and 9% respectively (Figure 14). This statistical idea points out that visual narratives, such as videos, films and images, are more well-received by the audience.

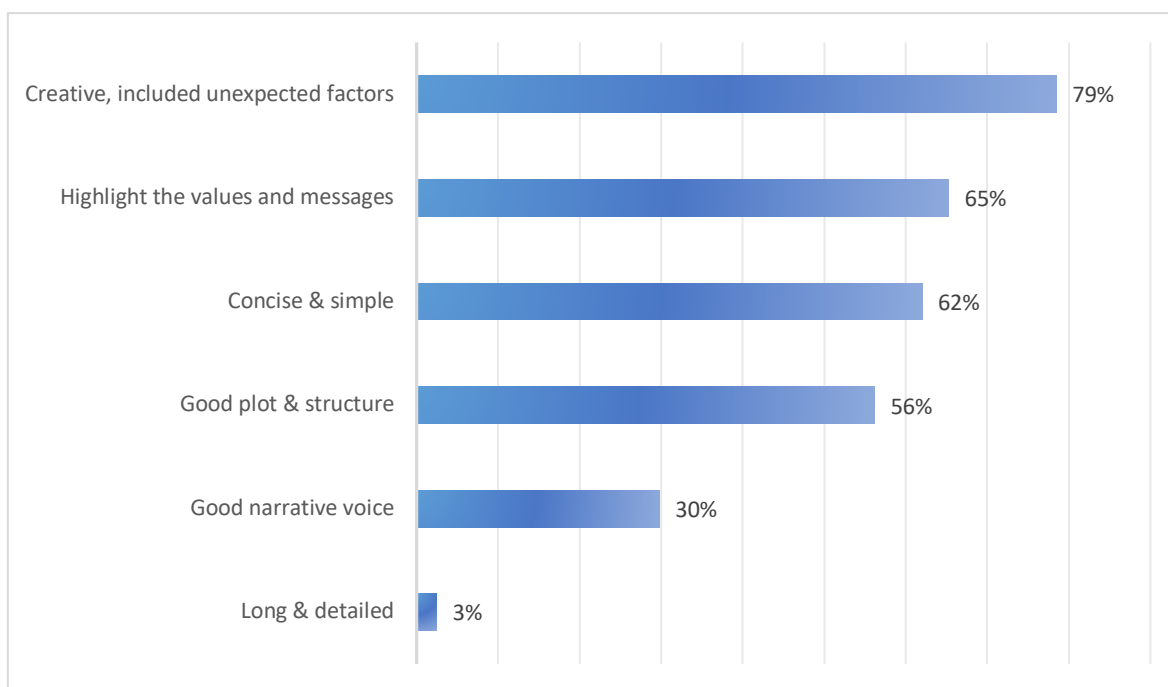


Figure 15 The respondents' ideal storytelling in advertising

With respect to the respondents' ideal storytelling in advertising, the survey included several qualities of brand narrative for them to select from, as well as allowing them to adjoin their own opinions. Creativity and unexpected factors accounted for 79% of total responses, which made them becoming the most influential elements in brand storytelling, according to the questionnaire participants. Came right after, emphasis for brands' values and messages, alongside with brevity and simplicity were chosen, that took about 65% and 62% of answers sequentially. The respondents also expected narrative with good plot and structure from brand advertising. Long and detailed storytelling might not be appropriate with a majority of audience, since in the questionnaire, there were no more than 3% of total responses for this idea (Figure 15).

As a result, to conclude this idea, the audience highly appreciates the fundamental elements of storytelling, such as values, plot and structure. Additionally, the creativity in brand narrative is incredibly anticipated, which reminds marketers to come up with distinctive ideas for their advertising strategies.

3.2.2 Visual art in advertising

Similar with the process to study about storytelling, two pieces of print advertisements were chosen for this survey; and it is clear to recognize that these two advertisements are the outputs of visual design, which is a part of the term "visual art". However, one remarkable idea that the audience is able to distinguish easily that the design, layout, structure, as well

as the purposes of them are totally different. While the first advertisement from Nutella refers to images and illustrations; the second one from Giga Naturally is packed with text. The selection of these two pieces of print advertisements to serve the objectives of the study relied entirely on the dissimilarities between their implementations of visual art and visual design.



Figure 16 Nutella print advertisement (Canva 2021)

With the print advertisement from Nutella, the brand expects to deliver and acknowledge the consumers about the ways to enjoy their products properly. Instead of illustrating their messages with text, the brand used drawing illustrations in an understandable way. Furthermore, the creativity of this piece of advertisement is illustrated in its absorbing pun, in which the brand's name was turned into an adjective (Canva 2021). In this case, the brand inspires the consumers that their popular spread is enjoyable and applicable in different ways and together with different foods. Without much explanation, it is not difficult for the consumers to understand the advertisement's meaning and the brand's message (Figure 16).

The result was not unexpected, while the first print advertisement from Nutella was more favoured by the respondents with 119 votes in total, which was nearly the entire number of respondents (Figure 18). The respondents agreed that this advertisement was creative, well-designed, lessened the text content, included engrossing illustration elements, with smart use of words and sufficient information provided.

In contrast, the second advertisement from Giga Naturally was not as well received from people as the previous one, with 71 votes (Figure 18). To be clear, the number of votes for this brochure was decently high; whereas, besides of the positive feedbacks, there was a number of negative comments for this piece of advertisement from the respondents. Specifically, several ones clarified that this brochure was excessively hard to read due to the density of text, as well as being diffuse, prolix, poor-designed, which made them distracting and unwilling to read. In fact, this brochure was criticized as an alarmingly substandard print advertisement, since it consists an overwhelming number of elements, especially text content. Moreover, the design and layout are disparaged, for instance, the background with vines pattern creates an overly distracting entity. (PrintPlace 2017.)

The explained idea illustrates the importance of visual design and visual art in advertising. As mentioned earlier based on the existed literature, together with the gathered opinions from the audience, it is obvious to affirm that the more attractive, compelling and creative the advertisements are, the more they are likely to be appreciated by the audience, which directly leads to the brand engagement.

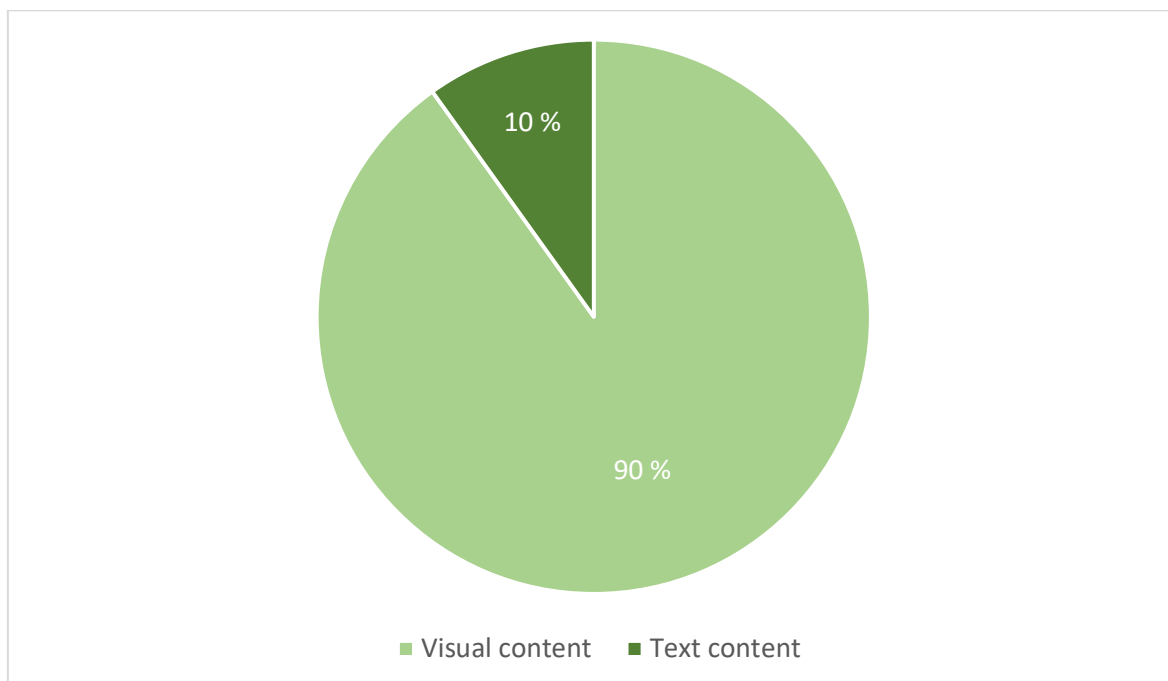


Figure 19 Preference for text and visual content in advertising

The participants' predilection for two types of content in advertising was obtained. As illustrated on the pie chart, the percentage of respondents' preference for visual advertising content was remarkably higher than that for text content (Figure 19); several of the most common reasons are listed as follow: easy to capture, absorbing to observe, captivating and attractive, along with the meaning of visuals. In reverse, text content in advertising was less preferred by people in this survey. This idea can be explained by the fact that visuals are digested and responded faster by people, compared with text (Brown 2018).

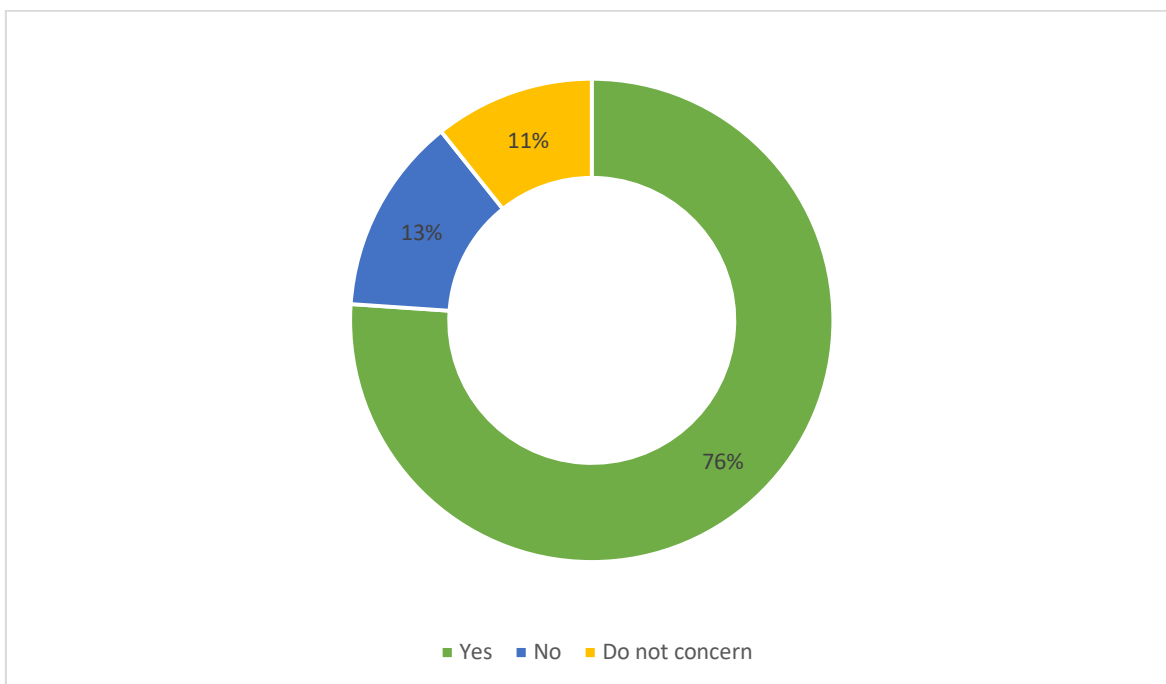


Figure 20 The respondents' judgement on brands' visual images (logo, advertisement)

Similar with the above question for storytelling, a question about the respondents' judgement on visual images and visual elements, such as logos or advertisements, was provided in the survey. The answers indicating "Yes", which represented for the meaning that the respondents did judge and consider these aspects from brands, received 76% of responses. However, there were people that did not concern or come to the conclusion based on visual images, illustrated in 13% of answers "No" and 11% of answers "Do not concern" (Figure 20).

Followed by this question, the respondents gave their opinions on whether visual design, visual elements and visual art were important in advertising or not.

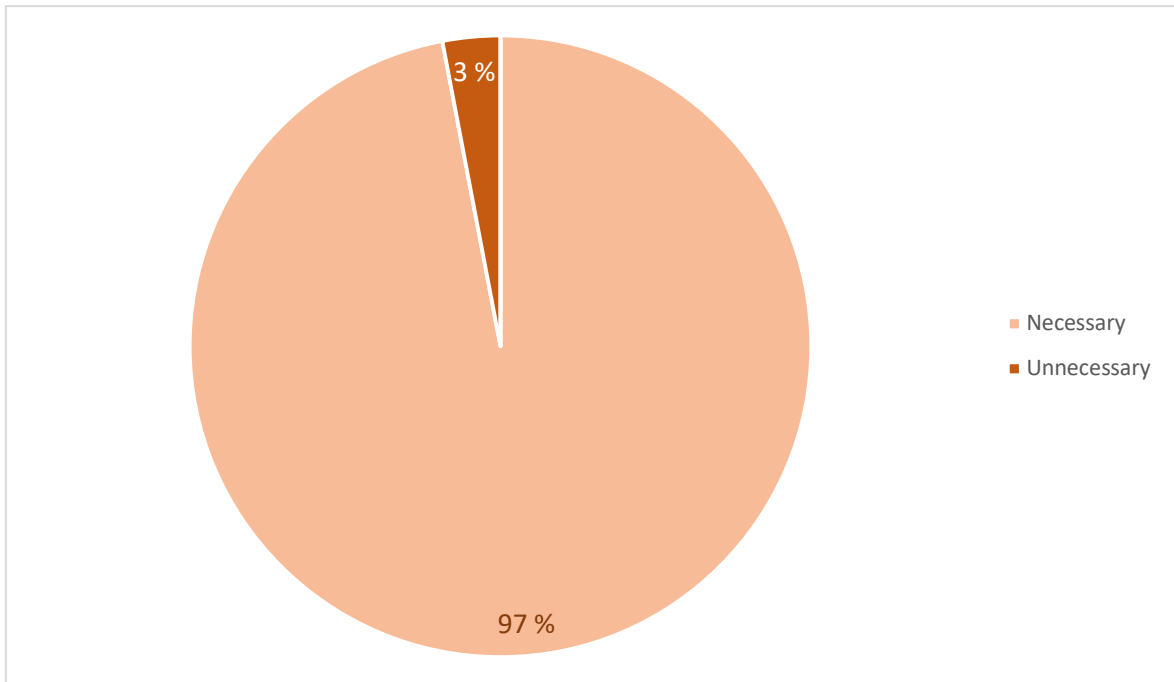


Figure 21 Responses on the importance of visual art in advertising

According to the chart showed above (Figure 21), virtually 97% of total number of respondents concurred that visual art and visual design in advertising were necessary, besides of 3% for the contrasting answers. It is perspicuous that the consumers would provide these answers, since this idea was proved in a great number of studies and researches beforehand. In other explanation, it is not fascinating while mentioning the importance of visual art in advertising and marketing.

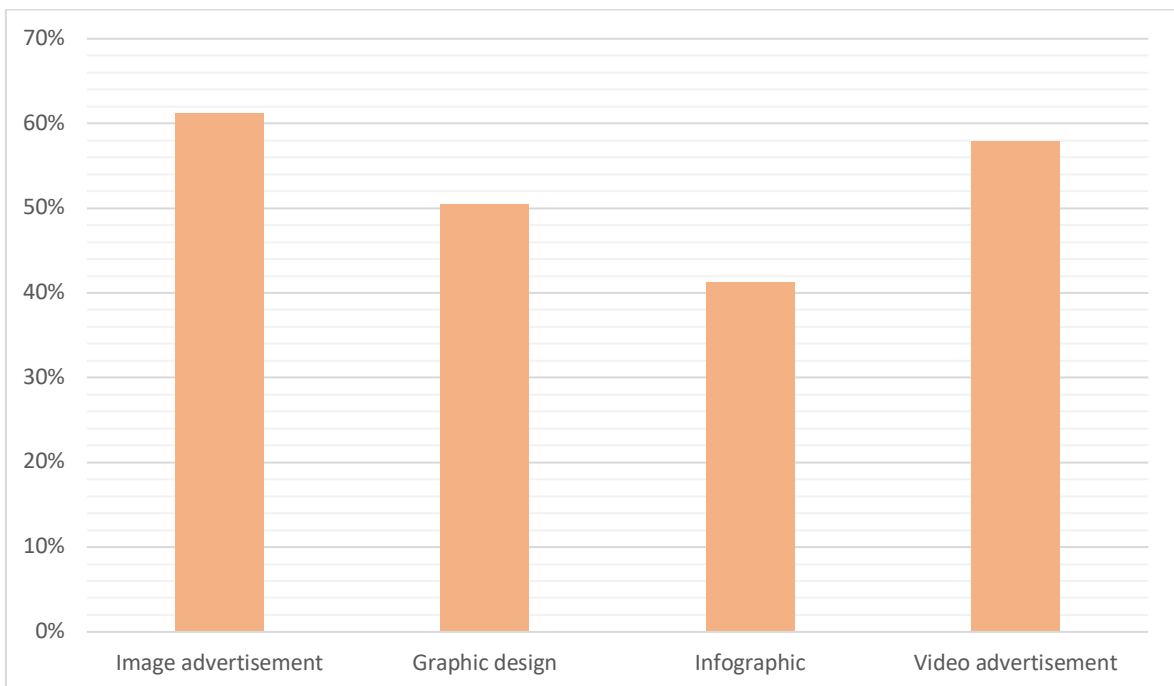


Figure 22 The respondents' preferences on different types of visual advertising

One important suggestion to support marketers and brands on creating the appropriate advertising strategies and campaigns to communicate with their consumers is the consumers' preference for visual advertising types. In spite of the variance between different age groups in this research; due to the illustrated statistics on the bar graph (Figure 22), it is notable to note that image and video advertisements were primarily favoured by the respondents, followed by graphic design and infographic.

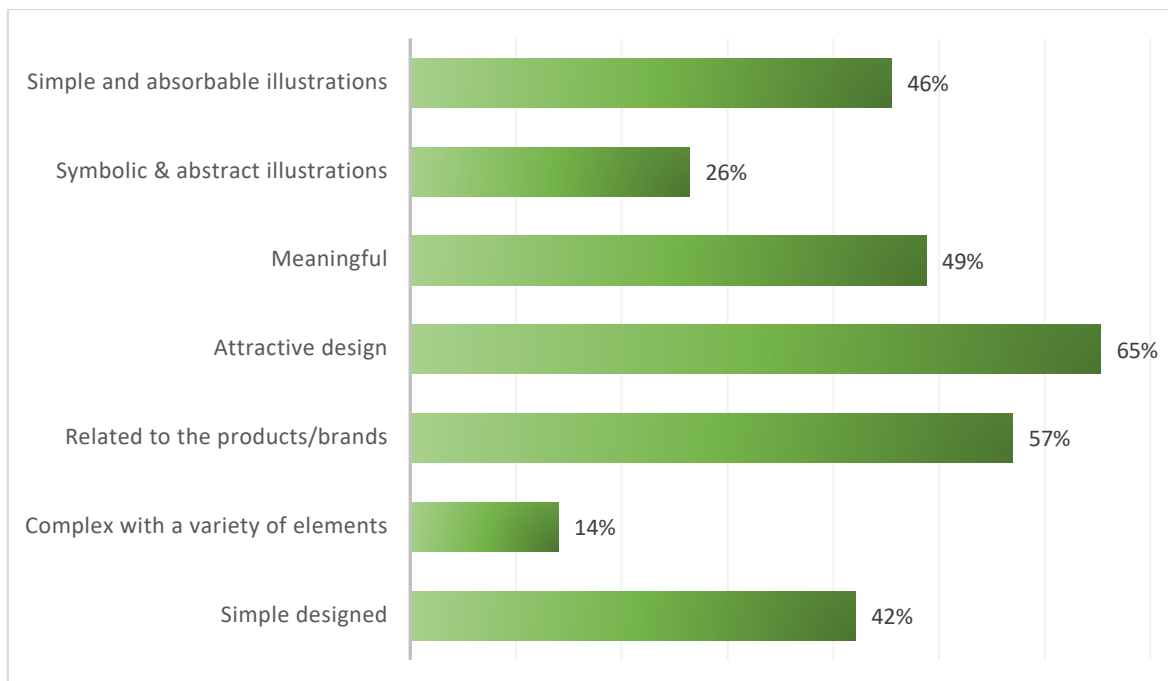


Figure 23 The respondents' ideal visual design in advertising

With the aim of answering the question about the audience's ideal advertising content, the participants in the study were asked to choose the characteristics of visual content that they perceived as the most essential ones; and the results are demonstrated on figure 23. The dominant particular chosen by the respondents was attractive design, accompanied by the relatedness to the products and brands, and meaningfulness. Between the simplicity and complexity, it shows that simple design was more favoured by the questionnaire participants. In relation, absorbable and penetrable illustrations made up a higher percentage of responses, compared with symbolic and abstract illustrations (Figure 23).

Collectively, akin to the opinions gathered for storytelling, the audience expressed their attentiveness to simple, meaningful and understandable visual content.

4 Summary and recommendation for future study

4.1 Answer the research questions

To begin with, the question “What is the consumers’ perspective on storytelling and visual art in advertising?” was answered according to the responses of people in the survey. The participants indicated their positive opinions toward these two methods. Remarkably, the respondents perceived them as important aspects, since they did consider, judge and come to the conclusion due to the brands’ narrative and visual design in advertising. On top of that, the respondents expressed their particular attentiveness to the pieces of advertisements that consist of compelling narrative and visual design, which explained and highlighted the fact that they discerned these methods positively, and had predilection for the appearance of two methods in their ideal advertisements.

Moving on to the second question, which is about “What is the ideal/appropriate implementation of storytelling and visual art in advertising according to the consumers’ opinions?”; from the gathered data, it is recognizable that concise and simple content is more preferable. Instead of complex and incomprehensible content, meaningfulness, understandability, consistency and transparency are especially appreciated by the respondents, which should be taken into consideration by marketers and content creators.

4.2 Summary

The main goal of the thesis is to highlight the significance of storytelling and visual art in advertising; as well as providing marketers and brands with supportive ideas and understandings for their future campaigns and strategies. By analysing previous literatures and audience research, it is approvable to state that storytelling and visual art in advertising have remarkable influences on the audience and brands.

The thesis comprises two major chapters, which are literature review and study. Chapter 1 “Literature review” is composed of seven sections analysing and discussing about the related concepts to the thesis title “Storytelling and Visual Art in Advertising: An approach towards creative and impactful advertising content”. Different aspects of storytelling and visual art are discussed in different contexts, especially in advertising, to demonstrate their structures and mechanics. While storytelling is approved to create memorable touchpoints, increase credibility and trust from the audience, and improve brands’ creativity; visual art is in charge of generating impression and communicates directly with the audience. On the other hand, chapter 2 examines the audience’ perception of storytelling and visual art in

advertising, and their ideal characteristics of two methods' applications; hence the questions were designed closely related to this subject.

The main aims of the study have been reached, along with the answered research questions. The importance and significance of storytelling and visual art in advertising are proved based on the findings from existed literatures and the research. On the basis of the results from the research, it can be concluded that people are intent and give special consideration to these aspects of narrative and visuality in advertising. In addition, remarkable ideas to note about the audience's preference and ideal advertising content are the conciseness, purposefulness, transparency and consistency.

4.3 Recommendation for future study

In the future, it is suggestive for people to study deeper about storytelling and visual art in advertising based on the differences of demographics and cultures. In spite of the dissimilarities between human beings' personal preferences for these types of art, people in particular groups might have close associations of ideas and thinking. As mentioned earlier, written, oral and visual languages exhibit unlikely in different countries and different cultures. Specific studies and researches about the appropriate uses of storytelling and visual art in advertising for particular groups, cultures and demographics, are remarkably fundamental, especially for brands and businesses who focus on certain target consumers.

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Appendices

Appendix 1. Survey questionnaire

Phần 1: Thông tin và ý kiến chung

1. Nhóm tuổi của bạn

18 – 24

25 – 40

40 – 60

60+

2. Giới tính của bạn

Nữ

Nam

Khác

3. Bạn đã bao giờ đưa ra quyết định mua hàng / phản hồi / tương tác với thương hiệu ngay lập tức dựa trên quảng cáo chưa?

Rồi

Chưa

4. Những yếu tố chính ảnh hưởng đến quyết định mua hàng của bạn trong quảng cáo?

Nội dung của quảng cáo

Sự hấp dẫn, sự sáng tạo của quảng cáo

Sự uy tín từ thương hiệu

Nhu cầu mua sản phẩm

Khác (xin mời làm rõ)

5. Nhìn chung, bạn nhận thấy quảng cáo ngày nay như thế nào?

Thú vị

Khá tương đồng, giống nhau

Bình thường

Nhàm chán

Khác (xin mời làm rõ)

6. Bạn có sẵn sàng mua một sản phẩm / dịch vụ mà không hiểu nhãn hiệu hoặc chứng kiến trực quan trên quảng cáo không?

Có

Không

Khó nói

7. Bạn có đánh giá thương hiệu / sản phẩm dựa trên sự sáng tạo của quảng cáo không?

Có

Không

Không quan tâm

8. Nhìn chung, sự sáng tạo trong quảng cáo ảnh hưởng đến quyết định mua hàng của bạn như thế nào?

Nó giúp tôi phân biệt các thương hiệu với nhau

Tôi nhận thấy các thương hiệu dành nhiều nỗ lực cho việc quảng cáo

Quảng cáo đó đáng xem

Quảng cáo đó hấp dẫn và mang ý nghĩa tác động

Nó khiến tôi suy nghĩ và nghiên cứu về thương hiệu

Nó không tác động đến tôi

Tôi không quan tâm nhiều đến các yếu tố sáng tạo trong quảng cáo

Khác (xin mời làm rõ)

Phần 2: Nhận xét và so sánh quảng cáo

9. Đây là hai mẫu quảng cáo video từ hai nhãn hàng khác nhau, với cách giới thiệu sản phẩm khác nhau. Vui lòng chọn quảng cáo mà bạn thích và lí do bạn chọn quảng cáo đó.

Video 1 <https://www.youtube.com/watch?v=duHGU6S9hZk> (90 seconds)



Sáng tạo

Bạn nắm bắt được câu chuyện của nhãn hàng

Hấp dẫn trực quan

Phù hợp với đối tượng khách hàng chính (trẻ em)

Khác (xin mời làm rõ)

Video 2 https://www.youtube.com/watch?v=QkfFdQ1yaqs&feature=emb_logo (30 seconds)



Ngắn gọn và đơn giản

Đầy đủ thông tin

Bạn nắm bắt được câu chuyện của nhãn hàng

Khác (xin mời làm rõ)

10. Đây là hai mẫu quảng cáo in ấn từ hai nhãn hàng khác nhau, với cách thiết kế khác nhau. Vui lòng chọn quảng cáo mà bạn thích và lí do bạn chọn quảng cáo đó.

Quảng cáo 1



Sáng tạo

Sử dụng từ ngữ thú vị

Ít nội dung văn bản

Yếu tố minh họa thú vị

Đầy đủ thông tin

Thiết kế đẹp mắt

Khác (xin mời làm rõ)

Quảng cáo 2

Natural Soaps

SEAWEED SLIMMING SOAP
Made from a deep-sea seaweed that has fat-melting properties. It contains many trace elements, minerals and vitamins derived from the sea which assist in the accumulation of fluids by penetrating your skin and encouraging the loss of subcutaneous body fat through perspiration.

SKIN LIGHTENING SOAP
This specially formulated soap contains glutathione from UDONKIE root extract. It is known to inhibit the production of melanin, the substance that causes darkening of the skin and age spots. UDONKIE is the most effective natural ingredient for skin-lightening.

VIRGIN COCONUT OIL SOAP
Virgin Coconut Oil is the healthiest ester vegetable oil in the world. It has antiviral and antifungal and antibacterial properties. It replenishes the skin and prevents wrinkles, dandruff, promotes natural hair production.

SHAMPOO BAR
This soap is formulated to gently clean your hair without stripping it of its natural oils. Commercial shampoos use detergent based oils that over-clean your hair. This soap is loaded with conditioning oils. They restore elasticity, soft and slippery, just what you expect from a shampoo and will keep your hair soft and shiny. It is also a great moisturizing soap for the face and body.

AROMATHERAPY SOAPS
Available in 6 varieties: eucalyptus, lavender, citrus, lavender and chamomile. Aside from its highly moisturizing properties, this soap also helps you in the fight against mood-altering stress.

ACNE SOAP
The active ingredients in this soap, tea tree oil, tea tree extract, peppermint, vitamin E, and other natural ingredients, fight and reduce the growth of acne-causing bacteria, fungi and viruses. It is also recommended for use in treating acne on the face and body.

SPORTS BAR (FOR MEN AND FOR WOMEN)
This soap is loaded with natural oils meant to soothe your skin, decrease your body's oil production, and can be used before or after your sports activity or exercise routine.

SHEA BUTTER SOAP
Shea butter is a high quality "good fat" that makes up for the deficiency in the epidermal cells. This product helps the skin with all the elements it needs to absorb and retain moisture. It is considered as the gold in moisturizing.

VCO BASED SOAPS
Enjoy the benefits of virgin coconut oil in these soaps. Available varieties are: Shampoo, Hand Soap, Shea Butter, Lavender, Green Tea, Peppermint, Aloe and Avocado.

Aroma Products

ROOM AND LINEN SPRAY
Refresh up your night with these relaxing scented sprays. Our scents will definitely put you in the right mood.

PURE ESSENTIAL OILS
Our pure essential oils can be used in a variety of ways. For oil burners, to freshen your car or to use in your diffuser. Available scents are: grapefruit, lavender, chamomile, peppermint, eucalyptus, eucalyptus, ylang ylang, green tea, eucalyptus and lemongrass.

NATURAL INSECT REPELLENT SPRAYS
No DEET. These oils are known to repel mosquitoes and ticks. Available in Chamomile, Eucalyptus and Lemongrass. The germs it repels when used on towels and very safe even for the baby's skin.

NATURAL INSECT REPELLENT CANDLES
These candles contain natural ingredients to help around the house. Aside from the wonderful natural fragrances, the fragrance essential oils prevent insect repellent (Chamomile, Lemongrass and Eucalyptus). Can be used indoors or outdoors.

AROMA DIFFUSERS
Aids fragrance oil for personal aromatherapy or for the whole AROMA DIFFUSER. The scents are not overpowering and perfect for those who like a gentle fragrance. Natural scents about the air and gently refresh it beyond the room. No flame, no acid, no wax.

TEA TREE OIL
Melaleuca alternifolia, or Australian tea tree oil as it is more commonly known, is a native Australian plant with many remarkable properties. It has antibacterial and antiviral, the leaves of the plant yield a 100% natural oil which is an antiseptic, a fungicide, and a mild astringent. As a completely natural product, tea tree oil has many uses from insect repellent to the relief of the symptoms of arthritis. Some other uses include: medicinal purposes, skin care and hygiene, hair care and pet care.

NATURAL BALMS (NO PAIN & NO ICH)
Our balms are made from virgin coconut oil with a generous amount of essential oils and extracts to make them really effective. They are perfect for the senses.

SHEA BODY BUTTER
Shea butter is derived from the fat kernels of the shea tree of Central Africa. It is a rich and moisturizing oil with anti-inflammatory and antioxidant qualities. Our Shea butter is an exquisite blend of 100% Shea Butter, Green Tea and other antioxidants. This non-greasy skin-giving emulsion, is easily absorbed to hydrate your skin and restore its natural moisture balance.

PURE SHEA BUTTER
It's a skin moisturizer and helps protect against the weather and sun. Apply it to complement tanning or tanning and tanning. It helps dry skin, chapped lips, sunburn, and other skin problems like wrinkles around the eyes and peeling and itching between feet. Shea butter is a great addition to skin care products because of its high vitamin A and E content.

LIP BALM
Soothes and moisturizes your lips with the conditioning of natural botanicals. Our balm helps to soothe and comfort dry lips. Apply to both upper and lower lips to relieve them feeling smooth and soft. Best when reapplied throughout the day.

EYE CREAM
Vitamin E helps to soothe and soothe the delicate eye area and help reduce the look of puffiness, dark circles and fine lines. For a quick fix, cleanse eye contour area, then apply a small amount to fingertips and pat gently. Best used with finger tips or soft brush.

HAIR TREATMENT
Our natural plant based treatment cream is suitable for all hair types. It offers and provides with special plant-based hair conditioning treatment benefits and softens and moisturizes.

SCALP TREATMENT
Specially formulated to calm, soothe, and gently cleanse and moisturize irritated and dry scalp. The ginger or extract stimulates blood circulation thereby promoting hair growth.

BODY BALM
An essential ingredient to the balm. It contains shea butter, lavender, eucalyptus, clove, and other natural oils, vitamin E, grape oil and vitamin E, meant to moisturize, soothe and soothe the skin.

VIRGIN COCONUT OIL
Virgin Coconut Oil is the healthiest, most versatile dietary & topical oil in the world. It increases metabolism, helps lose weight, boost energy levels, reduce risk of heart disease, free cholesterol, antibacterial and antiviral properties. When applied externally, replenishes skin and contains natural oil production and prevents wrinkles.

GOD IS GOOD! ALWAYS!

Nhiều và đầy đủ thông tin

Đa dạng nội dung văn bản

Ít yếu tố hình ảnh trực quan

Đáng tin cậy

Khác (xin mời làm rõ)

Phần 3: Ý kiến về kể chuyện và nghệ thuật thị giác

11. Bạn có muốn hiểu về các thương hiệu thông qua câu chuyện của họ không?

Có

Không

Khó nói

12. Bạn có thường đánh giá một thương hiệu / sản phẩm dựa trên những câu chuyện của họ không?

Có

Không

Khó nói

13. Nhìn chung, bạn cảm nhận thế nào về kể chuyện trong quảng cáo?

Cần thiết

Không cần thiết

Không quan tâm

14. Bạn thích cách kể chuyện nào hơn?

Kể chuyện bằng lời văn và từ ngữ (văn bản, âm thanh, podcast)

Kể chuyện với hình ảnh minh họa (video, phim, hoạt hình, nhân vật sống động)

15. Bạn cảm nhận thế nào là một câu chuyện thú vị để nghe / đọc / xem trong quảng cáo?

Ngắn gọn và đơn giản

Dài và chi tiết

Sáng tạo, có yếu tố gây bất ngờ

Có cốt truyện và cấu trúc tốt

Làm nổi bật mục đích và thông điệp của thương hiệu

Giọng kể chuyện tốt

Khác (xin mời làm rõ)

16. Bạn thích nội dung văn bản hay nội dung hình thức hơn?

Nội dung văn bản

Nội dung hình thức

17. Nếu bạn thích nội dung hình thức hơn, vì sao?

Dễ dàng nắm bắt

Thú vị để xem

Thu hút sự chú ý

Khác (xin mời làm rõ)

18. Bạn thích loại nội dung trực quan nào trong quảng cáo?

Quảng cáo hình ảnh

Thiết kế đồ họa

Đồ họa thông tin (Infographic)

Quảng cáo video

19. Nhìn chung, bạn cảm nhận nghệ thuật thị giác / hình ảnh minh họa / thiết kế trong quảng cáo như thế nào?

Cần thiết

Không cần thiết

Không quan tâm

20. Bạn có thường đánh giá một thương hiệu / sản phẩm dựa trên hình ảnh trực quan (logo, quảng cáo) không?

Có

Không

Khó nói

21. Bạn cảm nhận thế nào là một thiết kế trực quan hấp dẫn trong quảng cáo?

Thiết kế đơn giản

Thiết kế phức tạp với đa dạng yếu tố hình ảnh

Liên quan đến sản phẩm và thương hiệu

Thiết kế bắt mắt

Mang ý nghĩa

Bao gồm những yếu tố minh họa tượng trưng và trừu tượng để khán giả suy luận

Yếu tố minh họa đơn giản dễ hiểu

Khác (xin mời làm rõ)