The University of Huddersfield

School of Art, Design ⅋ Architecture

Advertising Thinking

To investigate the use of "the story" in creative advertising in the West and analyse its possible application in China

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Contents

Declaration

I hereby acknowledge and proclaim that my research project on "Advertising Thinking" that I submit for examination for the award of Doctor of Philosophy from the University of Huddersfield is composed by myself. The research of "Advertising Thinking" is truly my original work except of which specifically mentioned otherwise in the thesis and has not been presented and submitted for any degree/diploma or assessment or award at the University of Huddersfield or any other Institutions or University.

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Abstract

The central aim of this study is to combine theorist Roland Barthes' ideas on visual and textual thinking with leading contemporary approaches to Western advertising design with a view to their possible application in China. The result is a newly coined concept the present author refers to as 'Advertising Thinking'. This new term puts forward a fresh method that goes beyond the conventional way of dealing with advertising design.

At present, there are very few in-depth studies of advertising in China, making it crucial for Chinese designers, creative directors, design tutors, entrepreneurs and business people to gain a better understanding of the subject. The intention is for this understanding developed in the current study to enable China's advertising industry and its discourse to go beyond the superficial stage it is presently at.

In order to achieve this an in-depth analysis of the status quo of China's story creative advertising history is needed. From this it can be seen that imitation, celebrity endorsement and the lack of aesthetic appeal in Chinese advertising design are issues that urgently need to be addressed. Through an in-depth study of advertising theory key concepts in advertising need to be explored. Following an introduction that outlines the key concepts in Barthes' writing – hidden meaning, narrative, and emotion - numerous case studies are explored in the chapters that follow to demonstrate different approaches to Advertising Thinking. These case studies include: Sandy Hook 'Even' (USA) 2016; Stay in School (Australia) 2014; Coca Cola 'Pool Boy' (USA) 2017; and Black Currant Tango 'St George' (UK) 1996. Following this, the research analyses five Chinese advertisements. From the analysis of these case studies it can be seen that Chinese advertisers and advertising professionals need to critically explore Chinese traditional culture and apply key concepts in contemporary Western advertising theory - a number of points are made that are crucial to moving Chinese advertising design forwards so that it can realise its potential.

Introduction

The present author's research proposal develops the concept of what can be termed 'Advertising Thinking': to investigate the use of 'the story' in creative advertising in the West and analyse its possible application in China. Accordingly, this introduction defines the subjects' background and discusses the importance of creative advertising and its necessity in marketing communication. In this research, by combining Roland Barthes' ideas on visual and textual thinking with leading approaches to Western advertising design with a view to their application in China. Roland Barthes is a prominent French literary theorist, critic, philosopher and semiotician. Barthes' philosophical ideas and contributions are analysed in a diverse scope of fields, and he significantly inspired different industries in the world (Mirzoeff, 2017). For example, including advertising thinking, structuralism, social theory, semiotics, design theory, post-structuralism and anthropology. Barthes explored the areas of structuralism and semiology from the early 1960s, and continuing to generate various full-scale research. Most of his important ideas contested conventional academic opinions of literary criticism and famous figures of literature. Although his influence is primarily focused on many academic areas in which are relevant to his work, he is also concerned and explored in every field related to knowledge representation and communication models, containing photography, music, advertising, image and art. It can be seen that application of Roland Barthes' ideas in the field of advertising thinking will not only refine the content of creative advertising but also deepen the designers' thinking on their philosophy.

Background in China

"Today, marketing communication is characterized by multidimensional conversations with products finding their own voices and consumers responding viscerally and subconsciously to them" (Aradhna Krishna, Cian, & Sokolova, 2016). In the 21st century, amidst China's rapid economic development in a new era of digital information, "advertising" should not be a neglected term. Imitations of foreign advertising with a large number of references, celebrity endorsements, copied images and aesthetic slogans have become the major problems in the domestic advertising market in China. Advertisements which blindly focus on the moment at which design is purposed for consumers to purchase the product ignore the broader possibilities inherent to shaping a unique form of advertising through narration techniques. Chinese advertising designers need to become aware of this shortfall and try to improve on it.

At present, in the creative advertising market outside China, the use of creative design methods is common. Many advertisements utilise creative narrative techniques. This type of advertising, highlighting creative fun in sharing brand personality, is more effective in attracting target audiences than just simply displaying the product. "Visual communications of any kind, whether persuasive or informative, should be seen as the embodiment of form and function: the integration of the beautiful and the useful. In an advertisement, copy, art, and typography are seen as a living entity; each element integrally related, in harmony with the whole, and essential to the execution of the idea" (Rand, 2014). Based on graphic designer Paul Rand's theory, the harmonised integration of many design elements in visual communication is crucial for the information to be accurately transferred to the target audience. In the advertising field, it is necessary that all the relative elements be integrated.

Mark Tanner (founder and managing director of China Skinny, a marketing and research agency) states that "From a young age, Chinese consumers are exposed to fakes. From phony lions to

rat meat being sold as beef and lamb, to bogus Apple stores that fooled even the floor staff, it's with good reason that Chinese shoppers have trust issues" (Tanner, 2014). The Chinese often produce fake products, copying design principles from elsewhere, for example, Prada and Channel (see figure 1). In modern society, marketing design needs to be original and also novel. Only in this way can brand value be longer lasting and bring more benefits to producers. Tanner states that, "The Chinese may be relatively new to the consumer world, but they are far from naive. They look much deeper than colourful billboards and TV commercials. Like in the most mature markets, integrity and honesty need to be central to everything a brand does from messaging to service, to quality control. Without it, it may be unlikely to win the faith of the consumers" (Tanner, 2014). To some extent, the Chinese designer should retain their original creative drive and strive to produce an independent design.

Figure. 1. Imitation advertising ("The advertising of film," 2017)

Imitation is not a strong strategy to rely on since it often lacks creativity. The imitation of effectiveness decreases with different age gaps in the target market. Art director Pete Barry states that: "If I had to pinpoint one reoccurring theme throughout the majority of the greatest

advertising over the last fifty years - aside from simplicity of concept - it would have to be this: A truth" (Barry, 2008). As a result, an original creative design is the most solid foundation for a brand. It could be argued that the rampant imitation of existing advertising has killed creativity in China. Almost all the advertising companies draw lessons from each other's ideas to improve their creative approach. Rampant imitation greatly diminishes enthusiasm for the original. Academic Shu Liang Wang argues that "The creative is the original in advertising" (Liang, 2012). But in China, this is a vicious cycle, as imitation itself is a bad example to learn from. Because of a lack of a market restraint mechanism even some prestigious brands also began to imitate creative designs. If advertisers cannot find an effective legal method to protect their advertising from imitation, the result can only be to frequently change their advertisements to avoid competition from imitators. But this brings with it a large disadvantage: speed rather than creativity dominates, as the life-cycle of an advertisement is shorter. This kind of management myopia is the key reason why Chinese enterprises are running behind those of the Western world.

Academic Yan Huo (2004) points out that the imitation of fake products is not a fresh topic. Fake Chanel, Louis Vuitton, and Prada products can be seen everywhere in China. China has become one of the most competitive markets in the world, with a multitude of new commodities entering the market (Franchin, 2018). Businesses abroad attempt to battle on a bill with a multitude of cheap items with a native trademark in China. For a brand to control a premium, it must be promoted by an inner trust. This can only be made through creative advertising.

The most influential method for businesses to convey commodity information to consumers is through advertising. Celebrity endorsement is particularly prominent in China and statements given by celebrities can affect the entire image of a product. A variety of approaches lead to different effects. However, most of the celebrity endorsements lack creativity and fail to stimulate the Chinese market. Consumers prefer a commodity endorsed

by a celebrity. Nevertheless, celebrity endorsements still come with problems, such as how any negative publicity surrounding the celebrity will have detrimental effects on the sale of products. The disadvantages of using a celebrity are that although the celebrity chosen can encourage the Chinese market to buy a product, it can also have opposite effect. Researcher Tina Amo points out that "A celebrity's reputation is tied to that of the company after appearing in the company's advertising. If a respected celebrity appears in advertising for an imperfect brand, the views of the brand could improve and the celebrity's reputation could worsen. Also, if the celebrity's reputation suffers, the formerly positive views of the brand could suffer too" (Amo, 2017). If celebrity endorsements are used all the time, they become less affective. In fact, the risk is often very high. Academic Laura Agadoni states that: "Branding experts Derrick Daye and Brad VanAuken studied the effectiveness of celebrities on advertisements and wrote about it on their blog, Branding Strategy Insider. They discovered that celebrity endorsements are largely ineffective, rarely producing the sought-after effects businesses want" (Agadoni, 2017). If celebrity endorsement is used the company must weigh up the benefits very carefully.

Celebrity Effect - a psychological phenomenon to pursue another person's lifestyle - is one of the most popular strategies in the Chinese market at present. That is to say, because a multitude of celebrities are used in advertising it will stimulate consumer behaviour greatly. The utilisation of celebrity images on sales recommendations and promotional campaigns is the classic example of how advertising professionals enhance the consumers' confidence in the brand. American company J.W. Thompson was the first to utilise celebrity images in their "LUX" branded soap advertisements in the beginning of the 20th century. Since then, this kind of advertising approach has been named as "Celebrity AD" and become an important approach in advertising. China's advertising industry has entered the superficial eyeball economy, with sport-star Liu Xiang's endorsement for Coca-Cola and actor Jay Chou's endorsements for Sprite (see figure 2). A flood of celebrity advertising has made it less effective and most of the time only enables consumers to remember the celebrity faces rather than the real character of the brand. During the advertising broadcast, a consumer audience's

psychological activity is a valuable indicator of the degree of impact the advertising will have. The star endorsement, called The Halo Effect, can make the audience produce the psychological feeling of 'love me, love my dog', to more easily accept the brand and product recommended by the star. But this form of advertising is relatively new and requires continuous analysis and development. The main reason for this is that using the 'celebrity effect' will easily undermine the unique characteristics and benefits of the product itself. In the long term, it is not beneficial to shape the product image and its brand value in this way. Generally speaking, celebrity stars have a certain currency at a particular time, which often conflicts with the brand establishing a long-term identity for their product and the demand for it. Finally, it can lead the audience to neglect the characteristics and personality of the product. In this sense, the main roles of advertising should be brand personality or celebrity endorsements, when in fact the clients ultimately want the celebrity effect just to enhance and strengthen their brand's characteristics.

Figure. 2. Jay Chou's endorsements for Sprite (BBH, 2015)

According to researcher Pramjeeth and Majaye-Khupe (2016) it is believed that advertising will have a better chance of being favourable if a celebrity fully connects with the commodity. If consumers believe that the celebrity has a more intellectual understanding of the product they are more likely to see the advertising in a positive light (Hansson & Stanic, 2017). Nevertheless, if purchasers are acquiring priceless facts relevant to a product, the advertisement should be excellent, with or without a celebrity. To some extent, sometimes

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this method can be appropriate in creative advertising, but too often designers concentrate their energy on the celebrities and neglect the product itself. It is therefore perhaps unwise to spend money on celebrity endorsement at the cost of developing a creative campaign.

In addition to the imitation of celebrities in China, there are many other serious problems in the field of advertising. Many advertising designers have a lack of creative flair, which results in unstimulating advertising. Because some designers want to simply pursue financial gain they abandon the creative possibilities of advertising design.

Academics Bilby, Reid, and Brennan (2016) argue that some consumers are always interested in pursuing superficial beauty and so prefer style based approaches to design. The newly coined term developed in the present study 'Advertising Thinking' puts forward a fresh method beyond such conventional ways of dealing with advertising design. The advertisements aesthetic attracts the audience's attention and if it does not have a positive effect on the brand's publicity it can lead to a negative impact. For example, since 2000 the health product Nao Baijin (see figure 3) has been advertised through the format of a mini film. The slogan was 'Don't accept a gift except from Nao Baijin' but it was unappealing to consumers. The designers needed to develop their own aesthetic rules to direct their advertising designs and so react against the current pollution in advertising culture. A low-level copywriter cannot always engage the audience. Some designers, especially in China, just pursue profit, and do not consider advertising design to be part of the creative process. Excessive emphasis on economic profit cannot build a strong brand image and promote the brand's product sales.

Figure. 3. Merely enhancing the Aesthetic Design – 'Nao Baijin' in China (YuZhu, 2012)

The Current Situation in the West

"We cannot solve problems by using the same kind of thinking we used when we created them" states Shelley Rodger and Esther Thorson paraphrasing Albert Einstein. (Rodgers & Thorson, 2012). The definition of creativity is experienced across all kinds of curriculums. Graphic designer Leo Burnett (1968) describes advertising creativity as a new art form. For Burnett, advertising needs to be driven by a new form of creativity, new materials and new media. In terms of 'Advertising Thinking,' perhaps the most important elements are the creative method. Professor of media and communication MacRury (2009b) points out that "Advertising creatives do not just deliver an outcome, they put something of themselves into a campaign" (MacRury, 2009b). That is to say, creativity is not a simple approach for designers. It is expected that designers not only have the ability to problem-solve but can also think more comprehensively. Creativity demands that we should be imaginative and artistic in order to arrive at new approaches and novel ideas (see figure 4). Imagination can be explained as "a creative capability of the mind" (Carey, 1996) and is especially suited to being utilised to the vehicle of active creativity (Gaut, 2003).
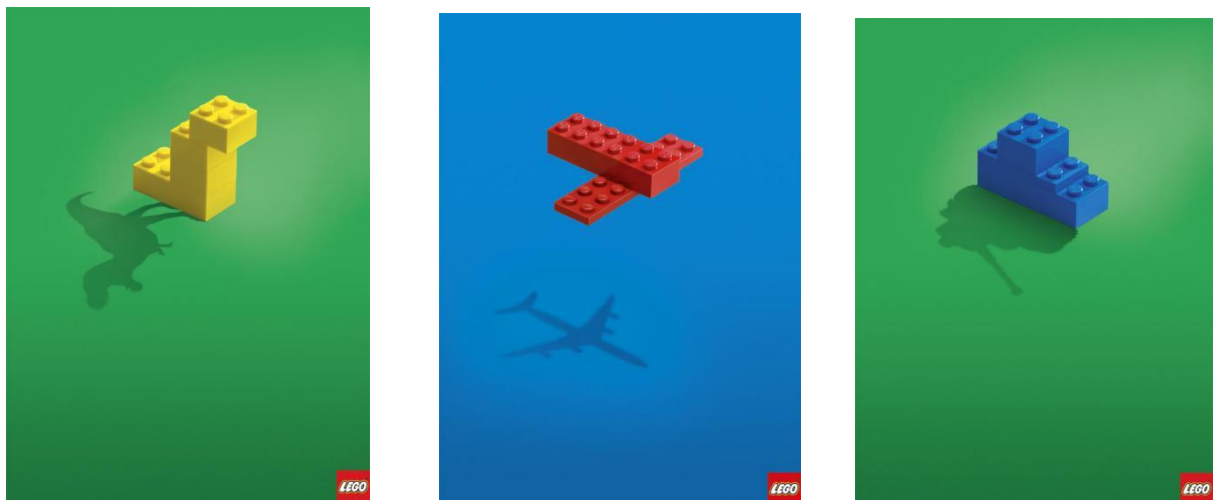
Figure. 4. (A, B, C) Lego Advertising (Julin, 2006)

Agency: Blattner Brunner   Creative Direction: Jay Giesen   Art Direction: Derek Jul

In modern society, people suffer from information overload. A lack of Advertising Thinking often gives rise to key pieces of information being overlooked and designs losing their original meaning and value. However, fortunately in the West, there are not only many excellent advertising techniques but there are also strong creative ideas (see figure 5). Artist Aitchison (2012)states that you are creative when you select clothes, the style of your hair and which car you want to buy and so on. It is widely known in the West that creativity is a desirable element and it has been utilised in every aspect of life. By using Advertising Thinking, the advertisers are able to create novel combinations and obtain new meanings.

Figure. 5. （A - I）TV spot for Cadbury's Finger biscuits   Client: Premier Brand

Agency: Foote, Cone & Belding   Creative Direction: Thomas Stern   Art Direction: Anne

Joly– Creative Advertising book (Pricken, 2008)

Rodgers and Thorson state that some designers do not accept the basic rules about advertising, and instead opt for "what works best" (Rodgers & Thorson, 2012). "Creativity is original, unique, novel, and artistic and those who are highly creative thrive in a stimulating place-based atmosphere" (Rodgers & Thorson, 2012). Advertising in the West tends to emphasize the cultural features of personality and individual character. Researcher Mark Stuhlfaut (2011) points out that firms share codes of creativity and also notes that client requests are influenced by previous examples. Art director Miriam Sorrentino states that: "Your job as a creative is to translate the proposition, thinking about what it could mean for the target market and try to incorporate the product into that story. You need to understand the strategy and, where possible, find out what the original marketing or business objectives were. You need to empathize with your target market. At the end of all of this, you will need to come up with a campaign idea" (Sorrentino, 2014). Accordingly, executives assess advertising's ability to carry out key objectives. In the West more than in China, designers use creative methods in advertising design.

Chapter 1. Advertising Theory

Advertising develops with changes in lifestyles. In the past, much research into the subject has lacked the necessary theoretical rigor due to an inadequate understanding of theories of advertising. The present chapter aims to correct this through the development of a more complex theory of advertising, image and text that underpin by introducing the notion of 'Advertising Thinking'. Key to this task are the theories of the critic Roland Barthes (Barthes, 1975). Though Barthes travelled to China in 1974 – leading to the essay 'Well, And China?' and the posthumously published notebooks from the trip – it is his theories of how image and text canbe creatively brought together to provide layers of meaning that are of most interest. Principally, these theories are developed in his essays: 'Depth Advertising', 'Introduction to the Structural Analysis', 'The Third Meaning', 'The Imagination of the Sign' and 'Rhetoric of the Image'. Blending semiotics, existentialism and linguistics, Barthes uses his unique critical thinking to explain a diverse set of cultural phenomena.

Barthes did address advertising directly in his essay 'Depth Advertising'' in 1957: "The advertising of detergents essentially flatters a notion of depth: dirt is no longer stripped from the surface, it is expelled from its most secret cells. All advertising of beauty products is similarly based on a kind of epic representation of the intimate. Those little scientific prefaces, meant to introduce (and to promote) the product, ordain that it clean in depth, feed in depth, relieve in depth, at all costs infiltrate" (Barthes, 2012a, p. 89). Barthes' point is that an explanation and illustration of the depth below the surface has a more convincing power on consumers than superficially demonstrating the benefits of a product. Moreover, Barthes suggests that thinking about advertisements should not only pursue superficial effects, but explore its deeper theories. Barthes' theories are ingenious; he tends to interpret practical phenomenon and visual images by language. For Barthes, it is necessary to explore the essence of problems in order to explain diverse phenomenon. Without a strong theoretical basis, these advertisements can only transfer interesting visual images. To understand some

of the theoretical background is therefore crucial.

1.1: The development of advertising theory from 1950

Prior to and following Barthes' writing from the late 1950s, theories of advertising have been insufficiently developed. Barthes is unique in that he saw how advertising is not only a method used to sell commodities, it also represents a social culture. Design has a direct, if forced, consequence upon our lives (Mallin & Finkle, 2007). Applying effective design approaches can assist problems in daily life. Henry Sampson, the author of *History of Advertising,* points out that "signs over shops and stalls seem naturally to have been the first efforts in the direction of advertisements" (Sampson, 1874, p. 19). These early symbols described a merchant's place in the market. In modern advertising, its effective application requires a comprehensive understanding of its different components and elements. Sorrentino (2014) points out that social advertising is usually accompanied with a political aim to be achieved through the use of propaganda. For example, in 1910 in the UK, Mary Lowndes and Emily Harding Andrews designed dramatic advertising for the suffragettes, a politically active group in Britain who successfully lobbied for the rights of women to vote.

Sorrentino (2014) also points out that during World War I advertising was used to advocate government policies. In Britain in 1914, Alfred Leete designed an advertisement for the British army that read 'Your country needs you and wants you'. During World War II, commodity-based advertising was conservative. However, later in the 1940s, designer Paul Rand and copywriter Bill Bernbach worked together, introducing strong visual design with a create flair. This is the stage of the emergence of creative advertising. Sorrentino (2014) points out that during 1940–1950, creative teams emerged, for example, the Doyle Dane Bernbach agency (DDB) in New York. DDB's style represented a perfectly new stage in the advertising field, merging humour and art together. Iain MacRury (2009b) states that the 1960s is distinguished for its 'creative revolution' in transcultural forms. During this time, advertising was perceived as a creative and attractive profession. Sean Nixon (2000) points out that in the 1950s–1960s London based agencies advertising was a reliable industry because it seemed more

professional by instructing industry bodies and organisations. These improvements had attempted to build reliability and a new professional standard for the role of advertising.

Sandage and Fryburger (1967) argue that advertising history can be divided into six phases: "pre-printing period (prior 15th century), early printing stage (from the 15th century – approximately 1840), section of expansion (1840 - 1900)" (Sandage & Fryburger, 1967, p. 16), stage of consolidation (1900 - 1925), scientific development (1925 - 1945), and a stage where business and social needs combine (1945 - 1967). At each different stage, advertising has exerted its unique function and aesthetic. Sorrentino (2014) states that from 1966–1976, during the Cultural Revolution in China, the changes in both China and Russia were deemed to assist the ordinary person by reducing the power of the privileged aristocracy. From 1976 the advertising field has experienced fast development in the marketing.

Advertising does not play a simple role; on the contrary, it's place in society is very complex. Different situations can utilise different types of advertisements. In the post-modern period of advertising, some vital distinguishing characteristics have been developed. Rand's visual design method was comprehensively developed as a leading theory in the 1950s. During the same decade, the first international advertising organisation was established, named TBWA (William G. Tragos, Claude Bonnange, Uli Wiesendanger, Paolo Ajroldi). During this time, advertising theorists such as Chris Hackley indicated that "global work can smack of some cultural colonialism, with advertising campaigns making the world's people seem all the same, having the same concerns, interests and beliefs" (Sorrentino, 2014, p. 56). This point reflects the meaning and value of advertising thinking. Advertising Thinking is not only an effective announce method but also refract many-core information.

Sam Delaney (2007) argues that in the 1970s, these creative teams contributed to the popular culture of advertising, as well as reflecting the integration between creative industries, advertising organizations, political life and financial agencies. Iain MacRury (2009b) states that

one of the hallmarks of advertising in this period was the promotion and expansion of global advertising. Miriam Sorrentino (2014) argues that simple advertising can be shown all over the world, but many areas do not have the same advertising tradition. In 2012, a print campaign (the idea of a print campaign of DDB is to keep simplicity in mind) was developed by the advertising agency DDB in London and it perfectly interpreted how a symbol could transfer an idea and meaning. Advertising and culture are interacting with each other, especially in modern society, increasingly promoting the development of advertising with technology across various mediums. "Modernism gave way to Postmodernism, in which techniques of pastiche, collage, parody and irony are commonplace" (Sorrentino, 2014, p. 63). Sorrentino (2014) points out that Postmodern artists often use the language of advertising in their artwork. As mentioned at the beginning, advertising is not just a way to sell a product, it creates a culture and provides new methods and ways of thinking about certain issues, which may inform a person's perspective.

1.2: Advertising thinking

Advertising as a discipline can indicate and explore new perspectives, with the aim of both displaying, influencing and exploring contemporary society. "Advertising is culturally emblematic in a way that enables it to become an engaging carrier of various more or less contemporary myths: the greedy shallowness of life; the non – productive emptiness of many kinds of contemporary work; or, in more optimistic views, the excitement and energy of contemporary societies" (MacRury, 2009b, p. 1). Advertising can refract an audiences' response to moral life, aesthetic, consumerism and social changes, and can reflect current patterns through its creative methods. Advertising is an effective broadcast method that is used in marketing and one of its key responsibilities is to affect, persuade, and educate the audience.

"Thought itself is thus represented as an energetic form of matter, the measurable product of a complex (virtually electric) apparatus which transforms the cerebral substance into power" (Barthes, 2012a, pp. 100-101). Advertising Thinking in marketing provides every advertiser an unprecedented knowledge and expansion of thinking methods, dramatically increasing the likelihood of success in advertising innovation. Advertising Thinking can use key concepts of narrative, hidden meaning, storytelling, and emotion to compose an advertisement and therefore influence consumers' responses. Through these methods, Advertising Thinking can explore target market solutions by basic reasoning and assess patterns in the creative advertising field. The problem in China is that advertising campaigns often tend to distinguish between advertising and creative strategy. Most of the advertisements in China are either too rational, or too artistic. It is necessary to apply Advertising Thinking to explore potentially valuable content in advertising campaigns. Irrespective of the person who has a high level of rational logic and creative thinking, it is still vital to learn about their thinking abilities. Advertising Thinking can effectively assist enterprises to formulate an engaging creative and marketing strategy.

Advertising Thinking is a critical creative method that can provide a more comprehensive type of analytical thinking. "Its triviality will continue to about a sense of its importance; the myth of 'hidden persuaders' remains on the agenda even in an era when advertising, as a genre and as industry, has become as confessional and publicly self-reflective as any modern day celebrity" (MacRury, 2009b, p. 2). Although advertising can elicit many comments and debates, because of its conspicuous triviality it can stimulate analysis at all levels. Advertising thinking applies insight into the means by which modern society changes the relationship between things and people. "Critical opinion developed in more sustained academic analysis contributes more to developed understanding by connecting advertising processes to broader analyses: of industry procedures, cultural, commercial and economic dynamics, generic forms and textual strategies and to an understanding of psychosocial processes" (MacRury, 2009b, p. 40). Advertising thinking is also a complicated process, making it different from other forms of communication. "No, the real drama of this whole little psychoanalysis of advertising is the conflict of two warring substances subtly opposed to the advance of "essence" and "principles" toward the field of depth" (Barthes, 2012a, pp. 89-90). According to Barthes' theory, Advertising Thinking is another way in which creative advertising messages can be interpreted. Advertising Thinking is one of the most effective methods with which to analyse the effects of advertising communications. It can effectively promote some organisations relations, its brand mission and understanding of corporation value.

1.3: Key concepts in advertising theory - narrative, hidden meaning, story and emotion

1.3.1 Narrative

Narrative tactics are transcultural and international. "Under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative" (Barthes, 1993a, p. 251). For Barthes, narrative is one of the most crucial genres, as all human groups and all classes have their narratives. Social messages are usually acquired and shared by audiences' utilising a narrative tactic. Jennifer Edson Escalas (1998) states that narrative advertisements are able to catch the consumers' attention by transmitting information effectively. Generally speaking, advertising narrative relates to romance, humour, hope, seriousness, relationships, education, affection and self–esteem. Creative ideas should be organised in a narrative structure and these are used by advertisements to trigger or elicit thoughts. "It is impossible to combine (to produce) a narrative without reference to an implicit system of units and rules" (Barthes, 1993a, p. 253). To Barthes' way of thinking, an effective narrative tactic needs to explore its underlying structures. There are four aspects that combine to form an essential foundation of narrative advertising: message, conflict, character and plot. Previous research (Chang, 2008; Escalas, 2004; A. S. Mattila, 2000; Polyorat, Alden, & Kim, 2007) points out that narrative advertising is more efficient than non–narrative advertising.

Narrative storytelling has long been a key element of daily life in the West. Altstiel and Grow (2015) and Escalas (1998) point out that in the United Sates almost 62% of advertisements utilise narrative structure. Since every brand has a back story, advertisers need to understand the hidden procedures and effects behind narrative advertising in order to create effective advertising in China. Marchand (1986) points out that it is necessary for advertisers to create

their 'unique narrative storytelling' methods in the brand marketing strategy. As one strategy of Advertising Thinking, storytelling has gained a strong footing so that can affect how brands will be developed in the future. "Bedtime stories are all about attracting someone's imagination and bringing them someplace else so that you can relax and calm yourself and fall asleep" (Marshall, 2016). Advertising can be communicated or trigger emotions via a unique means. "And while there will always be customers who buy the product for functionality alone, layering the functionality with a human story adds meaning, novelty, and imagination to the purchase" (Creamer & Wins, 2009). Narrative is the approach which allows us to understand the world. "To understand a narrative is not merely to follow the unfolding of the story, it is also to recognize its construction in "stories," to project the horizontal concatenations of the narrative "thread" onto an implicitly vertical axis; to read (to listen to) a narrative is not merely to move from one world to the next, it is also to move from one level to the next" (Barthes, 1993a, p. 259). For Barthes, narrative strategy is a transportation – a comprehensive melding of attention, feelings and imagery, with focus on construction and plots. Academic John Simmons (2016b) points out that when narrative is utilised, it can help the audience better understand the world and the part both the product and they play in it.

First of all, a clear message is an indispensable part of the role of narrative in Advertising Thinking. Buster (2013) points out that individuals own their unique stories, each with the power to convey many emotions and feelings. Perhaps this is a key reason why stories are very popular and widespread in the world, especially in the West. In the West, narrative has been used to evoke emotion and tie the public to brands for at least twenty years. For instance, Motorola's Virtual Nightclub utilises the phone as a symbol of status and successful interaction with the audience. In order to be effective narrative advertising must also introduce the notion of conflict. "Conflict is the driving force of a good story. No conflict, no story" (Fog, 2010, p. 35). Chinese people inherently seek harmony and balance in daily life. Most Chinese people are not fond of being out of tune with their surrounding environment. In order to avoid feelings of anxiety, Chinese people always pursue harmony. Because of this, it can be difficult to break through using notions of conflict in Advertising Thinking. However, there are a

multitude of advertisements that have applied conflict plots in the West, for example, Domino's Pizza, when the chefs discovered the Pizza dough had run out, they worried about disappointing customers, hence action was going to be needed. Through the unique story plots of Domino's advertising, consumers and employees can understand what the values of this brand. If the stories desire to captive the eyes and heart, it is necessary to force the conflict to the surface. "The very lifeblood of a story lies in the field of tension between the two outer poles: unpredictable chaos and predictable harmony" (Fog, 2010, p. 36). The more effective the conflict the more impact the advertising will have.

The next key component is the use of character in narrative advertising. This means a story should begin with a main character, whether hero or anti-hero. Fog (2010) points out that in the West, the storytelling narrative strategy is a unique form and can be premised on anything from traditional stories to Hollywood films. For example, Robin Hood was a famous hero in England, fighting for freedom and justice. "To understand a narrative is not only to follow the unfolding of the story but also to recognize in it a number of "strata," to project the horizontal concatenations of the narrative onto an implicitly vertical axis; to read a narrative (or listen to it) is not only to pass from one word to the next, but also from one level to the next" (Barthes, 1975, p. 243). According to Barthes, it is necessary to explore the third meaning through the narrative in order to understand the core message of advertising. Utilising the narrative strategy is an effective way to appeal to audiences. The narrative allows advertisers to construct many models of how the people may be acting and feeling. Generally speaking, an outstanding conflict requires a hero and a villain with obstructing situations. In order to allow the audience to identify with either the hero or the villain, it is necessary to remember the predominant target audience in mind.

Once messages include conflict and dramatic characters, then generally speaking it is necessary to consider how the story should progress and how endings can surprise the public. The fluency of the advertisement is vital to the audience's experience. If an advertisement

only provides one simple and direct message, it may be less attractive. "Art is a system which is pure, no unit ever goes wasted, however long, however loose, however tenuous may be the thread connecting it to one of the levels of the story" (Barthes, 1993a, p. 261). For Barthes, to some extent, everything in the field of art has its meaning because art is without noise. An advertisement which develops a plot line is more likely to engage its target audience. Deighton, Romer, and McQueen (1989) point out that use of a plot in narrative advertisements can evoke an emotional response from an audience. Conventional storytelling can be divided into three components: "beginning, middle and end" (Fog, 2010, p. 44). At first, the context is set; then the story triggers conflicting; this conflict is intensified but is finally resolved. In addition, Escalas (1998) states that a narrative is constructed of two critical factors: the first one is causality, the other one is chronology. Causality means the consequence is the same. Chronology signifies that audiences can perceive the contents' beginning, process, and ending in accordance with time. Consequently, narrative advertising transfers the main message according to narrative framework by causality and chronology. Adaval and Wyer (1998) point out that utilizing narrative advertisements can ensure key messages are accepted more easily. A successful advertising campaign will grasp the audience attention and deliver a taste of what is to come by establishing the topic of the story and ensuring its resonance. According to Barthes' theory on narrative, it is transhistorical, international, transcultural, and also can be applied everywhere. It is therefore crucial to consider implicit constructive in narrative advertising.

1.3.2 Hidden Meaning

As an essential method of communication in commercial society, advertising is a valid means of announcing a new product or service to the market. Advertisers strive to adopt various media methods to attract customers' attention and raise their purchase motivations. Advertising studies, show how an audience can be influenced by persuasive information without their knowledge or memory which relevant to a product or brand (Shapiro, 1999). Scholars Malefyt and Moeran (2003) state that using hidden meanings can increase marketing penetration, and also be an effective method that helps the audience to understand and form a connection to the product. The hidden meaning narrative strategy always contains comprehensive messages, propelling larger audiences to recognise the character of a product. Barthes (1993a) points out that there are three levels of meaning in an image: an informational level – communication; a symbolic level – a crucial intervention in the scene; and the third level – which Barthes calls the obtuse meaning. "The third meaning also seems to me greater than the pure, upright, secant, legal perpendicular of the narrative, it seems to open the field of meaning totally, that is infinitely" (Barthes, 1993a, p. 320). According to Barthes' theory, on the one hand, the content in an advertisement cannot be combined into the simple existence of a singular image；on the contrary, it can combine with the hidden meaning in the advertising field in order to generate infinite meanings.

The process of receiving is vital to the transmission of information, and how consumers read and interpret more profound meanings under the surface of advertisements is critical. Researcher Goode (2006) highlights the importance of Vance Packard (1914-1996), an American social critic that published *The Hidden Persuaders* in 1952, a book which revealed how advertisements could have an unconscious effect and how advertisers utilise psychological approaches to tap into an audience's unconscious desires. "Designed to reach the unconscious or subconscious mind because preferences generally are deemed by factors of which the individual is not conscious" (Packard, 1957, p. 5). Using hidden meaning is to

evoke unconscious or subconscious emotion in order to probe the underlying meaning of the advertisement. Barthes further developed Packard's idea of hidden meanings in terms of symbols in photography. Barthes comments that if an image or photograph fails to shock an audience or lacks the sufficient depth to harbour hidden meaning of the contents of an image of a product for the public, the advertisement will be a failure. "Most of the photographs exhibited to shock us have no effect at all, precisely because the photographer has too generously substituted himself for us in the formation of the subject" (Barthes, 2012a, p. 116). For Barthes, perhaps, through a comprehensive and more in-depth analysis, the real messages and hidden meanings can be found. In order to understand the real intentions of unrelated scenes and imaginary views, two or more input spaces will be set up in the consumers' mind to relate similar points together. Then the design elements of hidden meanings will penetrate through the advertising, which finally leaves the audience to ponder deeply on the core meaning.

The earliest research on hidden meaning and metaphor can be traced back to Leon Festinger's Comparison Theory. Professor of advertising and marketing at IOWA University, Festinger (1954) points out that metaphor works by giving a thing the name of something else. If hidden meanings and metaphors are used in design, it will make the brand more attractive. "By contrast with the first two levels, communication and signification, this third level – even if the reading of it is still hazardous – is that of *significance*" (Barthes, 1978a, p. 54). From Barthes' viewpoint, although it is difficult to recognise the hidden meaning, it is suitable as an effective method to apply in the advertising field. However, in the book *Travels in China* Barthes points out that: "This May Day paradoxically gives me the terrifying image of a humanity engaged in a political struggle to the death in order to infantilize itself. Could the child be the future of the man?" (Barthes, 2012b, p. 173). To Barthes' way of thinking, in China there are many annual festivals that have a fixed etiquette and play through meaningless activities. Although there are various social activities in China, it is clear that most campaigns are lack substantive meaning. To some extent, it is difficult for many Chinese people to accept fresh ideas from the West. "Currently, the main problem is Confucianism/Legalism [nobody bothers about Daosim,

Buddhism, etc.] [The woman too, who has a pretty accent, starts to pile up her bricks.] Principle: inherit, in a critical manner: what is ancient must serve the present." (Barthes, 2012b, p. 190). For Barthes, to some extent, it is not easy to break the bondage of tradition in cultures, especially in China. Due to China is a complex and vast market, hidden meaning tactic of advertising should be different according to different areas. In *Roland Barthes Travels in China*, Barthes details how he visited factories, schools, hospitals, and agricultural collectives, as well as revolutionary opera performances, each of the activities avoiding deviation from the Chinese Party's ideological pathway. Barthes stated that China is not at exotic, as well as not disorienting, he finds there is no inspiring at all. Designer and theorist Judith Williamson (1978) points out that an advertisement should have potential hidden meanings and allow consumers to explore the advertisers' true intentions. The main function of advertisements is to announce the characteristics of a product. Audiences pay attention to advertisements and remember messages in a way that releases hidden meanings and leads to action. Researchers Elliott, Shankar, and Catterall (2007) state that an advertisement should take advantage of the hidden meanings to broadcast a product or a brand. These hidden meanings are used in advertisements because they are a valid and proven method to attract target customers. In China the study of metaphors in advertising started much later than in the West. A. W. Shaw's book, *How to Advertise a Bank*, which was the first systematic academic material available on the subject in China, was translated from the English in 1918.

Buster (2013) points out there are two methods which can be used to inspire consumers to buy. The first one uses hidden meanings to make an emotional connection with the audience (K. Zhang, 2018). For instance, the Kodak Carousel campaign in 1962. Although the advertisement is more than fifty years old, it is a unique one in advertising, because it applied a series of images to stimulate an emotional response in audiences. Malefyt and Moeran (2003) point out that metaphors can play a significant role and are deliberately ambiguous so that the viewers can participate in their decoding. The episode of the HBO TV show *Madmen* based on the slide carousel pitch lead character Don Draper made to Kodak deploys emotion effectively by using a series of home snap shots to produce a resonance with the clients and

their audience. *Madmen* uses Draper's own family story to ensure impact. For the advertisers, it is necessary to utilise this approach to achieve their desired goals. Carter (2016) points out that it is crucial for a brand to create hidden meanings and an emotional experience which is relevant to its target audience and distinctive from other competitors to maintain its customers' faith and support. In *Mythologies* Barthes (2012a) asserts that photographs can be the source for mythological systems – in other words, the semiotic systems, that should be seen as a whole system and can differentiate between implication and hidden meanings images. "And the center of gravity is no longer the element 'between shots' – the shock – but the element 'inside the shot' – the accentuation within the fragment" (Barthes, 1993a, p. 332). Therefore, the integration of hidden meanings is used by the advertisers to guide the audience into thinking more deeply. But there are some differences between hidden persuaders and Barthes' theories in Mythologies, as the former represents an underlying meaning in advertising in order to promote audience to consider or accept it, while the latter means a third meaning that needs to be explored in the advertising field.

"David Ogilvy was considered the "father of advertising" and a creative genius by many of the biggest global brands" (Galletti). A one point Ogilvy stated that: "A good advertisement is one which sells the product without drawing attention to itself" (D. Ogilvy & Horgan, 1964). Ogilvy's advertisements in the 1950s and the 1960s pushed advertising in America to a new level because the devices they used were then so uncommon. Royce (2017) points out that many advertisers consider that Draper's character in Madman was based on Ogilvy. Even modern advertisers are able in retrospect to appreciate the creative talent of his advertising and his philosophies ideas. Likewise, advertisements have a long history of dealing with subtle meanings. "Every beauty product campaign, therefore, prepares a miraculous conjunction of these enemy liquids, henceforth declared complementary; diplomatically respecting all the positive values of the mythology of substances, this conjunction manages to impose the happy assurance that grease is conveyed by water, and that there exist certain aqueous creams, certain leniences without luster" (Barthes, 2012a, p. 90). Always hiding a double meaning during fictional creation, the brighter the advertisements, the better the target audience

realises that they can understand it – and the more profound they feel about the brand. "Indexical, symbolic and connotative signs refer to wider systems of meaning. These wider systems can be characterized in a number of ways. They have been called a 'code' by Stuart Hall (1980), a 'referent system' by Judith Williamson (1978), and 'mythologies' by Roland Barthes (1973). Each of these terms means something rather different, and each has somewhat different methodological implications" (Rose, 2001, p. 88). Different from traditional superficial meaning, these signs have deeper implications. Altstiel and Grow (2015) point out that the hidden meanings of stories may provoke an emotional response in consumers which means they may purchase the goods. It is a win-win situation for advertisers and the audience. Rodgers and Thorson (2012) state that if advertising is to be effective, it is necessary to elicit a proper emotional hook in using hidden meanings in the advertisement.

George Lakoff and Johnson (2008) point out that hidden conceptual meanings can be classified into the following: orientation metaphors, ontological metaphors, and structural metaphors. Orientation metaphors use spatial orientation concepts to construct a series of metaphors. "Ontological metaphors serve various purpose, and the various kinds of metaphors there are reflect the kinds of purpose served" (Johnsen, 2003, p. 26). Structural metaphors apply to a "case where one concept is metaphorically structured regarding another" (Lakoff & Johnson, 2008, p. 16). In other words, structural metaphors enable people to understand the advertisements more easily.

Hidden meanings in advertising are premised on a semiotic method. Jeffrey (2013) points out that some of the primary purposes of promotion can allow people to be informed of specific products and services, and encourage consumers to buy them. The beginning of Western semiotic analysis can be dated back to the 1900's, with the theories of Ferdinand de Saussure providing a new method for the study of structures as well as their relationship with social culture and mental cognition. "The ultimate goal of creating an appropriate image for a product is to embed it into social consciousness" (Beasley & Danesi, 2002, p. 17). In order to

achieve these goals, advertisements often use compelling lines, attractive graphics, tempting videos, and special offers to subconsciously motivate consumers to act on the product or service. Nowadays, hidden meanings in advertisements are often combined with signals, plots, narrative, conflict, and images to create a magic effect and reorganise the potential customers thinking at a deeper level.

Barthes' theory of paradox can be embedded in all kinds of visual communication and arguably should be a crucial part of the subject of advertising thinking. Hence, to be effective, an advertisement should have hidden meanings that the target customers will perceive. "The third meaning – theoretically locatable but not describable – can now be seen as the *passage* from language to *significance* and the founding act of the filmic itself" (Barthes, 1993a, p. 330). In order to gain a profound observation of the character that advertising displays, perhaps it is necessary therefore to understand how advertising is constituted and how hidden meanings are created during its construction. Malefyt and Moeran (2003) point out that in order to reach consumers, psychologists, anthropologists and hypnotists are needed to help the designer develop a series hidden meanings. Alervall and Saied (2013) point out that emotions and hidden meanings are the two main creative methods for advertisers to target an audience in modern marketing. Since consumers face so many similar choices when they decide to purchase commodities, how to build an extensive brand influence is the primary concern of all advertisers. More effort needs to be made to explore hidden meanings from a cognitive perspective.

1.3.3 Storytelling

Storytelling often appears in modern advertising because of its unique impact on readers. Barthes (1994) points out that text does not consist of a single word, but is multi-dimensional. To some extent, advertising is a network, drastically altering direct modern messages. In this way, marketing has transformed from simple, direct communications to dialogue between brands and consumers. Wheatley and Association (1969) point out that the Yale group endeavors to classify the factors associated with attitudes, generally labelling them as 'personality and persuasibility'. From the research of The Yale group, it is important to realise how positive and negative stories trigger different effects in consumers. Stories in advertising can make a product or theme more readily accepted. ESW's client manager Jim Signorelli (2012) points out that storytelling has been used widely since linguistics emerged in the West. Nowadays, marketing communications are multidimensional, with products finding their voice and consumers responding accordingly. Fog (2010) points out that a story should contain the following elements: a plot, characters, conflict, and hidden meanings. "Here again, the sign is ambiguous: it remains on the surface yet does not renounce passing itself off as a depth; it seeks to make itself understood (which is praiseworthy) but at the same time presents itself as spontaneous (which is deceptive), it declares itself to be simultaneously intentional and irrepressible, artificial and natural, manufactured and yet discovered" (Barthes, 2012a, p. 21). From Barthes' viewpoint, it is necessary to transfer a core thematic concept through storytelling and strive to use hidden meanings in advertising appropriately. A piece of meaningful advertising needs to articulate a deeper content instead of just staying on a superficial level.

Stories contain beliefs; it is the topics which act as a hook, pushing customers to respond. Barthes (1994) identifies that since there is a performative relationship between viewers and text, storytelling therefore functions to transmit messages. An advertisement consists of multiple meanings; there is enough communication space between viewers and brands. "Story

is a fuzzy word that is used in everyday speech to describe some different types of communication" (Signorelli, 2012, p. 29). The use of storytelling in advertising helps relate the key attributes of commodities, resulting in unique characters and plots. "In a multiple writing..., everything is to be distinguished, but nothing deciphered; structure can be followed, "threaded" (like a stocking that has run) in all it recurrences and all its stages" (Barthes, 1994, p. 5). For Barthes, in order to optimise persuasiveness through storytelling, it is important to integrate image and language so they become inseparable. Narrative in advertising is always connected with storytelling, and the brands' product is often depicted as solving the conflict in a story. Recent studies (Van Laer, De Ruyter, Visconti, & Wetzels, 2014) point out that if storytelling is used appropriately, the product will stand out. "Advertising works better when it does not tell people what to think, but rather allows them to make up their minds about its meaning. They participate by figuring it out for themselves" (Steel, 1998, p. 6). Used well as a part of advertising thinking, storytelling can promote an emotional resonance between products and consumers.

Consumers assess products and accept them more favourably when advertising illustrates product characteristics and attributes through storytelling. However, in China, it is challenging to explore valuable advertising that utilises storytelling in target marketing. In a not widely known essay '*Well, And China?*' Barthes points out that "We leave behind us then the turbulence of symbols, we approach a vast land, very old and very new, where meaning is discrete to the point of being rare. Blandness. There is nothing picturesque" (Barthes, 1986, p. 117). For Barthes, it is crucial to understand the main idea in advertising and seek an appropriate narrative approach to transfer it to the audience. Hickey (2002) points out that for any advertisements, there is only an insufficient amount of time to accomplish its enormous task of attracting target audiences, making them interested, delivering the storylines, selling the clients' ideas, and ultimately encouraging its target audience to react accordingly. Because storytelling always contains a series of events and plots – for example, obstacles, conflicts, competitions and so on – it is necessary for advertisers to finish the core creative idea in a brief time period. Consumers want brands with which they can make an emotional connection.

Simmons (2016b) states that storytelling is the bridge for connecting listener and teller. He believes that there are many possible points of connection, and the real power of a good story is that it enables different combinations to be made. Most Western advertising agencies have developed an effective strategy through the creative process, using a series of story sketches to create the final design. Many producers have observed the principal creative method of how to forge a deeper connection with consumers in modern marketing by lending consumers a dominant role in creating the character of a brand, for example, the advertising of 'Lego' products (Gobe, 2010; Lindstrom, 2008; Roberts, 2005). When the message is connected with the story, it is clear that it resonates with the audience more deeply. "The Text is not a co-existence of meanings but a passage, an overcrossing; thus it answers not to an interpretation, even a liberal one, but to an explosion, a dissemination" (Barthes, 1971). According to Barthes', the advertisement can act as a metaphor, a network; in other words, it is plural. It exists in the transformation of a discourse. Fog (2010) points out that Nestle has grown its sales more than 60% since 1987 in the UK through the use of storytelling in advertising to trigger an emotional response in customers. Nestle coffee introduced two characters, a single man and woman, and concluded with their romance. Fog (2010) states that nowadays using a narrative strategy has become a popular creative method in commercials, as companies need to distinguish themselves from the competition in a creative way that will aid consumers to transcend the raw details of the actual product. But in China there are many negative aspects to the use of storytelling, due to weak content, unrelated stories, fake plots and so on. In '*Well, And China?'* Barthes points out that: "In China, meaning is annulled" (Barthes, 1986, p. 118). To Barthes' way of thinking, consumers accept a brand's advertisement and convert the information into a noteworthy experience. The process of storytelling should allow the consumers the opportunity to immerse themselves in the story and make themselves a part of it.

Altstiel and Grow (2015) identify that storytelling is the backbone of a powerful brand, and every strong brand is supported by its powerful story which combines all the brand elements into a convincing storyline, concept and brand statement. Barthes (1971) points out that 'play' between viewers and the brand must be interpreted in all its polysemy: the reader can achieve

different feelings. The commercials providing the stories can gain a multitude of consumers and boost a sense of social and community responsibility, making it a consumer's brand that goes from strength to strength. In comparison with achievements in advertising in Western countries, China is still at a preliminary stage.

Producers can increase profits by using storytelling in advertising, while consumers can gain a better understanding of the product or brand. In essence, the story is a journey of processing, it is a dialogue between producer and consumer and can help the latter to remember or recall the brand and feel a deeper connection to it. Advertising that uses storytelling is a more readily accepted strategy in modern marketing. This idea of connecting with the audience is stimulated to be more of a dialogue than a monologue of command. According to Barthes, it is clear that storytelling is an effective way to attract more attention. It can strengthen the intimate relationship between reading and writing. Storytelling has been used widely to observe ourselves and most consumers tend to generate their own feelings of resonance from a storytelling brand.

1.3.4 Emotion

Emotion penetrates life, it exists as a feeling and an inner state of human beings in every day, and fills the interpersonal gap between people (Strongman, 1978). Emotions are not only a linear phenomenon, but also are feedback processes (Robert Plutchik, 2001). Emotional resonance is crucial and has been highlighted in business marketing and everyday advertising. Ferreira, Brandão, and Bizarrias (2017) point out that positive or negative emotions can affect consumers' responses. "Such behavior, at once very affective and very controlled, very amorous and very civilized, can be given a name: *delicacy*: in a sense it is the "healthy" (artistic) form of compassion" (Barthes, 1978b, p. 58). For Barthes, emotion is a type of feeling, it is an indispensable element of communication. It is considered as an effective functional during information processing. "I remember in order to be unhappy/happy – not in order to understand" (Barthes, 1978b, p. 217). According to Barthes, many emotions derive from a subjective rather than an objective rational. Comparing to using low emotional content in advertisement, using high emotional advertisement often generates more durable results. Dillard and Peck (2000) state that the research of emotion in communications has been widespread, and Morris, Woo, Geason, and Kim (2002) point out that many researchers in the advertising field have demonstrated evidence that emotion affects the power of persuasion. Customers may purchase or pay close attention to certain themes and their related products because of their emotional resonance (Altstiel & Grow, 2015). "The 'perpetual mutability' which animates me, far from squeezing all those I encounter into the same functional type, violently dislocates their false community: errantry does not align – it produces iridescence: what results is the nuance" (Barthes, 1978b, p. 103). According to Barthes, emotion can evoke numerous feelings, and so as an advertiser it is imperative to understand and use emotion appropriately. In the 1980s, a powerful relationship was established between consumer attitudes and behaviour and in 2002, Morris and his colleagues analysed the close connection between emotional and behavioural motivations (Petty & Cacioppo, 1986). Actions usually occur after feelings, and emotion can trigger the behaviours of audience in the target market.

Rodgers and Thorson (2012) state that all advertising needs to be emotional if it is to be effective. Furthermore, Lam (2001) indicates that emotion is one of the most compelling aspects that promote a customers' purchasing behaviour. According to Lam, emotion can evoke a more effective response and so gain more influence on an audience's thinking. Fredickson (2001) points out that positive emotions can lead to an audience accepting advertising and connecting with the product. The emotional response is thus a crucial component of effective persuasion in advertising.

Consumers' emotions are considered to be an important aspect of a brands future success, as this factor can increase or decrease customer satisfaction. "Today, emotion is conceptualized as an organizing force related to key human goals and needs" (Rodgers & Thorson, 2012, p. 69). Jianming WANG and WU (2015) state that emotional appeal consists of four categories: admiration, pride, disdain and guilt. Emotional factors relate to all feelings induced by the plots and the environment in advertising, for example, arousal, pleasantness and so forth. "During the 1970s, psychologist Paul Eckman identified six elementary emotions: happiness, sadness, fear, disgust, anger, and surprise – different types of emotions that influence our lives and how we interact with others" (Cherry, 2018). Quartier and Van Cleempoel (2008) state that it is imperative to a brand's future that it be able to express and transfer emotion through advertising. The constituent factors of an advertisement, such as layout, sign, aesthetic, music, odour, temperature, sound and so on are also useful. Through the above elements, the audience can experience a multitude of emotions, and some of these are involuntarily conveyed through body, speech and facial expression. "Emotion can cause one's muscles to tense; it can be expressed as a facial gesture, clenched fist or an action such as running, attacking or yelling" (Robert   Plutchik, 2001, p. 348). According to Plutchik, emotions can genetare muscles in the body to shift automatically. For instance, during happiness a person might smile, the voice may sound more excited, and might jump higher – perhaps these processes are unconsciously. Emotion generally has an influence on the stimulus that began in the first place. "Efforts of the amorous subject to understand and

define the love being "in itself", by some standard of character type, psychological or neurotic personality, independent of the particular data of the amorous relation" (Barthes, 1978b, p. 134). In Barthes' terms, to some extent, emotional diversity depends on individual personality, psychology, personality and so forth. Barthes (2012a) points out that image has a power of conversion that requires some depth analysis. For Barthes, the images can trigger different feelings, but audiences will gain a different understanding of advertising depending on their specific culture and background. For example, Morris and Waine (1993) point out that emotional responses to advertising in the USA are different between older and younger people. Morris, Bradley, and Wei (1994) state that cultural differences will lead to a different emotional response in the advertising field.

It is important to be aware that how triggered the emotion to work. Emotional resonance is a valid creative method when used in marketing communications. Psychologist Robert Plutchik (2001) points out that emotions can be integrated to shape different feelings, the same as colours can be mingled to generate other shades. According to Plutchik's theory, many complex emotions are usually partnered with basic ones, with the fundamental emotions acting something like building blocks. For example, elemental emotions such as trust and joy can be connected to produce love, and in other words, emotions do not take place in isolation (Cherry, 2018). For example, when someone thinks, "He/She is in danger," thus that person maybe probably feel fear. Instead, there are gradients of emotions in human beings' experience and these different affections are deeply inter-related. An emotion reaction is that a person begins to tend to behave differently rather than normally behave. Researchers have found that emotional memories can enhance and shape conscious minds of the brand or the theme of advertising. Fog (2010) states that in Western marketing, emotion is used for better sales of products. Therefore, the effective strategy of exploiting emotional connections in an advertisement is a modern tool for brand shaping. Bolls (2010) points out that some researchers have strived to seek the underlying dimensions of emotional reactions rather than being satisfied with superficial emotional categories. It is necessary to note that positive emotions can transfer a positive response. If there is a negative message in advertising, even

if the initial emotional response is positive, the new information will cover the former positive framing. "The act of simply lifting out any of the senses - whether it's the sense of sight, touch, hearing, smell or taste. Isolating one of them alone always creates an emotional connection" (Buster, 2013). These elements need to be considered by advertisers. "Mehabrian and Russell (1977) formulated one of the most widely accepted models of emotional response that uses pleasure, arousal, and dominance (PAD) as the three necessary and sufficient dimensions of emotion" (Rodgers & Thorson, 2012, p. 89). Negative emotions lead to audiences' not having a positive attitude to a product. Bessarabova, Turner, Fink, and Blustein (2015) point out that negative emotion is counterproductive in consumer marketing and difficult to achieve the desired results. Emotion as a complicated process with functional advantages both in increasing and in communication the individual's opportunities of development, the emotion symbolises proximate approaches to achieve evolutionary fitness.

A powerful brand should be attached to creations and emotions. "Here everything expresses penetration, gravity, frankness" (Barthes, 2012a, p. 183). For Barthes, emotions are deemed as forces which can be accumulated until they burst violently forth . Barthes (1978b) points out that the slightest amorous emotion, whether of disappointment or happiness, usually brings viewers to tears. Pillemer states that in the brain the 'attachment' is an integral organisation which shapes methods that affect emotional, memory and motivational procedures with aspect to important others (Pillemer, 1998). Because the customers' decisions are based on more subjective concepts, this requires brands to create more new forms of advertising and allow the works to meet the needs of their customers. Fiske and Taylor (2013) state that persuasion, memory, and decision can be formed through different positive and negative emotion perceptions. Because of this reason, advertisements can convey positive and negative attitudes, and these various decisions by people in different emotions patterns. However, Yim, Yoo, Sauer, and Seo (2014) state that advertisements possess the potential to stimulate positive feelings while decreasing negative emotions. Consumers can remember the brands' experiences by transferring it into an autobiographical memory. It is a kind of anecdotal memory and can be easily remembered the experience

creating who we are (Conway & Pleydell-Pearce, 2000). For the sake of maintaining the faith of customers amidst fierce modern competition, it is an advisable method to build an emotional experience which is related and distinct from others. The interactive relations between emotions and actions are implied by different visual materials. "We shut ourselves up in a mutual kindness, we mother each other reciprocally; we return to the root of all relations, where need and desire join" (Barthes, 1978b, p. 224). For Barthes, emotion as a core factor can strengthen the relationship between people as a ligament. The relationship between emotions and actions must be closely associated first in designing the story plot of an advertisement. In fact, emotional elements in advertising can influence the consumers' perception of a brand and reinforce to buy brand awareness, ultimately, influencing a consumers' decision to buy.

In conclusion, advertising has more influence on a brand if it is able to reinforce the emotion that is embedded in the advertisement. Emotion can be created, rather than formed. The features of advertising should capture the emotion and cognition of the audience. Fog (2010) states that in Western marketing, emotions can be used to promote the brands' reputation and make the product stronger. The important is to have evaluations on cognitive and emotional impacts in the consumer environment is equal to the brand and product assessment, and shopping experiences for consumers (Dennis, Michon, Brakus, Newman, & Alamanos, 2012; Dennis, Michon, & Newman, 2008; Dennis, Newman, Michon, Brakus, & Wright, 2010). Louie (2008) points out that in modern Chinese society the central government utilises nation-state ideology as a dominant reference for emotional transference and personal identification. In the advertising field in China, there are numerous components relevant to the nation-state and most of them praise the national policy or national spirit, this is why Chinese advertising always lacks of effective creative strategies. In '*Well, And China?*' Barthes points out that "In short, China offers very little to be read aside from its political Text. That Text is everywhere: no area is exempt from it" (Barthes, 1986, p. 118). According to Barthes' theory, various patterns reappear constantly in China, complicating the procedure by which

individuals interact with their environment. Perhaps emotions are even more personal and individualistic than rational thought and behaviour. Successful advertising depends on discovering human emotions and cognition, whether positive or negative, to resonate with people. Advertisements can create emotional responses among its audience. "The imperfect is the tense of fascination: it seems to be alive and yet it doesn't move: imperfect presence, imperfect death; neither oblivion nor resurrection" (Barthes, 1978b, p. 217). Hence, it is crucial to utilise creative strategies to convey true and appropriate emotions in an advertisement for the target audience's acceptance.

Emotions plays a significant role in every cultural field, from affecting how people engage with others so that influencing the decisions to make. By grasping some of the divergent genres of emotions, it is easier to gain a deeper understanding of how emotions are conveyed and influence behaviour. It is necessary to note that no emotion is blank; on the contrary, the many emotions that people experience are complex and nuanced. Emotions can create the varied and rich structure in advertising field.

1.4: Conclusion:

According to previously discussed on advertising theory, the advertising thinking is deemed as a multi-factor industry that its characteristics work together to generate a consumer response. Advertising Thinking uses key concepts of narrative, hidden meaning, storytelling, and emotion to compose an advertisement and therefore influence consumers' responses. It often teaches a method to brand development and problem solving. In Chapter 2, it can be seen that there are 9 Western case studies are analysed in the research. These case studies are searched and selected by keywords, for example: the most popular and the best. In order to ensure a more comprehensive and in-depth research, it is necessary to choose the creative advertising with different characteristics for analysis. Because an audience's response may be either behavioural, affective or cognitive, it is necessary to consider how advertising thinking operates by using these key concepts. With the unique approach of advertising thinking, there are different angles viewers observe, hear, react, and approach main contents. Research on advertising thinking is still striving with ensuring diversity concepts relevance and connection. "An obtuse angle is greater than a right angle: an obtuse angle of 100°" (Barthes, 1978a, p. 55). For Barthes, it is clear that utilise more core concepts and creative strategies in advertising field can convey underlying meaning effectively. It is seemed to audience greater than upright, pure, secant, and directly of narrative. Consumers usually evoke their own feelings from advertising narratives, the plots of the advertisement can be interpreted in multiple methods. The meaning of advertising is generated through how audience perceive, observe, describe, and interact with advertising. Modern advertising is not only a bare statement of fact, it is far from being a reliance on literal and logic. On the contrary, it is rather a combination of many types of concept communications, containing language.

For advertisers, advertising thinking not only relates to metaphorical meanings, but also to exploring deeper meanings. "A multi-layering of meanings which always lets the previous meaning continue, as in a geological formation, saying the opposite without giving up the

contrary" (Barthes, 1978a, p. 58). According to Barthes, the narrative of advertising is composed by multiple elements and relies on both in which the audience observes its background and the messages of the advertising itself. The narrative, hidden meaning, storytelling, and emotion in the advertising area provide directions to the thoughts of the viewers. In other words, the key concepts guide the audience to identify something in relation to the advertisement. Applying these main ideas can be easily to elicit perceptions, interpretations, and the affective response of the consumers with regard to the information being advertised. These key concepts also facilitate the process of explicating different situational phenomena that demonstrate certain attitudes, beliefs, and values. These factors interact to trigger the experience of different emotions. It is therefore significant to understand the various key concepts and apply them to different advertisements.

In the advertising field, it is crucial to grasp the using of narrative, hidden meaning, storytelling, and emotion. These key concepts can be constructed specifically or organised individually to trigger positive or negative responses depending on the different creative concepts (Price, 2005). "The code of the connoted system is very likely constituted either by a universal symbolic order or by a period rhetoric" (Barthes, 1993a, p. 197). According to Barthes, based on these implicit contents, are more likely to promote audience engagement into a brand advertising. Advertisers strive to trigger the experience of an audience's positive feelings through using certain concepts to engender favourable attitudes toward a brand being advertised. Audience are communicated with a brand through advertising enactment with implicit and deeply ideas. Consumers will engage with the concepts which are projected by advertising in providing a route to valuable satisfaction and the journey towards individualisation through the process of self - realisation. Advertising thinking and key concepts have an important role in audience judgement and decision making.

Chapter 2: Case studies in the West

2.1: Introduce the background of Western advertising

With the development of advertising design, more and more advertisers strive to utilise key strategies – narrative, hidden meaning, storytelling and emotion and so on – as creative methods. In order to capture an audiences' attention, advertisers use appropriate strategies and unique approaches to target marketing. Many Western designers, linguists and sociologists, have noticed this phenomenon and examined it. However, in China, most advertisers neglect key concepts in advertising thinking. "The Orient existed as a place isolated from the mainstream of European progress in the science, arts, and commerce" (Said, 1979, p. 206). According to Said's theory, there is still a certain gap between the Orient and the West in the sciences, arts and commerce. Out of all the forms of advertising, the commercials on TV and the Internet have the most scope for experimenting with creative dynamics. Though many people dislike watching commercials, especially in the middle of soap operas and news programs, to some extent commercials can change viewers' opinions and their purchasing habits. The biggest difference among advertisements is that some embed elements of emotion and create a dialogue with audiences; conversely, others noticeably lack of these elements. To some extent, in the advertising field, the blending of metaphors is a very complex process. Advertisers can build multiple domains to map on other domains by transferring conceptual symbolism. In advertising, it is imperative to understand that the link between different spaces can connect similar elements together and then blend them into a deeper, meaningful and vivid image to be experienced by the viewers. In other words, the interpretation of the advertising information ultimately depends on the mental activities of the audience, which will unconsciously stimulate the audiences' desires towards a specific product or theme. Therefore, there is an absolute need to create a strong bond between an advertisement and its target audience and provoke a feeling or induce viewers to respond and

react to the advertisement. There is no doubt that the research of case studies is an invaluable method in the advertising area. The following case study analysis provides useful ideas, especially for Chinese advertisers who are willing to experiment. "The sign ought to present itself in only two extreme forms: either frankly intellectual, reduced by its distance to an algebra, as in the Chinese theatre, where a flag signifies a regiment; or else deeply rooted, somehow invented on each occasion, presenting an inward and secret face, the signal of a moment and no longer of a concept" (Barthes, 2012a, p. 21). According to Barthes's concept, a fabulous creation can be explored by its intrinsic meaning. Creativity as divergent thinking, the aim is to search nonobvious and unusual solutions to an issue. The dimension of creativity is regarding connecting commonly unrelated objects or blending diversity ideas. On the contrary, in China, many advertisements lack deeper meaningful and concepts. The following sections analyse Western advertisements and reveals how blending techniques work in consumers' minds when they interpret the hidden meaning or creative contact in an advertisement.

2.2: Sainsbury's advertising/ Christmas (2014)

Client: Mark Given**,** Sainsbury

Agency: AMV BBDO

Creative team: Tim Riley

Production Company: Rattling Stick

Director: Ringan Ledwidge

Every year in the United Kingdom, John Lewis' advertising always affects a great deal of attention, especially during the Christmas season. However, in 2014 the advertising of the third most significant supermarket in the UK, 'Sainsbury's, received more attention than John Lewis, because its branding strategy triggered narrative and emotional resonance, and through the processing of the narrative consumers come to understand the brand's unique features. Fiske and Taylor (2013) points out that in modern marketing when the audience is confronted with various messages, advertisers need to plan a flexible and robust strategy to establish a brand that people can believe in.

The name of the supermarket advertisement in 2014 was Sainsbury's Christmas advertising. Altstiel and Grow (2015) stated that the advertising of the "Christmas Truce" produced a brilliant story and aroused strong emotions in viewers. The plots of this advertising were based on the First World War in 1914, primarily focusing on trench warfare. "The strategy, and its resulting proposition, both need the narrative of the whole brief to make it clear to a client why that strategy and that proposition have the potential to lead to convincing, galvanizing creative work" (Simmons, 2016b, p. 12). For each advertiser, it is a responsibility to draw audiences into becoming a part of the story advertising tells. For instance, in this advertisement, the desolate background music accompanied with it all the time, the

atmosphere of the entire advertisement is very tragic. There is no doubt that the more consumers enjoy the experience, the more they get involved in it, share the brand' s meaning, be familiar with the brand's culture and finally understand the brand. It is clear that in this advertising both sides suspended their ideological differences by communicating with each other, and shared the same emotion on the battlefield. Taylor (2013) points out that even a brand without its USP (unique selling point) can also be successful if the brand has its own ESP (emotional selling point). Advertisers should embed experiential factors (such as music) in an appropriate conversation between the brand and the audience in order for it to resonate with them

In spite of how people's brand perception is changing, advertisers are also required to establish brand recognition, differentiation, and associated connection. The advertising topic is "Christmas for sharing," and this type of advertising can promote an extensive variety of emotions, which can induce the audience to pay attention to, and easily accept it. Both the backstory and inner spirit are crucial to a brand in advertising. Once the content is finished, the audience needs to observe an inherent logical coherence between the elements, for example, topic, content and underlying meaning and so on (see figure 6). In particular, perhaps the advertising process is similar to the way how vehicles are made, the formation of a brand topic story can be described as the assembly process of its story elements. The intention of this type of advertising is to inspire the audience to share a memorable Christmas with friends and family by using their product as a tool.
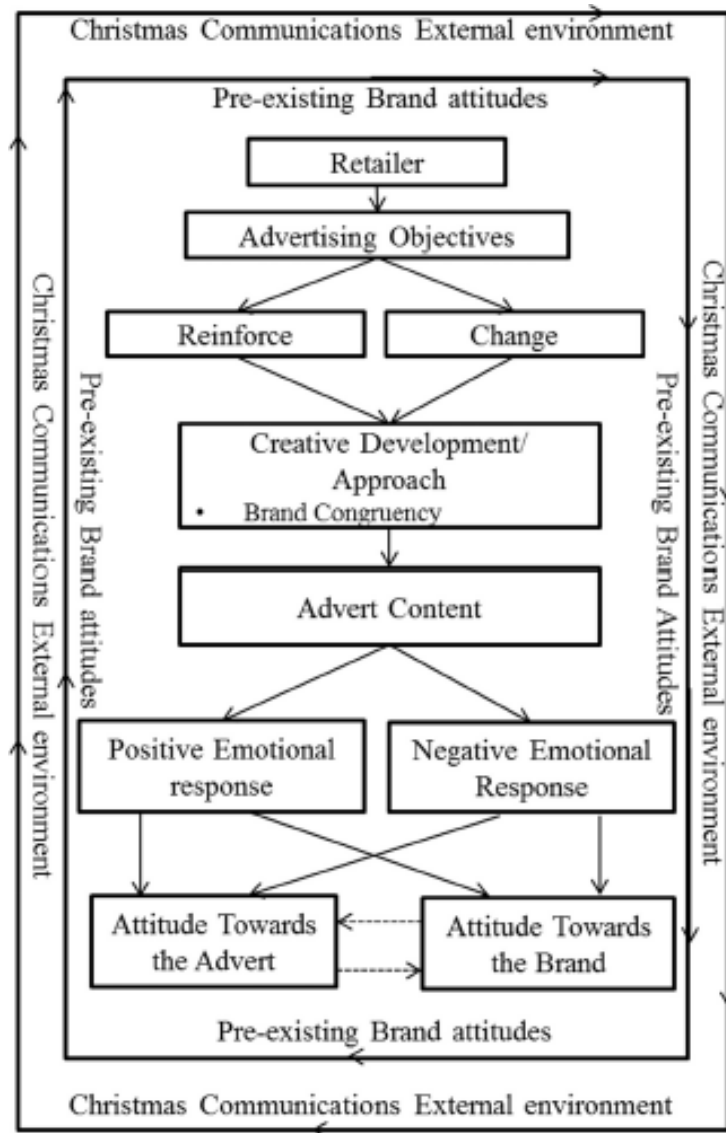
Figure. 6. Revised Model of Consumer Response to Christmas TV Advertising (Cartwright, McCormick, & Warnaby, 2016).

Every aspect of a good and bad reputation of a product and its company is closely associated with its brand. The audience's perception of a brand mainly relies on how it resonates with consumers in daily life and how to transfer its brand culture. On the one hand, good brand recognition can be communicated by advertising; on the other hand, the advertisement can provide a brand connection with others. A strong creative strategy can mean that the

advertising speaks to a worldwide audience, and avoid irrelevance to the target market (see figure 7). No brand or product is successful and perfect forever; this is why each brand has enough scope for improvement, it is vital for advertising creative strategy.
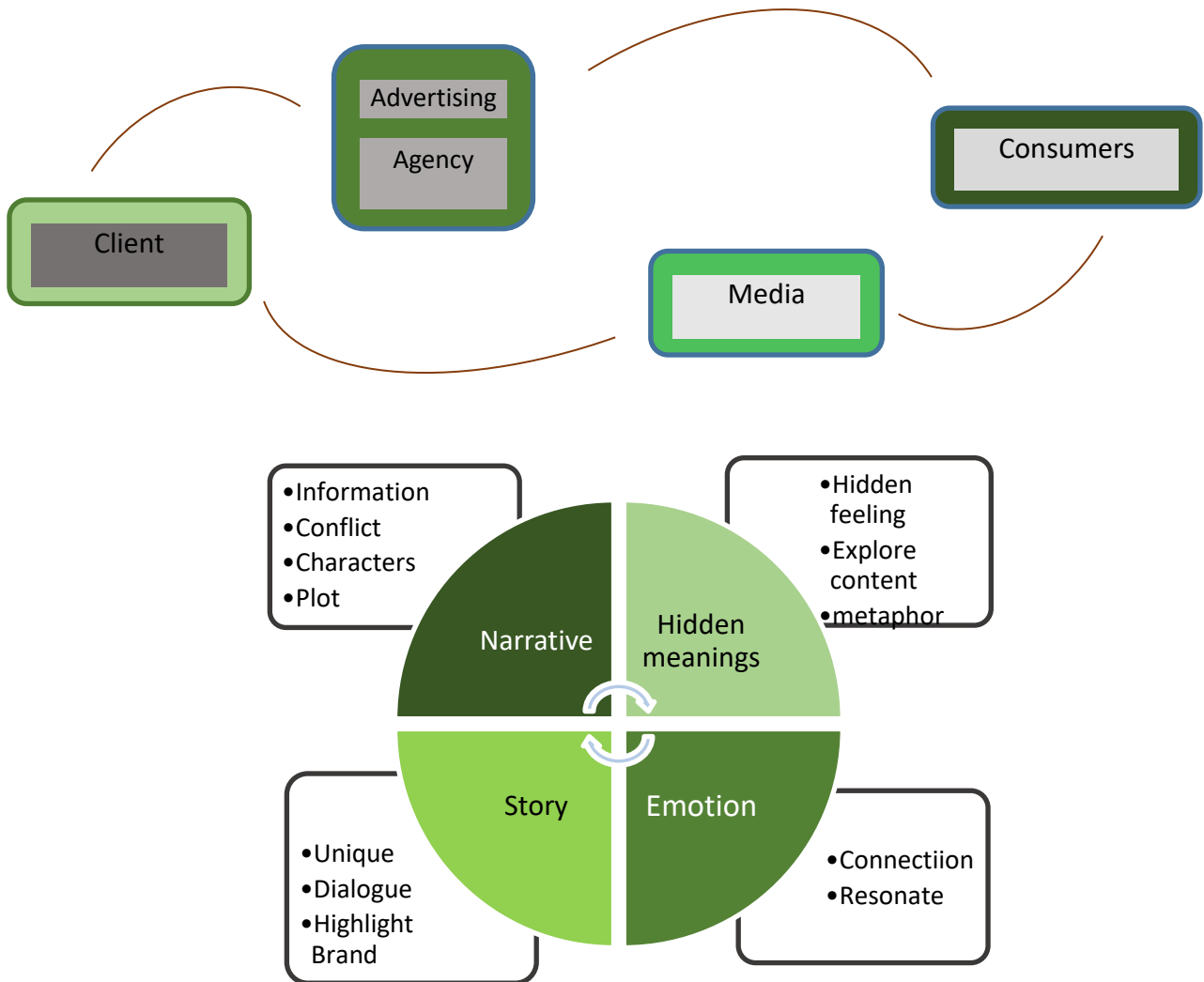
Figure. 7. Utilising hidden meaning, storytelling in this case study

2.3: SANDY HOOK PROMISE "EVEN" (2016) USA

Client: Sandy Hook Promise

Agency: BBDO New York David Lubars

Chief Creative Officer, Worldwide Greg Hahn,

Chief Creative Officer, New York Peter Alsante

Creative Director: Bryan Stokely

Copywriter: Martins Zelcs

Art Director: Julian Katz

This is a piece of public service advertising in the United States; it is famous for depicting the background of the shooting which took place at Sandy Hook elementary school. It has received more than 150 million views worldwide and has reframed the theme of gun violence prevention. Sandy Hook Promise (SHP) is a national organisation, aiming to protect children and prevent gun violence in the USA. The organisation was established by the parents whose children were killed at Sandy Hook Elementary School on December 14, 2012. The aim of the advertisement is to improve people's understanding of the signs which lead to gun violence (Wong, 2017).

The primary message of this advertising is that each person has a responsibility to prevent gun violence. In this advertisement a boy watches violent images on the screen, influencing him in a negative way. The advertisement appears like a short film using a creative narrative strategy in order to appeal to the audiences. Many core ideas can be conveyed by using powerful visual elements, hidden messages and so on. Normally, the audience is easily induced or manipulated by unique creative advertising strategies in the West. However, it is not uncommon that most advertisements in China lack shock value; the Chinese advertisers

always choose a conservative creative method. Barthes (2012a) points out that truly shock value should be explored by deeper thinking and use effective tactics to display it. An advertisement should contain a pure idea, less technical skill symbols, and strengthen its core theme. In "Mythologies", in the chapter titled 'Shock Photo', Barthes points out that "Deprived of both its song and its explanations, the *naturalness* of these images compels the spectator to a violent interrogation, commits him to a judgement which he must elaborate himself without being encumbered by the demiurgic presence of the photographer" (Barthes, 2012a, p. 118). According to Barthes' theory, for advertisers, it is necessary to penetrate the surface of the creative scene, to reach its target market.In addition, advertisements can be broadcast through direct or indirect approaches and the actual messages and meanings can be deduced: "arts comprise two messages: a *denoted* message, which is the *analogon* itself, and a c*onnoted* message, which is the manner in which the society to a certain extent communicates what it thinks of it" (Barthes, 1993a, pp. 196-197). According to Barthes' theory, for advertisers it is imperative to consider the underlying creative strategy. Meanwhile, the public also needs to explore the intrinsic and underlying content in advertisements. "We should thus proceed to an analysis in depth which attempts to disengage the signifying elements from the Fashion utterance they form" (Barthes, 1983, p. 26). From Barthes' theory, normally advertisements cannot simply rely on the existence of a scene, since using direct information may be less attractive to audiences. In the advertisement, the application of signs and symbols can be very complex. "Sign is composed: certain compactness of the courtiers' make – up, thick and insistent for the one, smooth and distinguished for the other" (Barthes, 1978a, p. 53). Every advertisement has its traits and unique storytelling ability while every audience has a different understanding of the same symbol (see table 1). Simmons (2016a) points out that the "storytelling" strategy is still an effective creative method that can evoke and arouse emotional responses rather than an intellectual state of the mind. "Whether from associations with childhood or mythological times, 'story' can evoke the impression of an emotional rather than an intellectual state of mind" (Simmons, 2016b, p. 101). The application of hidden meanings and storytelling techniques in the Sandy Hook Promise advertisement can provide a better understanding of the third meaning to the public. "The "anything whatever" then becomes

the sophisticated acme of value" (Barthes, 1981, p. 34). To some extent, the idea of each advertisement should operate outside the superficial techniques it uses. The aim is to make the audience take off its mask in order to explore the underlying hidden meaning -or third meaning- in every advertisement. Barthes (1993a) points out that whatever the initial and final objectives of the information, the image is not simply a brand or a theme but also an object, which has its own structural autonomy. According to Barthes' theory, it is clear that deeper analysis is a key method to interpret hidden messages and meanings. However, it is necessary to realise that if an advertiser embeds too many meaningless messages in an advertisement they may confuse its target audience. "In advertising, the image's signification is assuredly intentional: it is certain attributes of the product which a priori form the signified of the advertising message, and these signified must be transmitted as clearly as possible; if the image contains signs, we can be sure that in advertising these signs are replete, formed with a view to the best possible reading: the advertising image if *frank*, or at least emphatic" (Barthes, 1991, p. 22). This advertisement utilises effective narrative techniques with some story plots and conflicting characters to produce different emotions to appeal to the public. Not every story or advertisement must finish with a happy ending, and sometimes the best stories are those that remain unsolved. As a consequence, advertisers must strive harder to communicate with their target audiences, and this is a constant challenge for the advertising industry in the future. "The image is re-presentation, i.e., ultimately resurrection..." (Barthes, 1991, p. 20). Therefore, it is crucial to create an advertisement that enables its audience to fully recognise content through advertising rhetoric, storytelling and metaphor.

Feature	Brief description
The establishment of a valued end point (=Message)	Every story has to make a "point". This point must be valued, negatively or positively, by the people involved in the narrative process.
Selection of events relevant for the goal (=Characters)	Once the "point" of the story has been decided upon, only those events are selected that support the point.
Agenda (=Plot)	After deciding on the point and the selection of events, with which the story is to be told, they are placed in a "linear, temporal sequence".
Establishing causal sequences (=Conflict)	The events of the story are causally linked, i.e. event *b* only happens because of event *a* and so on.
Demarcation signs (=Plot)	Stories tend to have well recognised beginnings, (middles) and ends.

Table. 1. The key features of narratives (Shankar, Elliott, & Goulding, 2001)

2.4: Stay in school (Australia) 2014

Client: Learn for Life Foundation WA

Creative team: Henry Inglis, Aaron McCann

There is an advertisement in Australia named "Set Yourself Free" which caused a considerable reaction worldwide. The advertisement was uploaded on Youtube with more than 500 thousand views in two days and by 2015 had accumulated an audience of more than 20 million. The tactic of this advertisement implies that the children it depicts are in danger if they play truant rather than go to school.

The start of this advertisement is very harmonious and pleasant, but towards the end the plot changes sharply. Devastatingly, the young teenagers are hurt by landmines, and most of them either die or become disabled. According to Barthes, "The story itself is an emblem of plenitude" (R. Barthes, 1974, p. 200). From Barthes' theory, regardless of the way in which it is disseminated and communicated, the story plot can play a rich role in the content of the advertisement. In particular, it refers to the creative strategy that uses a dramatic and flexural narrative plot. "A specific photograph, in effect, is never distinguished from its referent (from what it represents), or at least it is not *immediately* or *generally* distinguished from its referent (as is the case for every other image, encumbered from the start, and because of its status – by the way in which the object is simulated): it is not impossible to perceive the photographic signifier (certain professionals do so), but it requires a secondary action of knowledge or of reflection" (Barthes, 1981, p. 5). According to Barthes' theory, no matter how the advertisement is presented, it still has a deeper purpose and unique meaning. At the end of this advertising, the following text appears: "This is what happens when you slack off, stay in school." By using a bloody story line to carry out a wide range of dissemination, the intention is to communicate the concept of "anti-truancy" more powerfully. It is easier to remember

and attract attention for the audience (see table 2). Barthes (1993a) points out that the advertising content is different depending on how the content is displayed. "In addition to "perceptive" connotation, hypothetical but possible, one then encounters other, more particular, modes of connotation, and firstly a "cognitive" connotation whose signifiers are picked out, localized, in certain parts of the analogon" (Barthes, 1993a, p. 208). For Barthes, it is important that an advertiser observe things with more depth and clarity. It is imperative to explore the third hidden meaning in advertising: to establish a valuable idea and an appropriate creative technique to make the theme clearer. "The film begins only where language and metalanguage end" (Barthes, 1978a, p. 64). According to Barthes' theory, it is crucial to recognise the third meaning in advertising. Barthes (1978a) points out that it is necessary to distinguish three stages of meaning: an informational level, a symbolic stage, and the signing phase. The advertisement has a clear purpose, and this creative method of using 'fear' as a tool appeals because it can cause a substantial psychological association. However, "Traditional art in China was based on expressions of serenity, tranquillity, and nature shown through quiet landscapes with animals or with women and men taking part in leisurely activities. Unlike Western art, which often depicts violence, death, and other shocking imagery, these images were largely non-existent in China" (Justice, 2012b, p. 17). In some cases, shocking images usually cause strong emotions. But it is difficult to exceed the cognition level in Chinese advertising, most Chinese advertisements are far too superficial. By utilising the image of violence, creative advertising is able to ensure a story has impact. "And this is a duplicity peculiar to bourgeois art: between the intellectual sign and the visceral sign, this art hypocritically arranges an illegitimate sign, at once elliptical and pretentious, which it baptizes with the pompous name *natural*" (Barthes, 2012a, p. 21). The shocking advertisement is created primarily to break through the "clutter" to demand a viewer's attention. "Photography has something to do with resurrection" (Barthes, 1981, p. 82). For Barthes, vivid communication strategies are much more impactful than those that a dull and straightforward, hence these types of advertising strategies are more likely to trigger new brand awareness and effectively highlight the core theme.

Additionally, there are three creative approaches which can improve viewer's attention in an advertisement: sex, violence and blood. "Beauty, as we have seen, cannot be induced through catachresis other than from some great cultural model (written or pictorial): it is stated, not described. Contrariwise, ugliness can be abundantly described" (R. Barthes, 1974, p. 59). According to Barthes' theory, while shocking advertising may be negative for some, for others, it is the only way to be effective. "The photographic paradox can then be seen as the co-existence of two messages, the one without a code (the photographic analogue), the other with a code (the "art," or the treatment, or the "writing," or the rhetoric, of the photograph)" (Barthes, 1993a, p. 198). According to Barthes' theory, in advertising design these two elements need to be connected together to analyse and comprehensively explain the main content. For example, the utilisation of metaphor, or rhetorical creative techniques. Advertisers have a responsibility to provide the audience an enjoyable experience. However, this type of advertising is usually controversial, crass and disturbing, especially in developing countries. "Their shared faith in human perfectibility also led them to prefer linear narrative structures directed towards the resolution of problems and the famous 'happy ending'" (Louie, 2008, p. 307). To some extent, an effective creative strategy needs to challenge conventional society and break various traditional boundaries. David Abbott, celebrated writer and founder of Abbott Mead Vickers, believes that the most incisive creative ideas are these that include a deeper insight and perception into human behaviour.

Moreover, Altstiel and Grow (2015) point out that there are "four emotive pathways" which can be used to convey effective information in advertisements. These are: a vivid story, magical music, humanity and humour. Storytelling aids the audience to share an advertisement's core theme quickly; music can have a profound psychological and emotional effects on human beings; exposing human nature can better explain the nature of things, and the last one is a humorous element, which can play a role in regulating the atmosphere in certain theme advertisements. This case study advertising uses storytelling; meanwhile, it reveals the characteristics of human nature. However, most Chinese advertising is self-indulgent and often meaningless, with the style and content taking away from the core theme or the key

characteristics of the product being advertised. In order to make advertising more effective, perhaps it is not necessary to transmit a direct message to the audience, but rather to apply a shocking plot that demands to be explored in more depth. "Shocking content in an advertisement significantly increases attention, benefits memory, and positively influences behaviour" (Dahl, Frankenberger, & Manchanda, 2003, p. 265). This kind of aggressive advertising strategy not only shocks people, but also plays a vigilant role. By exploiting a seemingly unexpected transitional story plot, it will add to the charming of creativity. However, perhaps sometimes if a viewer discovers that some kinds of advertising messages are menacing or disturbing, these contents could be filtered out. Academic A. Mattila (2000) points out that many audiences prefer to express their opinions through smooth narratives techniques rather than through the dramatic contents with lots of ups and downs. "The story told by the narrator thus has all the dramatic characteristics of an initiation; it involves a veritable mystagogy, articulated in three dialectical movements: desire (the mystagogue postulates a revelation), failure (he assumes dangers, darkness, nothingness), assumption (it is at failure's climax that he finds victory)" (Barthes, 2009, pp. 56-57). On the contrary, because almost no Chinese advertiser can apply dialectical thinking to the field of creative advertising, unfortunately a far too simple type of advertising becomes accepted. It is necessary to notice that more and more countries have begun to apply and pay attention to creative advertising techniques (Leng et al., 2016). As an advertiser, especially a Chinese one, it is imperative to create novel advertising that can be competitive on the world stage.

In addition, to make an effective 'conversation' with the audience, each advertiser must have a keen awareness of the relationship between a topic and an audience. For viewers, if they have an unusual 'sense' or 'experience', whether a positive or negative, it will hold their attention. Barthes (1981) points out that the first thing about advertising is that it is an uncommon expression. The second one it that it is not easy to capture its connotation and implied meaning with our general thinking and vision. Moreover, whatever theme or product, it is imperative to consider the creative strategy and its long-term effects on target marketing. Using appalling bloody advertising perhaps triggers the audience to think more in-depth about

the topic or product. However, because of the traditional ethics that are always predominant in most of the regions in China, this might not be the best approach to ensure it is broadcast. Each story has its unique content and characteristic; the storytelling perhaps abides by four basic constructions: history, contemporary, vision and culture. In addition to its creative approach, advertising also needs to pay attention to the analysis of the above important factors, so that it can better adapt to the creative ideas of different countries and better adapt to the social system of different backgrounds and cultures. All themes or brands can and should strive to follow the above factors to plan their strategies in target marketing.

2.5: MICROSOFT OFFICE XP (2001)

Director: Chris Niemeyer (Zurich)

Client: Microsoft

License: Proprietary commercial software

Using a hook device is one of the most effective creative strategies in advertising campaigns. Theorist Lorraine Justice (2012b) points out that Western culture rewards self-expression and individuality, and Western artists often search for dramatic and bold visual developments. By contrast, the Chinese do not seek dramatic and bold creative statements. For example, in the Microsoft advertisement, a boy intends to unhook the bra worn by his girlfriend, and after several attempts he is still unsuccessful. Suddenly, a dialogue box displaying four options in the German language pops up, namely: help, print order, open directly and delete. The boy choses the third option – open immediately – but then another dialogue box appears which needs a passcode to open it. This leads to a moment of awkwardness between the lovers. At the end of the commercial, Microsoft Office XP wordings are displayed on the screen. At the beginning of this advertisement, the advertiser throws out a hook that elicits the audience's desire to continue exploring the advertisement. At this moment the viewers are expecting the romantic scenario to take its course – this creative strategy can be referred to as the 'hook' strategy or the 'seduction' strategy. In an advertisement, the objective must be successfully achieved to keep the audience interested in exploring the advertisement until the objective is delivered. Academics Julie A. Edell and Burke (1987) point out that, compared with rational cognitive advertisements, the hook technique is associated with emotions and so is more effective.

In the first instance, the audience should be attracted by the advertisement; if the hook

techniques of an advertisement are not interesting, the audience will feel bored and discontinue watching. A story is "an oral or written performance involving two or more people interpreting past or anticipated experiences" (Boje, 1995, p. 1000). Using a hook device not only is an effective creative method, but also may elicit viewers to pay attention to a brand since consumers tend to understand the advertisement message by a series of stories or the hook mode (Padgett & Allen, 1997; A. G. J. P. Woodside & Marketing, 2010). Therefore, advertisers could utilise the hook device as an effective communication approach and transmit product contents by narrating a story. Academic Emanuel Rosen (2000) points out that the advertiser is eager to create advertisements that will resonate and generate buzz among the audience. However, there are very few advertising designers who have the appropriate skills, especially in China. There are thousands of advertisements in China that strive to attract customers but eventually fail. Academics Jennifer Escalas, Moore, and Britton (2004) point out that Western advertisements have such a high element of appeal perhaps because they tend to use a hook device in creative advertising so effectively.

Being hooked is described as an observer being pulled, or drawn, into advertising. "The sign is ambiguous: it remains on the surface yet does not renounce passing itself off as a depth; it seeks to make itself understood (which is praiseworthy) but at the same time presents itself as spontaneous (which is deceptive), it declares itself to be simultaneously intentional and irrepressible, artificial and natural, manufactured and yet discovered" (Barthes, 2012a, p. 21). According to Bathes, to some extent being hooked is dependent on a psychological construct. "During episodes of experiential involvement, "individuals are 'captured' by feelings, 'immersed' in activities, 'absorbed' in imagery, 'riveted' by interactions with others, and so on." (Wild, Kuiken, Schopflocher, & psychology, 1995, p. 569). Being hooked is unique technique idea, established precisely by the advertising field. Applying the 'hook' technique in creative advertising encourages viewers to explore the depth of its implicit meaning. Sustained attention enables a viewer to be sufficiently engaged in the plot or theme. With the present examples, the audience is curious about the relationship between the lovers' and the computer system. This is why the advertiser wants to establish a relationship between the lovers' romantic behaviour

and Microsoft XP. Psychologist Orval Hobart Mowrer (1960) states that emotional triggers are crucial to advertising and are responsible for establishing connections between audience and brand. We can observe that the pictorial metaphor in the advertisement is the Microsoft XP system and the lovers' romantic relationship. The product, Microsoft, is the metaphor's object; "we consume it aesthetically, not politically" (Barthes, 1981, p. 36). For Barthes, to some extent it is not a good idea to use direct simple creative advertising. The mask of advertising actually needs to be revealed. "The aim is always to build the brand, the product or the idea into the consumers' world-to assure the optimal position of the object within consumers' cultural life" (MacRury, 2009a, p. 89). According to MacRury's theory, it is necessary to consider how consumers pursue cultural activities and brands in daily life. A hook strategy will motivate potential consumers to be transformed into actual consumers of the brand (see figure 8. A catch is a key approach that induces audiences and reels them in. It is imperative to understand the essence of the hook in creative marketing strategies because it can help retain the viewers' interest to the end.According to the notion of the hidden meaning developed in chapter 1, this commercial advertising belongs to the classification of hybrid pictorial metaphors. It uses cognitive processes within the framework of conceptual blending theory. "Blending (Conceptual Integration) theory, initiated in 1985 by Fauconnier in his Mental Spaces, has been developing rapidly and is drawing more and more attention from the academic community." (Zhengguang & Teaching, 2002, p. 8). Academics Gilles Fauconnier and Turner (2002) point out that conceptual blending theory involves "double-scope conceptual integration" (Fauconnier & Turner, 2003, p. 58). Two mental spaces are set up in an audiences' mind: one is the young lovers' intimate behaviour, and the other is the Microsoft Office XP system. An input command 'I' is composed of the properties of the young lovers, especially the dramatic scene of the unsuccessful unhooking of the girl's bra. The appropriate hook element in advertising will allure their target audience and can promote a product to a higher level. The hook element is a powerful method that attracts someone's attention and will not initially allow them to fully understand the commercial theme until viewers finish watching the advertisement (see figure 11). In addition, regarding Barthes' theory, "The rhetorical signified is subject to particular conditions of analysis, which must now be examined; these

conditions depend upon the original character of the rhetorical signified: this signified is neither explicit nor implicit, it is *latent*" (Barthes, 1983, p. 230). According to Barthes, in order to depict a product, it is not always necessary to use language. Using the creative methods of implicit and latent meaning can better convey a product or theme or resonate with an audience. For advertisers, firstly it is necessary to know who the most valuable target customers are and then build an appropriate hook strategy for them. A hook tactic must contain more details, and the more specific it is, then the more successful it will be.
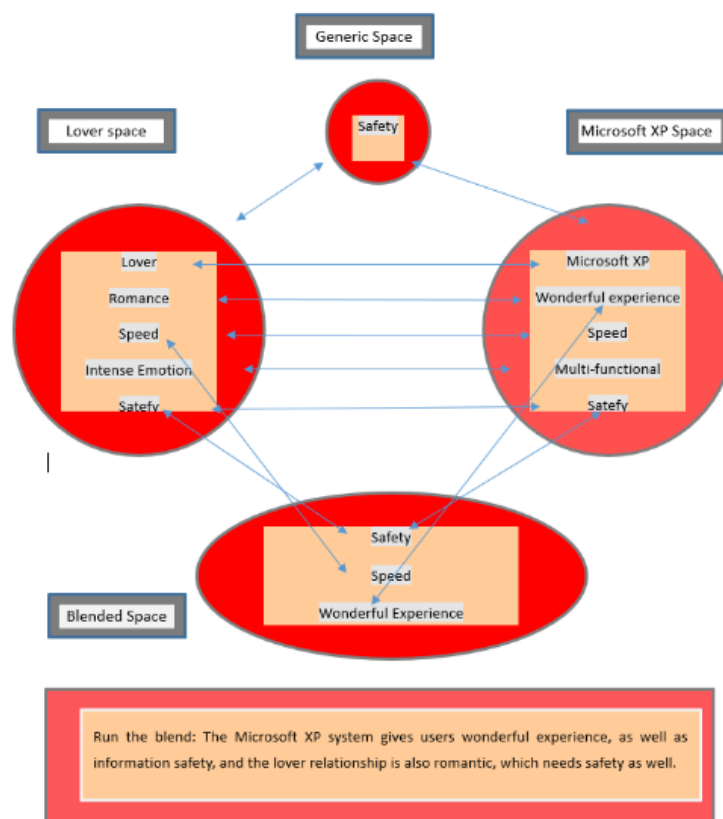
Fig. 8. The process of Microsoft of office XP creative thinking

It is necessary to understand how to transform a core message through various strategies, such as metaphor and hybrid pictorial metaphors. Regardless of what advertisement needs to be created, the 'hook' approach can still be an effective method that compels the audience to engage with the story. Psychologists Jeremy R Gray, Schaefer, Braver, and Most (2005) point out that many researchers have found that effective resonance and response can be generated between consumer and product by using a hook device. By interpreting this advertisement, it is clear that a product's characteristics can be transmitted through both metaphor and the hook tactics. It is imperative to analyse the characteristics of a product and then boost its attraction through unique advertising. "Communication and signification, this third level – even if the reading of it is still hazardous – is that of *significance*, a word which has the advantage of referring to the field of the signifier" (Barthes, 1978a, p. 54). The third level meaning is, according to Barthes, not the abstract message in the advertising field but on the contrary utilises metaphors, hidden-meanings, duality, and conceptual blending theory (see figure 11). Although the third meaning is sometimes difficult to explore, it still deserves to be used by advertisers. There is no doubt that advertisers should consider the third level meaning in order to create advertisements with greater depth of meaning.

2.6: Blackcurrant Tango 'St George'

Agency: HHCL & Partners

Date:1996

Writer: Chas Bayfield

Art director: Jim Bolton

Director: Colin Gregg

Production company: Eclipse

According to many research statistics, approximately 10% to 30% of advertisements tend to utilise humour (Weinberger, Spotts, Campbell, & Parsons, 1995), as it is believed to be an effective way to attract consumers. Academic Paul Surgi Speck (1991) points out that many researchers have proved that advertisements using humour trigger more interest when compared to advertisements that don't. Perhaps, it is an effective way to use Divergent Thinking to develop humour in creative advertising. According to psychologist Joy Paul Guilford (1968), although there are many different creative approaches, convergent and divergent thinking tactics are especially crucial for advertising. Designer Mark Runco (1999) points out that Divergent Thinking (DT) is an essential factor in creativity because it is considered to be measure of creative potential. DT is interpreted as a capacity to generate various responses (Guilford, 1968). Using Divergent Thinking can expand multi-dimensional creative thinking and establish infinite possibilities in the advertising field. There are four vital characteristics of divergent thinking: originality, elaboration, fluency, and flexibility (Ziv, 1989). Barthes (1993a) points out that almost every sign contains or represents three relations. "An interior relation which unites its signifier to its signified; then two exterior relations: a virtual one that unites the sign to a specific reservoir of other signs it may be drawn from in order to be inserted in discourse" (Barthes, 1993a, p. 211). According to Barthes, many underlying meanings and impressive advertisement can be expressed through divergent thinking of sign which every sign can elicit multi-relations meanings. The sign sometimes represents symbolic aspects,

sometimes it is relevant to systematic, and occasionally it refers to syntagmatic aspects. According to Barthes' theory, when people are encountered with an issue, divergent thinking often results in various responses, and also it is a certain method of problem-solving. Humour element and creative strategy can be enhanced by divergent thinking, using humour as a tactic may assist viewers to understand a brand, and also promote audience to purchase a product. Perhaps there are ordinary features among creative advertisers. Some of these characteristics are positive, and others are negative. Humour is one of the positive traits of creative advertising. Novelist, essayist and journalist Arthur Koestler (1964) was the first author to discuss the relationship between creativity and humour. To follow, psychologists Karen O'Quin and Derks (1997) discovered an intense connection between creativity and humour. However, a few researchers speculate that the main message of an advert is in danger of getting lost because of the role played by humour (Krishnan & Chakravarti, 2003).

The advertisement was produced in 1996 for the soft drink Blackcurrant Tango. The Tango brand is famous for its unusual marketing strategy. "Codes are hurled back and forth, and this volley of codes is the "scene," it is a force which attempts to subjugate other forces, other meanings, other languages, the strongest meaning is the one whose systematization includes a large number of elements, thus great ideological systems which battle each other with strokes of meaning" (R. Barthes, 1974, p. 154). According to Barthes, retrieval processes and memory encoding are fundamental factors that can trigger consumers' responses in target marketing. Dramatically carried out in "one take," the advertisement is an impressive creation because of its unique sense of fun. This is why the Tango advertisement has won many awards including the Cannes Gold Lion Award (Kiefer, 2017). Academics Nevo, Nevo, and Yin (2001) point out that humour is a particular cultural element in some countries so advertisers must apply it as a creative strategy in a way that is specific to the culture it addresses. "Humour types can be categorised as combinations of different mechanisms for what is needed to perceive something as humorous" (P. S. Speck, 1991). In other words, it is necessary for advertisements to interpret contents from different contexts and cultures. Advertising should

not be considered by its superficial meaning; on the contrary, it should be contemplated as its representation of core signs and how its content can evoke target audience emotions.

An advertising strategy using humour is also a type of emotion driven advertising. An entertaining style includes emotional and sentimental images or story plots that evoke the viewers' empathy by focusing on the items in daily life. "Because humorous executions often use incongruent structures (Alden, Hoyer, & Lee, 1993; Spotts et al., 1997), the initial response may be a cognitively based discrepancy reaction ("Huh!"). More elaboration may resolve the meaning of the humour ("Aha!") and generate a response ("Ha Ha!")" (Krishnan & Chakravarti, 2003, p. 231). People often tend to focus on the underlying humorous elements, because they may contain a certain degree of depth (see figure 9).
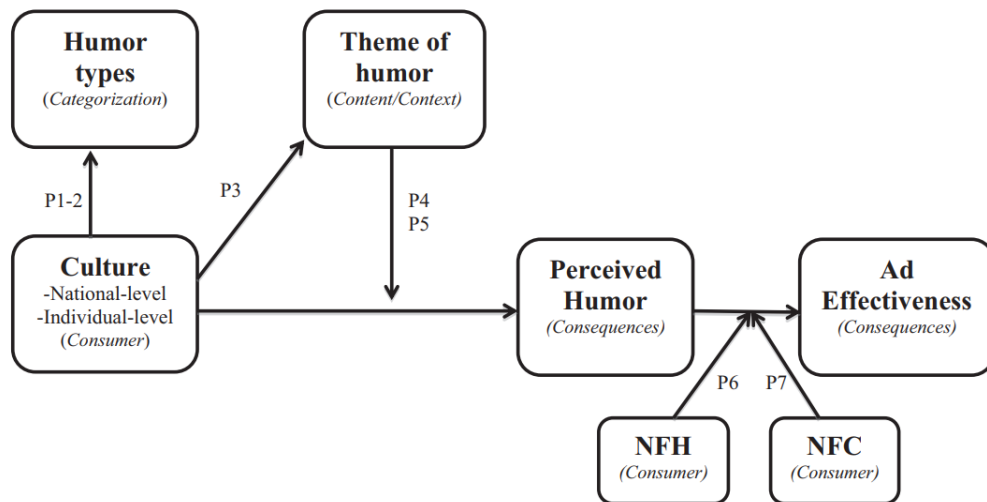
Fig. 9. Humorous advertising that travels: A review and call for research (Crawford & Gregory, 2015)

"In the lover's realm, there is no *acting out*: no propulsion, perhaps even no pleasure-nothing but signs, a frenzied activity of language: to institute, on each furtive occasion, the system (the paradigm) of demand and response" (Barthes, 1978b, p. 68). Importing this into advertising, a human being's life is filled up by signs. People utilise codes to communicate certain emotion

that have been formed by themselves in daily life. Academics J. P. Kelly and Solomon (1975) and Brooker Jr (1981) point out that most advertisers explicitly utilise humorous technique, especially they use incongruity humorous type because it is more appealing to audience. Many advertisers apply the incongruity humour as ludicrous creative method. Perhaps viewers enjoy being entertained; however, they do not want to accept a very direct or simple meaningless types of advertising. The reason is that high-quality humorous advertising takes advantage of useful resources and uses an effective and dramatic change of plot to convey the essence of a product. "It is proposed to distinguish three levels of description in the narrative work: the level of *"functions"*, the level of "*actions*" and the level of "*narration*" (Barthes, 1993a, p. 260). In addition, because creative advertising usually regarding activities in our life and depend on realistic perspectives, it is necessary to consider its cultural sensitivity involved in a background. Spotts, Weinberger, and Parsons (1997) and Weinberger and Gulas (1992) point out that in the research on the effects of humour, not every advertisement can achieve the right balance of relevance and strength. For example, although there are some so-called humorous advertisements in China, most advertisements make no sense and may put the viewers in a frustrating situation. In other words, many Chinese creations using humors cannot reach their intended effect because of poor design. In reality, no textbook can teach advertisers how to utilise humour effectively, Chinese advertisers are faced with challenges to create advertising that an audience wants to accept rather than be annoyed by (Dessart, 2018). However, in the West, most advertisers can apply humorous elements appropriately, and the audience can appreciate it. Creative shock tactics are also a core element in the advertising field, and also the Tango brand often utilise the shock advertising. Barthes (2012a) points out that most shock photographs that use shock are false because they lack truth art. "Hence it is logical that the only true shock photos where the fact, surprised, explodes in all its stubbornness, its literality, in the very obviousness of its obtuse nature" (Barthes, 2012a, p. 118). Importing this into advertising, shock is created by breaking through the advertising "mass" in order to appeal attention and generate buzz, and finally to promote audience to build a resonate with brands. Advertising that utilises shock arouses stronger feelings in the audience to increase attention and can remain lodged in a consumer's memory longer and so influences their behaviour.

Different nations have different cultures; therefore, advertisers should apply different advertising strategies to meet their target market. Academics H. Shanker Krishnan and Chakravarti (2003) point out depend on individual differences in shock and humour processing may lead to different responses. It is necessary for advertisers that consider the effectiveness and impact of the two factors in cross-cultural countries. In addition, Academics Martin Eisend (2009) and Gulas and Weinberger (2006) point out that according to previous reviews of shock and humour elements in the advertising field, the phenomenon of a cross-cultural extension was generally neglected by many advertisers. Academics Heather J. Crawford and Gregory (2015) point out that there are seven key factors regarding creative strategies in cross-cultural advertising: categorisation, context, culture, content, consumer, results, and complexity. This is known as the 7Cs, and it reveals the significance pattern of 7Cs for advertisers. It can be seen that an effective creative strategy requires a different model of classification that effectively captures the whole aspect of a concept. "If such a denotation exists, it is perhaps not at the level of what ordinary language calls the insignificant, the neutral, the objective" (Barthes, 1993a, p. 209). For Barthes, some connotations can be extended in the advertising field; for example, the significant connotations are indicated by hidden meanings, storytelling. Altstiel and Grow (2015) also point out that the most impressive ideas usually need four fundamental steps: proper direction, attention to detail description, acting, and editing. By applying these four factors appropriately, the advertisement can convey its point more effectively. The balance between interesting and obnoxious could always be delicate during the creative process; an advertiser should be confident that the positive impacts must exceed the negativity for an advertisement. Another critical point is that the different target markets should be distinguished primarily because different viewers have mixed feelings. In order to establish an effective creative strategy in different cultures, advertisers need to firmly grasp the above underlying rules.

It is difficult to define and control shock and humour in advertising because it is not a scientific discipline and often occurs unconsciously. Weinberger and Spotts (1989) point out that in the U.K. and the U.S. advertising fields, many researchers including Weinberger and Spotts have

analysed the importance of shock and humour as effective techniques Toncar (2001), and Alden, Hoyer, and Lee (1993). Altstiel and Grow (2015) point out that shock and humour can touch the essential human's psychological demand, and perhaps that is why viewers can remember there more elaborate plots. Relevant humour in advertising facilitates the organised encoding of commercial elements into advertisement and enable natural establishment on the embedded connections. "Don't set out to be funny. Set out to be interesting. I find it interesting that the Clios had a category called Best Use of Humour. And curiously, no Best Use of Seriousness" (L. Sullivan, Bennett, & Boches, 2012, p. 56). It is usually believed that emotional situation enables people to remember, interpret, and assess events.

Although narrative technique involves audience in-depth emotional responses from an audience with a positive outcome for a brand (Van Laer et al., 2014), it is not the only factor at play when it comes to engaging viewers in advertising content: character identification also plays an important role (Oatley, 1995). "Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances-as though any material were fit to receive man's stories" (Barthes, 1993a, p. 251). For Barthes, narrative tactics are not uncommon in the market, it is necessary to consider diversity of forms and explore a unique characteristic strategy in the advertising field. Moreover, video and television are the primary and practical approaches to broadcast in modern society. Altstiel and Grow (2015) point out that television commercials are still one of the most effective forms of media influences on an audience's attitudes and opinions. The utilisation of humour in everyday life is entirely different, and it can also be used as a tool to relieve awkward social interactions. For example, among the older, younger, male or female audience can be generated different humour responses. It is necessary to keep in mind that there is no fixed rule on how to make advertisements interesting; the only way to arrive at it is through a creative process. If the advertisement is designed without backing up with the creative idea behind it, to some extent, it will be ineffective. It is imperative to realise the humour factor in advertising can improve brand recognition; however, it does not represent the credibility of the content or purchasing intentions. In other words, audience perhaps is familiar with a product, and possess intimate

feelings regards the item; however, consumers' purchasing decisions will possibly be not only associated with the humorous factor. One of the most important factors for the successful humorous creation of an advertisement is diversity. Advertisers must keep in mind that one of the best effective methods is to promote consumers to understand and appreciate a brand. On the other hand, they should strive to keep advertisements funny, because an obsolete creative strategy will lose its audience's interests along with the advertised product.

2.7: Carling Black Label 'dambusters'

Agency: WCRS

Date: 1989

Writer: Kes Grey

Art director: Jonathan Greenhalgh

Director: Roger Woodburn

Production company: Park Village

The Dam Busters from Carling's "I bet he drinks" by director Roger Woodburn is recognised as one of the symbolic ideology communication tactics in advertising. It was a winner of a Gold award at the British Television Advertising Awards. Moreover, it won three silvers, a gold and a black pencil at D&AD, and Film Gold at the Cannes Lions advertising festival the year it was made (Wong, 2017). The principal purpose of advertising is persuasion. This advertisement, demystifies an infamous account of heroism from WW to sell their products. "The symbolic consciousness implies an imagination of depth; it experiences the world as the relation of a superficial form and a many-sided, massive, powerful *Abgrund*, and the image is reinforced by a very intense dynamics" (Barthes, 1993a, p. 216). According to Barthes' theory, symbolic consciousness can be transmitted by narrative, hidden meaning, and storytelling techniques and so forth. It seems that advertising has a life of its own; it always exists by other media and transmits information to us in its unique language that consumers can recognise. Academics Pragyan Rath and Bharadwaj (2014) point out how in the few years ago there was a multitude of studies on the approaches that utilised for target marketing and its influence on consumer perception. However, little research is available on the utilisation of symbolic ideology strategy in advertisements (Rath & Bharadwaj, 2014). Each ideology enables us to supply a broader space for recognising and comprehending brands in target communication.

Advertising conveys information to the audience that enables them to discriminate between products. Using symbolic ideology in a narrative or storytelling pattern is an effective method that conveys messages (A. G. Woodside, Sood, & Miller, 2008). "So ideological analysis (or counter-ideology) need merely be repeated and consistent (by proclaiming *on the spot* its validity, by a gesture of pure clearance) in order to become, itself, an ideological object" (Barthes, 2010, p. 104). An ideological metaphor is a typical case of conceptual interaction between metonymy and metaphor, along with narration. "Text is never approached except metaphorically" (Barthes, 2010, p. 74). According to Barthes, metaphor technique in advertising is more appealing than single text. With current fierce worldwide competition, and the context of digital message overload (Sicilia & Ruiz, 2010), only utilising superficial or direct creative strategies is not enough to attract the attention of the audience. At present, audiences are bombarded by images that come from the Internet, TV, smartphones, magazines, and so forth. To some extent, there is no doubt that these are challenges for advertisers' creative thinking. "All images are polysemous; they imply, underlying their signifiers, a "floating chain" of signifieds, the reader able to choose some and ignore others" (Barthes, 1993b, p. 156). For Barthes, the symbolic consciousness assists in distinguishing underlying and pure elements; it is a core matter of a description of an image. Indeed, the significance of symbolic advertising to cut through the clutter of information is increasingly evident. Thus, applying the symbolic consciousness technique through narrative or hidden meaning in advertising is a vital tool a brand can use to remain engaging. In contrast with some stereotypical singular advertising, the symbolic consciousness technique does not usually transmit the character of a product; instead it focuses on communicating brand value via emotion-laden stories. People engage with symbolic images through narrative means (Weick, 1995), the advertising of symbolic ideology can be a powerful strategy to attract consumers, as proved by research in consumer behaviour (A. G. Woodside et al., 2008), brand management (Edson Escalas, 2004; Holt, 2004), and digital marketing (Ching, Tong, Chen, & Chen, 2013). One of the advantages of advertising is that it can produce multiple meanings through visual representation: "using representation as an analytic tool, researchers have emphasized how cultural practices, such as laws, rituals, norms, art, and advertising, contribute to meaning production within marketing" (Schroeder

& Borgerson, 2005, pp. 584-585). Based on the above theory, advertisers should consider many factors in the advertising field: symbol, background, image, characteristic and culture involved in target marketing. Using symbolic ideology by music, punch line, and various scenes that can create the dimensions of marketing transmissions, as well as deliver the strong power of connotation to any brands. Barthes (1993b) points out that the constitution of the symbolic image always evokes depth memory and stimulates a certain aesthetic signified: the "*nature morte*" or, as it is better expressed in other languages, the " still life" (Barthes, 1993b, p. 154). According to Barthes, it might be stated that nature of advertising is primarily functional rather than stereotypical disciplines.

Not only can an interesting element of symbolic consciousness quickly attract the target audience, but the emotion-laden stories also play an essential role (Gardner, 1985; Zajonc, 1980). Narrative thinking can more naturally transmit content and communicates accurate messages for the audience. Thus, attributing positive associations to advertising of a brand in order to get straight to the point is increasingly more important. "This peculiarity can be seen again at the level of the knowledge invested in the reading of the message; in order to "read" this last (or first) level of the image, all that is needed is the knowledge bound up with our perception" (Barthes, 1993b, p. 154). According to Barthes, applying intimate visual knowledge through symbolic consciousness in advertising is a necessary tool for a brand to remain engaging. "If all these signs are removed from the image, we are still left with a certain informational matter; deprived of all knowledge, I continue to "read" the image, to "understand" that it assembles in a common space of a number of identifiable (nameable) objects, not merely shapes and colors" (Barthes, 1993b, p. 154). According to Barthes, the third message is constituted by hidden meaning in the scenes; moreover, the related information in advertising is not arbitrary. There is no doubt that the entire scenes involve a piece of core information that needs advertising thinking to be explored it in depth.

In this view, the universal idea about symbolic consciousness is a cognitive process that

supplies mental and visual access to another conceptual. "The literal message appears as the support of the symbolic message" (Barthes, 1993b, p. 155). Hence, understanding the symbolic consciousness of how to substitute other signs in order to generate a system of connotation. Academics Georgieva, Arnab, Romero, and de Freitas (2015) point out that symbolic consciousness by narrative methods enables the advertisers and consumers to strengthen the cognition of brands. The advertisement aims to induce the target audience to participate in advertisements and assist them in creating their own visual and psychological journey. Many emotional responses can be triggered through an advertisement, and it is clear that effective advertising may highlight the expression of various emotions in order to interact with viewers (Goldberg & Gorn, 1987). Simultaneously, the primary challenge for advertising is to strengthen meaningful experiences for the audience, since positive experience has an impressive influence on brand attitudes. On some occasions, advertising perhaps affects consumers' responses by utilising emotional strategy in the context of the advertisement. Individuals who have a positive mind set may readily produce positive cognitive reactions (Teng & Laroche, 2007). Therefore, although effective and cognitive reactions are distinct, they influence and co-relate with each other. Besides, advertisers also have to explore the influence of interactive impacts in audiences' engagement all over the world, since people across different backgrounds always have different beliefs and values (Deuze, 2016). Thus, effective advertising needs to be considered and explored due to different contexts and cultures. In the advertising field, symbolic consciousness is seen as a shift of transmission, or metonymy, or background knowledge in order to represent main concepts.

Symbolic consciousness in advertising is regarded as a product of human intelligence which is characterised through expressiveness, originality, and imagination. "Today, at the level of mass communications, it appears that the linguistic message is indeed present in every image: as title, caption, accompanying press article, film dialogue, comic strip balloon" (Barthes, 1993b, p. 155). According to Barthes, in advertising metaphors, based on divergent symbolic consciousness are usually generates imaginative, original, and expressive advertisements. Thus, this advertising may be unique, funny, smart, or exciting; however, any 'wow', clients

prefer that advertising's response evoked in an audience could also convert to 'wow, I love that brand' reaction. What distinguished creativity in advertising pattern from other forms of creativity is that it may be employed to meet target marketing. In other words, effective advertising comes from the interplay between strategic consumer and creativity. Academics Vanessa M. Patrick and Hagtvedt (2011) point out that the effectiveness of an advertisement depends on how they transmit a theme. Perhaps, several creative factors – the images, the music, the visual, the copy – combine with the elements to produce a successful advertisement. Two-thirds of all stimuli arrive at the brain through the creative visual tactic, and it may be argued that although human's thinking is neither visual images nor words, it seems closer to the former than the latter (Patrick & Hagtvedt, 2011). Indeed, visual images enable the transmission of semantically meaningful ideas through their stylistic properties. These stylistic patterns may utilise a variety of different elements, for example, a humorous creative strategy.

It is necessary to note that the ability to build a humorous creative strategy is not only an innovative method in the advertising area, but it also represents a unique part of human psychology. Entertaining strategy tends to apply duality techniques in advertising. The creation of duality can attract an audience and make viewers aware of it (Barthes, 1981). Humour is also strongly affected by social situations, and can be accepted and more readily appreciated (A. Chapman, 1973; A. J. Chapman & Chapman, 1974; Malpass & Fitzpatrick, 1959; R. A. Martin & Kuiper, 1999; Provine, 1993). In addition, humour is an extremely valuable social characteristic which enhances brand recognition, and also audience familiarity with a product; however, purchasing decisions possibly are not affected (Goodwin, 1990; Hansen, 1977; Hewitt & Living, 1958; Kenrick, Sadalla, Groth, & Trost, 1990; J. E. Smith, Waldorf, & Trembath, 1990; Sprecher, Regan, & Relationships, 2002; Todosijević, Ljubinković, & Arančić, 2003). "Humorous interaction is a ubiquitous aspect of human social behavior, yet the function of humor has rarely been studied from a Darwinian perspective" (Bressler, Balshine, & Behavior, 2006). Most Western advertisements in modern society use at least one element of entertainment to satisfy consumers. "The discontinuous connotators are connected, actualize,

"spoken" through the syntagm of the denotation, the discontinuous world of symbols plunges into the story of the denoted scene as though into a lustral bath of innocence" (Barthes, 1993b, p. 162). As advertisers establish various creative patterns and interactive brand information, they also search concomitant exploration methods that engage viewers more personally and deeply. The aim is to attract people through diverse ways of interactivity (Arnould & Price, 2006; Arnould & Wallendorf, 1994; de Waal Malefyt & Morais, 2013; Malefy, 2003). When it comes to effective strategies in advertising, emotional effect and relevance are very important, because they provide the audiences with something they can recognise and believe. Money (2012) points out that increasingly more advertisers have tried to make an effort to create a method using a higher quality of entertainment in their advertising. Many firms strive to explore the essentialist notion of social interaction. When advertising content is properly constructed by a precise creative method, consumers perhaps are more inspired to accept it. For example, on the one hand, an entertaining advertisement can induce feelings of pleasure throughout the audiences' view (for example, the goalkeeping scene in this advertisement). On the other hand, a message in this style is defined through clues; for example, product, culture and nationality.

In China, although there are numerous advertisements, it is difficult to discover those that use entertaining and use engaging plots (Reeves, 2015). Justice (2012b) points out that the Chinese advertising industry is a relatively new field and most advertisements still imitate and replicate Western advertising creations. In many regions of developing countries, Western brands and global factors of consumerism are very popular (L. Zhou, Poon, & Wang, 2015). One of the main challenges faced by advertisers and international marketers nowadays is to find the appropriate balance of the conflicting effects between native and global consumer cultures. For example, in China and many Asian countries, the mixture of local culture and global influences have led to different advertising strategies and consumer behaviours (Neelankavil, Mummalaneni, & Sessions, 1995; L. Zhou, Yang, & Hui, 2010; N. Zhou & Belk, 2004). To some extent, although the trend of utilising Western advertising techniques is still on the growth, in order to cater for the Chinese market, many foreign advertisers have begun

to explore Chinese elements in designing new advertisements. However, most Chinese advertisements still lack of creative strategy; perhaps, this phenomenon could be caused by various reasons, for instance: conservative opinions, traditional cultural bondage, and corporation management methods. In order to provide more free scope for Chinese creative advertising, it is necessary to use more flexible space that build specific creative teams in order to generate abundant ideas. The reason is that everything has its unique characteristic, and each theme or product has its underlying value. Every advertiser's mission is to understand the fundamental nature of the advertised products and topics, to analyse and explore them and finally to promote them to the target audience to gain acceptance. It is imperative to realise that no product or design work is perfect; the primary responsibility for the advertiser is to combine many design elements and finally develop an appropriate strategy for advertisement. Generally speaking, effective advertising is a blend of attractiveness and persuasiveness. Its primary purpose is to convey certain types of message and creativity so that the entertaining elements of the advertisement can embellish and reinforce communication efficiency. However, for a Chinese advertiser, perhaps it is difficult to balance the level and product positioning of exciting features. Specific and detailed stories are two of the best strategies to establish emotional relations and long-lasting bonds with target audiences. In addition, visual art also has a positive impact on assessments of a brand (Minissale, 2016). It can be said that the success of many brands is always connected with emotion, a strong story, and a high standard of visual art, which is the backbone conveying brand message and value to the target audience.

As an advertiser, it is necessary to consider a comprehensive and creative tactic, such as using symbolic consciousness or entertainment and humour, especially for clients who need to differentiate their brand from a competitor. To be effective, perhaps the advertiser should utilise metaphors to transfer the humorous element and apply it into an advertising concept in which most of the creative visuals can be very direct and easy to understand. Even if some metaphors are difficult to be comprehended by the audience, possibly the best way is to integrate the visual and entertaining elements with a product. Sometimes innovative ideas

come from collaborate, however in China teaching methods focus on studying individually, and the curriculum doesn't provide an effective creating learning method to collaborate (Jia et al., 2017). Hence, this is why the creative brainstorming sessions cannot usually be generated in Chinese classes. The teaching approach maybe plays the most significant role in developing students' creativity (Hu, Shi, Han, Wang, & Adey, 2010). In order to increase the effectiveness of advertising, not only should superficial information of a product be noted, but also its diversity and hidden meaning. As advertisers, it is necessary to explore the creative brain potential and utilise it to reach a high level in advertising. Imagination is a crucial method of producing ideas and generating inspiration; brainstorming is an effective method to collect various creative materials for advertisers. Taylor (2013) points out that the chairman of TBWA Worldwide, Jean-Marie Dru created the concept of 'disruption' in advertising area and defined it as the "shared characteristic of distinctive, brand-changing campaigns" (Taylor, 2013, p. 90). According to Taylor, it is a revolutionary concept, and it usually requires unconventional thinking; in addition, it can also provide a strong impetus to generate tactics that break through the conventional idea. "Importantly, we separate entertainment into that which comes before the brand versus that which comes after, and find that the former is positively associated with purchase intent while the latter is not" (Teixeira, Picard, & El Kaliouby, 2014, p. 2). Impressive entertainment advertising can attract attention; more importantly, it will gently deliver a message to the point of comprehensive understanding. No matter what the creative methods are, it is indeed not high-quality advertising if it cannot attract consumers from peer products.

Advertising cannot be separated from context and culture. An impressive advertisement should strive to utilise meaningful contents to communicate with audiences through relaxed, natural and attractive methods. Not all brands are suitable for humorous creative strategy. Generally speaking, subjects such as: catering, tourism and sports can use this type of advertising. By contrast, with life and assets related advertising are not advisable to utilise creative humour method.

2.8: Coca-Cola, "Pool Boy"

Agency: Santo

Creative Agency: Santo, Buenos Aires

Production Company: Landia, Los Angeles

Director: Andy Fogwill

Music: Come Prima by Tony Dallara (1957). Ed. mus: Sugarmusic, Record Company: Saar Records.

Music procurement rights: The SMC Group / Burns Entertainment & Sports

At present, more and more marketeers have given their multicultural ideas in advertising, Coca-Cola is "Taste the Feeling" advertisement features a competition between two siblings to offer the pool boy a Coca-Cola and quench his thirst; however, they fail and are beaten by their mother who successfully gives the prized bottle of Coca Cola to the boy (Mortimer, 2017). Rodolfo Echeverria, who is Coca-Cola's Vice president and creative officer worldwide, stated that the aim of this advertisement was to make the brand of Coca-Cola into one of "ultimate craving." "The less people talk, the better," Rodolfo Echeverria (global Vice President of creative and connections at Coca-Cola) highlights. The hidden-meaning elements of LGBT (Lesbians, Gays, Bisexuals, and Transgender) were implied via this advertising in order to interpret this brand's diversity and inclusiveness (Birkner, 2017). Barthes (1978b) points out that many erotic factors are included in the obtuse meaning. According to Barthes' statement, erotic elements are also an effective technique in advertising. "Barthes's eroticism in Incidents (but it could be shown that this is true elsewhere) functions in a metaphorico-metonymic manner" (Saint-Amand, Porter, & Guynn, 1996, p. 156). For Barthes, applying erotic elements in advertising can enhance emotional connections between the visual and the psychological. "I realized that some provoked tiny jubilations, as if they referred to a stilled center, an erotic or lacerating value buried in myself" (Barthes, 1981, p. 16). To Barthes, it is valuable to

consider injecting an erotic method into advertising; since it aids the brand to build its connotation. "The heart is the organ of desire (the heart swells, weakens, etc., like the sexual organs), as it is held, enchanted, within the domain of the image-repertoire" (Barthes, 1978b, p. 52). For Barthes, the erotic factor can trigger all kinds of desires and movements. To some extent, the erotic element used in the advertisement can better reflect the characteristics of fairness and inclusivity in the West.

The story contains a viewpoint that touches the audience regarding inclusion and diversity. To some extent, this is a form of socially inclusive marketing can better satisfy all sorts of cultural needs. The advertisement is representative of Coca-Cola's overall stance on the LGBT community and other minority groups (Wong, 2017). "We embrace diversity, inclusion and equality in our life," Spokeswoman Kate Hartman said, "and we support these rights in society through our creative advertising" (Wong, 2017). Academic Papia P. J. G. Sengupta (2016) points out that a thorough comprehension of any inclusive innovation should first and foremost include the definition of 'inclusion', the 'inclusion' as "including everything or something as part of a group of things". "In addition to the content itself (scene, object, landscape), which is what is commonly called the *style* of the reproduction; second meaning, whose signifier is a certain "treatment" of the image (result of the action of the creator) and whose signified, whether aesthetic or ideological, refers to a certain "culture" of the society receiving the message" (Barthes, 1993a, pp. 196-197). From Barthes' idea, this duality of information is more effective in all communications than traditional advertising, and it transfers specific culture to the target marketing. "The aesthetic in our society: to provide the rules of an *indirect* and *transitive* discourse (it can transform language, but does not display its domination, its good conscience)" (Barthes, 2010, p. 104). For Barthes, it is necessary to consider using inclusive idea by an obtuse method in advertising. Academic Geng Cui (2001) point out that in 2010, approximately £300 billion was consumed on products of inclusive marketing in the UK, they also state that the USA spent around $3.4 trillion in 2014 on socially inclusive marketing, with a percentage as twice high as the entire population. Hence, it is

necessary to understand how advertisers can utilise their communication strategies to satisfy more people.

Academics Pierre Saint-Amand et al. (1996) point out that Roland Barthes provides the idea: "an admirable movement of the body that takes delight, not in useful actions, but in the debauchery of contact, in amorous communication" (Saint-Amand et al., 1996, p. 159). Barthes prefers to explore the infinite phenomenon and in multiplicity in the advertising field. Amorous communication is the happy beginning of everything. To some extent, the aim of this advertising is not intended to convey the superficial information of Coca Cola, instead applies the subtext as a central idea to integrate the products' features and strengthen the brands' values. Barthes (1981) points out that the myths pursue reconciling images with society, the purposes are: "to inform, to represent, to surprise, to cause, to signify, to provoke desire" (Barthes, 1981, p. 28). From Barthes viewpoint, the primary function of advertising is reconciling with society and resonating with more consumers by unique concepts. Advertisers focus their efforts on reaching groups of customers in terms of their socially inclusive marketing (Cui, 2001). From Cui, many advertisers have been actively supplied with differentiated appeals to a different group. Businessman Shona Ghosh (2016) points out that Coke's creative boss explained that a happy conclusion is overused in advertisements; thus, Coke advertising strives to avoid this concept. "Everything is about happiness – there are so many books about happiness, there's Pharrell's 'Happy', it's an over utilised word in contemporary culture" (Ghosh, 2016).

More and more Western advertisers have realised that it is essential to explore the social purpose and responsibility from the brand, and this means the inclusive emotional-led marketing creative strategy will be applied in more business marketing. "The babyish image of the wide-open arms" (Barthes, 1978b, p. 17). From Barthes' viewpoint, it is the purest symbol, and it invites the audience to consider the multiple meaning in advertising. The

approach of inclusive creation is also a feature of cognition advantage and multiculturalism in the West. Social inclusion is able to lead to positive conviviality of different groups in modern society via increased respect and belonging (Correa-Velez, Gifford, Barnett, & medicine, 2010; Oxoby, 2009). It can enhance different individuals' happiness and satisfaction. It is clear that many advertisers will perhaps explore socially inclusive advertising in the future. According to the multi-dimensional nature of the individual concept, socially inclusive can meet customers' self-concept characteristics. It will benefit both marketing effectiveness and consumers' psychological well-being. The conceptualisation of socially inclusive marketing is a key element in providing fair and effective representations in target marketing (T. C. Licsandru & C. C. Cui, 2018).

Although the inclusive concept has been used widely in the industrial area, the same concept has not been commonly applied in the creative advertising field, especially in China. Social acceptance represents society's willingness to accept the individual; thus, belongingness and social acceptability indicate two key dimensions of social inclusion (Hoffman & Spitzer, 1993). "For a myth as alienated as that of actors' faces, this choice is quite revolutionary: not to embellish their lobbies with classic Harcourts- titivating, languishing, angelized or virilized (according to sex)" (Barthes, 2012a, p. 18). According to Barthes, the images portrayed by a unique characteristic of art can trigger social responsibility. The pattern of creative thinking has manifested itself in various ways relying on deep thinking and knowledge, such as social conditions, fashion, culture and erotic approaches. Academics John Clarkson and Coleman (2015) point out that it is imperative to create a work which caters for the diversity present within the viewers. Thus, an inclusive creative concept can act as a stimulus to advertising innovation through consumers' lifestyle, aspirations, physical and psychological needs. It is a relatively new area in the field of advertising, especially in the Chinese advertising area. As a novel field of enquiry, "inclusive innovation' (ININ) established itself by enlarging the scope of 'mainstream' innovation studies" (Heeks, Foster, & Nugroho, 2014, p. 175). Inclusive

innovation should engage a unique perspective and creative technique that satisfies the vast needs of society through innovative advertising.

On some occasions, an inclusive design idea and diversity communication approaches have been regarded as effective approaches in the advertising field. "The future of design rests on understanding people" (Dong, McGinley, Nickpour, Cifter, & ergonomics, 2015, p. 285). It is important to realise how to create a message, so that it meets more customers' demand. Advertisers are usually encouraged to use more visual elements and less text in communication area (Lofthouse, 2006). Images can resolve many barriers than text in advertising. "The image is without a riddle" (Barthes, 1978b, p. 132). For Barthes, an effective image can be understood by consumers, and it has a strong power in advertising. The final decision-making process of consumers is a competitive comparison in the advertising area, and the reasons for audiences' final choice follow a multidimensional structure, for instance: empowerment, respect, belonging and equality (Laroche, 2002; Laroche & Sadokierski, 1994). For example, the REM (reciprocal effects model) comes from the exploration of various elements such as: gender, beliefs, culture, age, and education (Marsh & Martin, 2011; Valentine, DuBois, & Cooper, 2004). Teng and Laroche (2007) point out that there are three principal modes need to be explored for advertisers: underlying antecedents and attitude of understanding toward advertising, purchase intention constructs (PI), and attitude toward a brand (AB). The three modes of development stand out because of their extensive coverage between society and consumers. Consumers' brand perceptions do not just impact their brand attitude but also influence their confidence in evaluating the brand. Thus, the consumer's confidence and brand attitude impacts their purchase intention (Laroche, 2002; Laroche, Kim, & Zhou, 1996). When it comes to an inclusive idea, if the concept is applied to the heart of the advertising, it will reflect a mixture of knowledge and cultures (Burke & Edell, 1989; Hastak & Olson, 1989; Keller, 1991). The characteristics of every advertisement during its processing are visible as cognitive responses, which impact advertising emergence (Edell & Burke, 1987). On the other hand, academic Richard J. Lutz (1985) points out that the purchase decisions do not

all depend on a cognitive understanding of the target audience's responses to an advertisement. Another significant attribute of inclusion is empowerment, "process of increasing personal, interpersonal, or political power, which allows people to take action to improve their life situations" (Gutierrez, 1995, p. 229). Consumers tend to choose a brand which is appealing, and easily satisfies their aspirations, and is visually stimulating, because "the image – as the example for the obsessive – is the thing itself, each image is its own end" (Barthes, 1978b, p. 133), open-ended plots, flexible strategy and clear concepts can be used in the advertising field (Goodman, Langdon, & Clarkson, 2007). Inclusive marketing can generate enough scope to satisfy more consumers in target marketing.

In the West, most advertisements can use free ideas and more open concepts to communicate various themes. "The power of the Image – repertoire is immediate: I do not look for the image, it comes to me, all of a sudden" (Barthes, 1978b, p. 214). According to Barthes, applying powerful images and depth thinking can better explain a product, then attract the target audience. Designer Graham Pullin (2009) points out that design is a crucial role in modern society, and one of the challenges and central is to integrate the power of consumer-centric inclusive design. Advertising has increasingly been showing diversity in modern society, because consumers tend to choose a product which can meet various needs and diverse characteristics (Howard & Sheth, 1969). One of the most important things to note is that numerous advertisers are now striving to keep up with rapid social development and show the originality of their advertisements. Academics Lefa Teng and Laroche (2007) point out that consumers' purchase a certain brand depending on not only their attitudes toward the brand but also on whether the brand reflects their values. It is clear that a Chinese advertiser needs to understand how to apply multi-dimensional dialogues to advertising. The viewers are inclined to grasp the diversity of brand's values and a commitment to excellence; and also, this kind of advertising can intrigue and inspire through a romantic method. "Such emotion is never sticky, it is an emotion which simply *designates* what one loves, what one wants to defend" (Barthes, 1978a, p. 59). To Barthes, it is crucial to consider how to trigger an emotion by erotic components. In the near future, it is necessary to accelerate the innovation of design

method in order to meet a multitude of marketing goals.

An effective inclusive advertising strategy can also widely increase understanding, especially in different countries (Strebinger, Guo, Klauser, & Grant-Hay, 2018). The advertiser needs to note that almost every brand is striving to engage a unique creative strategy, because specific tactics can shape the different style of a product. "The only thing that makes me suffer is being in a situation where it is impossible for me to prove my love to you" (Barthes, 1978b, p. 215). From Barthes' idea, failure as an outcome means that a sign or image cannot be comprehended in advertising by consumers. Taylor (2013) states that an effective strategy might indicate how core content will be carried out, it operates by a series of steps to transmit the main idea, for example; to implicate, encourage, and display. The strategy behind Coca-Cola's advertising is built on an ultimate craving and this is why it makes this brand more appealing. Besides, a theory of Human Motivation was published in 1954 by Abraham Maslow who discussed many realities about human nature, for instance, "self-actualisation, self-esteem, social needs, safety needs and physiological needs" (Haslam, Powell, & Turner, 2000). These theories can be used to create advertising and provide viewers with an opportunity to experience the advertising process in various forms. In order to capture the attention of the audience, Taylor (2013) states that the definition of 'the single-minded proposition' is 'focal strategy' and in the advertising field it can attract more attention of the viewers. The more attractive the advertising, the more responses can be generated. For example, "the global presence of L'Oreal exemplifies how women responded in their millions to the now-famous advertising proposition: 'Because I'm worth it'" (Taylor, 2013, p. 103). The advertisement promoted women to investigate their self-esteem, and enhanced their desire to purchase this product. It is clear that explore a unique proposition and embeds it into the audiences' heart will arouse their values and resonance.

It is often thought that novelty is one key feature of an intriguing proposition. "*The Science of Finding True Fulfillment* identifies novelty as the thing that provides the greatest stimulus to

the human reward system" (Taylor, 2013, p. 106). For Chinese advertisers it is imperative to understand the world is always changing, novelty requires advertisers to establish richer styles in order to promote an effective creative strategy. An impressive innovation and a proposition are not easy to generate; thus, strive to consider on which information is the most important to the potential audience; therefore, often put advertisers into consumer's standpoint positions. "By trying to reconstitute in its specific structure the code of connotation of a mode of communication as important as the press photograph we may hope to find, in their very subtlety, the forms our society uses to ensure its peace of mind and to grasp thereby the magnitude, the detours, and the underlying function of that activity" (Barthes, 1993a, p. 210). For Barthes, it is necessary to explore fresh forms of innovation in the advertising field so that resonate with consumers extensively. For advertisers who are striving for the unexpected and different creative design, the inclusive concept can be considered and applied due to its advantages. There is potential to demonstrate abundance stories by utilising a variety of sources, both unconventional and conventional, to aid a people-centred method to create (T. C. Licsandru & C. C. Cui, 2018).

2.9: Jose Cuervo "Last Days"

Client: Jose Cuervo

Agency: CP+B

Associate Creative Director: Jeff Dryer and Andrew Jasperson

Chief Creative Officer: Kevin Jones

Creative Director: Paddy Fraser

Director: Ringan Ledwidge

This advertisement for Jose Cuervo was released in March in 2017 in the United States, and shows a group of fearless young people enjoying their last moments together. Exaggerated images can be used in advertising to strengthen or weaken expressive effects. "The Photograph crushes all other images by its tyranny: no more prints, no more figurative painting, unless henceforth by fascinated (and fascinating) submission to the photographic model" (Barthes, 1981, p. 118). What Barthes refers to here is how creative images should not be confined to a fixed framework and can exert various functions according different topics in advertising. Images should exert their unique styles and advantages according to specific advertising in order to produce its corresponded effective. Academic Michael David Szekely (2006) also points out that although best known as a semiotician, Barthes is usually in search of things which defy the restraints of language. Barthes usually breaks the rules of conventional limits in search of the deepest interpretations. "The photograph is not only a product or a channel, it is also an object, endowed with a structural autonomy" (Barthes, 1991, p. 4). To Barthes, the connotation of the image is a certain art activity; its purpose is to integrate individual elements in order to reach a deeper meaning. Music is usually the second semiology in advertising, representing a certain meaning (Barthes, 2000, p. 312). What Barthes means here is that the image's construction is not detached but at the least it will communicate with another element, such as the text or music. "The photographic "language" does in fact suggest certain ideographic languages in which analogical units and signaletic unites are mixed, with the difference that the ideogram is experienced as a sign while the

photographic "copy" passes for the pure and simple denotation of reality" (Barthes, 1985, p. 17). What Barthes means here is that all segments of advertising derive a unique meaning from their original situation. However, this advertisement ingeniously combines shocking images with music, the music representing another language that can interpret its theme.

In the last few decades, marketing has altered drastically, developing from unidirectional communications to dialogue between brands and consumers (Aradhna Krishna et al., 2016). For example, advertisers usually use music to resonate with consumers and arouse their emotions. According to a Video Storyboard Test research, music is applied as the core creative ingredient in one-third of 500 current TV advertisements (Tharp, 1989). Many researchers found that music can aid listeners to strengthen their feelings, "Music compels us to evaluation, imposes difference upon us – or else we fall into futile discourse, the discourse of music-in-itself or of music for everyone" (Barthes, 1985, p. 279) [The Responsibility of Forms]. For Barthes, there are many differences from music to language, the language belongs to the order of the general; however; the music means different order. "This category is specifically revolutionary, inconceivable in terms of the old aesthetics; the oeuvre which accepts it cannot be received according to pure sensuality, which is always cultural, nor according to an intelligible order which would be that of (rhetorical or thematic) development" (Barthes, 1985, pp. 264-265). In this sense, there are many opportunities to utilise sensory elements in advertising, because its creative method relies on specific themes and sensuality rather than following the conventional sequence of a plot in advertising design. The music factor is as an innovative creative approach in advertising in order to evoke the target audience. This is the reason why advertisers are willing to spend a large amount of money on the music content of advertisements. It is not uncommon to apply musical strategy, especially in the West. Music is one of the innovative sensory strategies in target marketing; the development of sensory tactic can be dated back at least as far as Ferris 1957 (Franczak, Browne, & McNicholas, 2015). Barthes (1985) points out that music can be divided into two functions: one you play, another is listening. For Barthes, music can offer multiple characters that trigger different needs. "Like

the actor's combustion, the "find" has its disinterested justification: the effort is to give it the warrant of a "style" (Barthes, 2012a, p. 121). From Barthes' viewpoint, every piece of music has its own style and it is necessary to establish another distinctively creative approach in advertising in order to guarantee its attraction and make it different from the advertising of its competitors. Nowadays, marketing communication is characterised by combining multidimensional sensors with products. Thus, it is not difficult to convey the hidden meanings and messages of a product or a topic subconsciously to the audience by this method. "Everything which could readily be transformed metaphorically into pseudo-philosophical values nonetheless admissible in musical terms" (Barthes, 1985, pp. 263-264). According to Barthes, music can also transmit information in terms of hidden meanings strategy in advertising. Academics Aradhna Krishna and Schwarz (2014) also point out that utilise sensory music within a broad framework and simultaneously display its relationship to a product – thus a new idea which is relevant to the product can be generated that leads the audience to ponder. "From a managerial perspective, sensory marketing can be used to create subconscious triggers that characterize consumer perceptions of abstract notions of the product (e.g. its sophistication or quality)" (Aradhna   Krishna, 2012, p. 332). Sensory connects with the physical senses of touch, smell, taste, hearing and sight (Cambridge Dictionary). Sensory marketing is defined as 'marketing that appeals to the consumers' sense and impacts their judgement, perception, and behaviour (Aradhna Krishna et al., 2016). Every factor of the multi-sensory is a form, and it can principally be constituted of several different substances simultaneously; the multi-sensory can be expanded by the multiplication of many creative elements (Barthes, 1983). One of the important factors of multidimensional sensors is music which has been an essential feature in the advertising field since the first radio broadcast aired in 1923 (Hettinger, 1933). The utilisation of sensory element in the advertisement provides valuable references which depend on its context and reflect its brand characteristics. Sensory are also often used in radio and television advertisements (Ala, 2011). They can engage the sensory dimension of advertising or a brand in order to offer an emotional setting which can trigger a variety of feelings (Barthes, 1985). According to Barthes, to some extent the sensory can be used to interpret a product and find a resonance with the

audience. Sensory marketing is guiding the way to more meaningful brand or consumer connections.

As a spectator, Barthes said that he was interested in "sentimental" plots; "I wanted to explore it not as a question (a theme) but as a wound: I see, I feel, hence I notice, I observe, and I think" (Barthes, 1981, p. 21). According to Barthes, a strong sensory design enables an intense depth of feeling; it is a classical phenomenon, which can be explored in advertising. "Every relation to a voice is necessarily erotic, and this is why it is in the voice that music's difference is so apparent – its constraint to evaluate, to affirm" (Barthes, 1985, p. 280). What Barthes means here is that the music is alive and affectionate, no music is raw; on the contrary, it refracts all sorts of emotions. "The nuisance of music; in the art of pronunciation, on the contrary, it is music which enters the language and rediscovers there what is musical, what is "amorous" (Barthes, 1985, p. 283). For Barthes, to some extent, the rhythm of music represents different meanings, it is purely a voice, and it indeed can reveal the essence of matters. For example, academic Gerald J. Gorn (1982) points out a topic can be recognised through a piece of music when different information is mixed in advertising. "No voice is raw; every voice is steeped in what it says" (Barthes, 1985, p. 280). For Barthes, every music element can refract unique content, it is clear that the power of music engages by generating resonance that enhance brand assessments and promote a product to be accepted. "What is music? Panzera's art answer: *a quality of language*. But this quality of language in no way derives from the sciences of language (poetics, rhetoric, semiology), for in becoming a quality, what is promoted in the language is what it does not say, does not articulate" (Barthes, 1991, p. 284). In this sense, music is a part of the aesthetic domain; to some extent, although music is a kind of implicit and obtuse language, however it can communicate the context of advertising effectively. It usually hides in the background of a brand in advertising. In addition to the emotional response to advertising's music, academic Wanda T. Wallace (1991) points out that it is also significant to consider its effect on information perception and processing. In the creative advertising area, Wallace's essential discovery is that the message communicated with the

help of music could be very memorable (Wallace, 1991). Therefore, it is concluded that utilising music in an advertisement could be a potential strategy to enhance the viewers' memory and easy to understand for a brand. Academics Aradhna Krishna et al. (2016) point out that "monologues" has not a powerful strategy between brands and their target audience; consumers desire more of a two-way conversation, which means utilising the potential of sensory marketing. A sensory marketing tactic is one of the effective methods for any brands to trigger emotion in their consumers and maintain long-term engagement.

Given the omnipresence of the sensory of music, it is essential to understand the creative method of music (Aradhna Krishna et al., 2016). "Music in advertising affects the way viewers perceive the brand by different means and on different levels, and can significantly affect the emotional response to television commercials" (Bruner, 1990, pp. 94-104). "It appears to a music not abstract or interior, but endowed, one might say, with sensuous intelligibility, with an intelligibility somehow perceptible to the senses" (Barthes, 1985, p. 264). Form Barthes' idea, music reveals a product through distinctive sensations, and it has elastic perceptions. Utilising various patterns of musical styles can help advertisers strengthen the identity of a brand. The music can represent a meaning-both referential and embody. Music in the advertising field has been proved to impact advertising persuasion by affecting mood (Judy I. Alpert & Alpert, 1989; Judy I Alpert, Alpert, & Marketing, 1990; Bruner, 1990; W. W. Lee & Klionsky, 2014; Park & Young, 1986; Tesoriero & Rickard, 2012) as well as involvement (Hee Park, Kwan Park, & Ok Jeon, 2014; Lavack, Thakor, & Bottausci, 2008; MacInnis, Moorman, & Jaworski, 1991). An advertiser strives to convey an idea to the target audiences by the use of music because it can be a story element that can communicate with viewers. For the audiences, different perceptions and thinking can be aroused through using music in advertising. "Whether as an abstract or sensuous foreclosure – it matters little which – we must assume with regard to this music the state, or better the activity, of a *performer* who can displace, regroup, combine, dispose, in a word can *structure*" (Barthes, 1985, p. 265). From Barthes' idea, it is important to operate the music, to absorb it, to recombine it, then

connect it with the core factors in advertising. "In terms of embodied meaning (spontaneous feelings or reactions generated by the sounds of music, independently of context or semantic connotations), ads with a faster tempo can evoke more positive feelings" (Aradhna Krishna et al., 2016, p. 145). Advertisers can utilise different rhythms, different music styles, various contents to build a bond with viewers and resonate with them. Aradhna Krishna et al. (2016) points out that the persuasiveness of music is based on the listeners' willingness to 'get lost' in creative storytelling advertising. Hence, the creative narrative strategy reduces tedious processing; the reason is that this increases behavioural intentions by leading audiences into advertising's story.

Moreover, music can be transformed in meaning according to its context. Sometimes more repetitive rhythm and more abbreviated percussive sounds produce more energy (Bruner, 1990; Zhu & Meyers-Levy, 2005). "They come from codes which are known, but their combination is unique, founds the stroll in a difference repeatable only as difference" (Barthes, 1978a, p. 159). According to Barthes, it is a better creative choice for advertisers to use music to create more profound meaning for a brand so that it can generate infinite possibilities. "Naturally the music hall requires a profound enchantment whereby it erases all rugosity from labor and leaves only its finished design" (Barthes, 2012a, p. 202). In addition, music has "a potential for the construction or negotiation of meaning in specific contexts" (Cook, 1994, p. 94). According to Cook's theory, it means that applying a piece of special music is also an effective creative strategy in advertising. As a fundamental factor, music can play a key role in improving the value of a brand and strengthen brands' fierce competition in the target market. Parsa and Parsa (2002) state that although sometimes the meaning is not apparent to recognise, especially in advertising, it always exists potentially and needs to be explored, analysed and understood. Auditory rhythm has a multi- level impact on how the viewers give their visual attention or rhythmic) sensory stimulation enables direct focus processes. Most of the studies on music also focus on familiarity, context, and transportation (Aradhna Krishna et al., 2016). It is clear that music can boost brand recall, message processing, and brand

attitude when it suits with characters of the advertising and brand. Regarding transportation, some literature has explored the persuasive power of moving (i.e. emotional) music in audio-visuals advertising (Strick, de Bruin, de Ruiter, & Jonkers, 2015). However, many studies also proposed that emotional music should be applied less while communicating a piece of complicated advertising information because it can disturb attention and influence the segment of analytical processing. Psychologies Stalinski, Schellenberg, and Cognition (2013) point out that preferring is directly associated with recognition; audiences therefore tend to accept music that they have known and remember. Musical familiarity perhaps is another very crucial factor to consider in the creative advertising field.

However, this essential standpoint is not realised by many advertisers in China, and even most Chinese people may lack of musical appreciation skills to apply an effective musical element in advertising. In the advertising area, besides the foundation function of music, perhaps it has the functions of introducing the themes and rendering the atmosphere. "We must love all music – we feel a kind of ideological cope falling over the most precious substance of evaluation, music: this is "commentary "" (Barthes, 1985, p. 279). For Barthes, music inspires consumers to produce unique recognition which imposes different emotions on the audience. The music is a significant part of advertising, and it needs to utilise appropriate symbols and rhythms to stimulate the viewers' affective system into a response. Academic Jagdish N. Sheth (1981) who researched shopping preference suggests that about the determinants of the motivation of consumers' behaviour personal, epistemic, and social elements should be considered. The meaning of individual factors is customer's personality characteristics; epistemic features refer to curiosity, consumer coexistence with the market, curiosity, and various knowledge; and social factors are related to the normative values or social influence (Cho, Workman, & Journal, 2011). Images, multimedia, and sensory marketing should be built in new advertising forms in order to provide viewers with a unique experience.

The world is surrounded by numerous messages; while messages in the advertising market are overloaded. The potential challenge relies on creating innovative advertising which can attract and satisfy viewers. Barthes (1985) points out that the value of music is to awaken the audience, music element in advertising area perhaps will assist the audiences in revealing depth meanings of a product. "To subject its spectacle to the civilized code of perfect illusions, or to confront in it the wakening of intractable reality" (Barthes, 1981, p. 119). According to Barthes, there is no doubt that music's cognition has multiple functions, and it triggers resonance from external and internal in advertising. Besides, one of the most prevalent methods used for the interpretation of visual images is semiotics. It is necessary to realise that visual or cultural semiotics are methods of communication. Advertising' social power branches from its ability to sculpture our perceptions and provide a voice channel to those outside the mainstream (Lull, 2008). Therefore, as disciplines directly relevant to the core theme, semiotics can also convey appropriate contents in various creative ways.

Advertisements own their specific language, the aim of advertising is to transfer a message about a product or a theme, and meanwhile, they strive to build cognition to the public. In order to enhance the impression, songs or soundtracks are used in advertisements so that they can improve the experiences of viewers. "Perhaps a thing is valid only by its metaphoric power; perhaps that is the value of music, then: to be a good metaphor" (Barthes, 1991, p. 285). This advertising is connotative; the audience can experience unique emotions via different music patterns. New trials, new sources, new functionalities, and new tastes: brands should continuously innovate in order to retain market leadership.

2.10: Apple, "Earth (Shot on iPhone)"

Brand: Apple

Country: United States

Agency: TBWA, Los Angeles, United States

Production Company: Nomad Editing

Public Service Advertisements are promotional materials that address problems which are of general concern to citizens (O'Keefe & Reid, 1990). PSAs normally attempt to increase the audience's awareness of public issues and strive to influence public attitudes, beliefs, and behaviours. Barthes (1977) points out that the function of advertising is not just promote products or service, but also encompass social responsibility which is to enhance an organisation or group's attention in order to transmit certain theme of society. Academics Garrett J. O'Keefe and Reid (1990) point out that most PSAs come from government or not-for-profit organisations. Normally, advertising is divided into two kinds, one is commercial, the other is non-commercial or generally called public service advertising (Tinarbuko, 2008). A new advertisement was released by Apple on its YouTube channel on June 7 in 2017, its essential aims being to highlight the natural beauty and significance of the planet as shot using an Apple iPhone. "There is poetic mutation as soon as we shift from real function to spectacle, even when this spectacle disguises itself under the appearance of a function" (Barthes, 1983, pp. 235-236). What Barthes refers to here: appeals PSAs use the type of language which is usually beyond these rules and generates fresh meaning. "A poetic work in which the real is constantly overcome by *some other thing* (the *other* is the sign of all mysteries)" (Barthes, 2009, p. 37). The PSAs resemble a dialogue, which address the audience in language and images in order to produce the whole interaction. This advertising used the commercial element with public service advertising (PSA) to transmit Apple product. By affecting the audience's feelings, beliefs, and emotions, the Public Service Advertisements may finally impact a target audiences'

attitude toward deciding specific actions. "The goal of a typical PSA is to influence people's beliefs about a topic and their decisions to engage in a behavior" (Ahn, 2008, p. 2). Another feature of PSA is using narration from astronomer Carl Sagan reading from the book "Pale Blue Dot" published in 1994 (Miller, 2017). Barthes (1991) states that language can interpret another semiotic system; in other words, it is another art form in advertising. In addition, Barthes (1981) points out that the functions of effective images are: to ponder, to represent, to provoke desire, to trigger significance. For Barthes, it is essential to transmit a main concept through deeper images so it promotes the awareness of social responsibility. Academics Cheng and Chan (2009) point out that a sign can be divided into two components: the signified and the signifier. The signified is its meaning, and the signifier means the material vehicle of definition. "By the sudden action of a single word, can shift a sentence from description to reflection" (Barthes, 1981, p. 28). From Barthes' idea, this style of advertising can delight underlying thinking and prompt audience to receive extra information.

Barthes (2012a) points out that with an emotive purgation in the PSAs advertising, thus audience can rediscover the underlying information in advertising. The audience can gain a better understanding of a product by public service advertisements, because it provokes an audience's desire to consider the issue it presents various factors (sound, sight, texture, and smell) together in order to produce an advertisement which engage all these elements will then form an active power (Elder & Krishna, 2011; Aradhna Krishna, 2013). "Something in the two faces exceeds psychology, anecdote, function" (Barthes, 1978a, p. 54). According to Barthes, advertisers must derive the real meaning from its external meaning, then explore the original ideas in advertising. The mask is the meaning, insofar as it is absolute" (Barthes, 1981, p. 34). Elder and Krishna (2011) point out that altering the description of advertising can lead viewers to envisage interacting with that product, and can therefore increase purchase intention. "The contemporary problem is not to destroy the narration but to subvert it" (Barthes, 1978a, p. 64). For Barthes, it is necessary to note that different useful components are merged in advertising so that a powerful interpretation is established. Also, the aim of using the PSA is to integrate theoretical models in order to persuade the audience to engage

with service campaigns (O'Keefe & Reid, 1990). Lewis (2012) points out most consumers can be attracted by commercial advertisements; by contrast, the fundamental functions of PSA's is not to appeal to the public to purchase products. In the USA, an advertisement is created by a multitude of actors, including national governments, firms, and international NGOs. It is necessary to note that the reason why the Public Service Advertisement has such an effective communication and artistic effects in the USA. Public Service Advertising is aimed to cover a broad public viewpoint and will continue to develop extensively in the future. "Creativity is just connecting things" ("Steve Jobs Quotes BrainyQuote," 2011). According to Steve Jobs, the keen insight and profound perception of things are also crucial for advertisers. "This seeing and this hearing are obviously not the postulation of some simple need to apply the mind but rather a veritable mutation of reading and its object, text or film" (Barthes, 1978a, p. 68). According to Barthes, although many romantic images or music have been utilised in advertising, to some extent they represent pure meaning.

To a large degree, PSA's need to remove the commercial guise; in some cases, it is a substantial educational method and can stimulate psychological reflection. "The sign is motivated when its signifier is in a natural or rational relation to its signified" (Barthes, 1983, p. 216). In this sense, Barthes points out that PSAs can construct a series of pure images or rational organisation, then covert meanings of a theme can be evoked by PSAs. The aim of a public service advertisement is initially to attract an audience and then raise their awareness of certain serious issues. The destination of the public service element in the advertisement is intended to raise awareness of a certain issue or affect the audience's attitude and potentially stimulating behaviours. This creative strategy is to raise a resonance at the initial stage and then evoke a feeling and promote purchasing behaviour after that. In addition to the significance of combining theoretical models into PSAs, and in order to gain a better understanding of psychological processes of target viewers, it is also crucial to comprehend the individual differences on the information for PSAs (Beresford & Sloper, 2008). LaBarbera, Weingard, and Yorkston (1998) point out that psychological exploration of the human being is becoming more important; the aim is to develop PSAs' advertising information in order to

attract audience. Based on many theoretical viewpoints, Haugtvedt, Petty, Cacioppo, and Steidley (1988) point out that personality variables can be utilised in comprehension of how advertisements can affect the production and how to impact on consumers' attitude. Through public service advertising, advertisers can bring a theme that is important to the public. According to different cultures and different levels of knowledge, advertisers should keep the information simple and clear, and correspond with the target audience. Advertisers can take advantage of effective and creative skills because the objective is to spread the important themes that are social, economic, and political. In terms of the Public Service Advertisement, the audience is interested, motivated, and solved the message; thus they are attracted to the main contents in the advertising (Vogel & Wanke, 2016). It is clear that in these situations, once comprehensive cognitive activities happen, and the target audiences' perceptions about the primary objectives of the contents are the key deciding factors of persuasion of their behaviours. In creating effective Public Service Advertisements, it is significant for advertisers in non-profit organisations to consider not only the audience's assisting behaviour, but also individual psychological distinction since different characters may influence the persuasion process of advertisement.

Public Service Advertising and commercial advertising are both strategies that are created to reach the public and persuade them to become more interested in the messages of advertisements. Making effort to appeal target audience is usually a creative form, "what is characteristic of myth? To transform a meaning into form" (Barthes, 2012a, p. 242). According to Barthes, a certain meaning can use multiple forms to convey; thus, the forms can generate underlying meaning. While sharing a common purpose, the two methods can exert their functions in the advertising field. Public Service Advertising can also establish strong awareness and explain the importance of a popular topic, transmit a message and boost a behavioural change. It persuades the audience to engage in behaviours that actively improve healthy relationships or good citizenships. When considering the difference between commercial and Public Service Advertising, it is usually easiest to think the former as being

targeted to produce sales; the latter is concentrated more on educating the audience and providing them with chances to understand the concepts much better. The advertising of Apple product combined commercial with PSA creative strategy to announce its core idea. "What is involved in these works is much more than a musical style, it is a practical reflection (so to speak) on the language; there is a gradual assumption of the language to the poem" (Barthes, 1991, p. 274). It means that language can reflect many deep meanings, and accomplish in collaboration with main content in advertising. "Every intransitive description implies an image-repertoire" (Barthes, 2012a, p. 236). For Barthes, the description as a means can link a second meaning or third meaning. "Resonance is connected to branding because a brand can make an emotional connection, it makes consumers feel something that is good, and sometimes it's bad" (Altstiel & Grow, 2015, p. 40). Ultimately, a key aspect is that Public Service Advertisements can guide the audience's behaviour; however, a variety of creative approaches are required to meet the viewers' satisfaction and broaden the breadth of social issues. Many researchers suggest that there is considerable potential for public service advertising (Lewis, 2012). Future research should explore how to create public service advertising between national governments and various local organisations.

2.11: Conclusion:

According to the case studies from Chapter 3, it can be seen that in the West, most advertisers use key concepts in advertising theory; these are narrative, hidden meaning, storytelling and emotional approaches. Western advertisers usually apply unique creative techniques such as hook, shock, horror, humour, romantic, erotic, sensory and symbolic approaches. "For the message itself, the method has to be a different one" (Barthes, 1991, p. 4). According to Barthes, the different topics explored in advertisements utilise different concepts and strategies. Barthes (1991) points out those advertisers shall provide a unique creative method by using critical analysis. Combining Barthes' theories with Western creative methods can trigger deeper thinking to produce effective power of information in advertising. "For no one can produce a narrative without referring himself to an implicit system of unites and rules" (Barthes, 1975, p. 238). What Barthes means here is that indirect messages are considered a necessity to narrative structures. Western advertisers tend to apply an indirect method to create advertising, and they usually adopt a covert strategy to undertake social and environmental responsibilities. Based on the creative strategies of a product or theme, they use key concepts and various techniques to resonate with the audience. In order to create effective advertising, association with products, rules, and various disciplinary boundaries does not confine Western advertisers.

It can be seen from case study 3.2 (Sainsbury's advertising/ Christmas (2014)), how the branding tactic triggered emotional and narrative responses, and through the processing of the narrative audiences come to understand the brand's unique features. The advertising of the "Christmas Truce" produced a brilliant story and aroused strong emotions in viewers. It is a responsibility for an advertiser to draw consumers into becoming a part of the story advertising tells. Consumers who get involved in an advertisement, share the brand's meaning, become familiar with its culture, and finally accept the brand. Without a USP (unique selling point), a brand can be successful if its own ESP (emotional selling point) is powerful. The case

study 3.2 utilised narrative and storytelling during the process, the formation of a brand topic story can be described as the assembly process of its story elements. A strong creative strategy can mean that an advertising campaign speaks to worldwide viewers, and avoid irrelevance to the target market.

It can be concluded from case study 3.3 (SANDY HOOK PROMISE "EVEN" (2016) USA), that this advertisement uses effective narrative techniques with many story plots and conflicting characters to generate different emotions to appeal to its target audiences. Many key ideas can be transmitted by applying powerful visual elements, hidden messages and so on. Normally advertisements cannot be conflated with the simple existence of a scene, since using direct information may be less attractive to audiences (Barthes, 1978a). An advertisement should incorporate a pure idea, less technical symbols, and strengthen its primary theme by using hidden information. Barthes (1975) points out that the initial step is to use a pure message in the study of narrative and then explore the narrative process in advertising. It is necessary to penetrate the surface of the creative scene, to reach its target market. The idea is that every advertisement should operate outside the superficial techniques it uses. The aim of this advertisement is to make the audiences take off its mask in order to explore its underlying hidden meaning. Whatever the initial and final objectives of the information, the image is not just simply a theme or a brand but also an object, which has its own structural autonomy. Not every story or advertisement need finish with a happy ending, and sometimes the best story is the that remain unresolved.

The start of case study 3.4 (Stay in school (Australia) 2014) is very harmonious and pleasant, but towards the end the plot changes sharply. The advertisement has a clear aim, and this creative strategy of using 'fear' as a tool engages because it can cause a substantial psychological association. In some cases, shocking images often provoke strong emotions. By using the image of violence, creative advertising is able to ensure a theme has impact. Vivid communication tactics are much more impactful than those that are a dull and straightforward,

hence this type of advertising strategy is more likely to trigger awareness and effectively highlight the core theme. An effective creative strategy needs to challenge conventional society and break various traditional boundaries. It is believed that the most incisive creative ideas are those that contain a deeper insight into human behaviour. This style of aggressive advertising approach not only shocks people, but also plays a vigilant role. By exploiting a seemingly unexpected transitional story plot, this type of advertising can leave a deep impression on the audience.

For case study 3.5 (MICROSOFT OFFICE XP (2001)), applying a hook technique again proves to be one of the most effective creative strategies in advertising campaigns. The advertiser throws out a hook that elicits the audience's desire to continue exploring the advertisement. Compared with rational cognitive advertisements, the hook strategy is associated with appealing and thus is more attractive. Utilising a hook technique not only is an effective creative approach, but also may elicit audiences to pay attention to a brand since consumers tend to understand the advertisement message by a series of stories or the hook style. A hook tactic will motivate potential audiences to be transformed into actual consumers of a brand. The appropriate hook element in advertising will allure target audience and can promote a brand to a higher level. Using the creative methods of implicit and latent meaning can better transfer a product or theme or resonate with an audience.

According to case study 3.6 (Blackcurrant Tango 'St George'), advertisements can impress because of a unique sense of fun. Advertisements applying humour trigger more interest when compared to advertisements that don't. Using humour as a tactic may assist audiences to comprehend a brand, and also stimulate them to purchase a product. Advertising applying humour is also a type of emotionally driven advertising. An entertaining style contains sentimental plots or graphics that resonate the viewers' empathy by focusing on elements in daily life. High-quality humorous advertising takes advantage of useful resources and utilises an effective and dramatic change of plot to transmit the essence of a brand. Relevant humour

in advertising facilitates the organised encoding of commercial elements into the advertisement and enable natural establishment on the embedded connections. Advertisers should strive to keep advertisements funny, because an obsolete creative strategy will lose its audience's interests along with the advertised product.

Based on the case study 3.7 (Carling Black Label 'dambusters'), it is recognised as one of the best applications of symbolic ideology and communication tactics in advertising. Symbolic consciousness can be communicated to target audience by using narrative, hidden meaning and storytelling techniques. These techniques can provide a broader spectrum for identifying and distinguishing brands in marketing communication. Ideological metaphor was used in the advertisement by narrative technique and it is a typical case of conceptual interaction between metonymy and metaphor. The symbolic consciousness is a core matter of a description of an image and it helps to distinguish the underlying elements in an advertisement. The significance of symbolic advertising is increasingly evident in cutting through the clutter of information. Adequately applying symbolic ideology by music, punch line, and various scenes can effectively create more dimensions of marketing communication as well as stronger power of connotation to any brands. In the advertising field, symbolic consciousness is well-regarded as a shift of transmission, metonymy or background knowledge in order to represent the core concepts of an advertisement.

In case study 3.8 (Coca-Cola, "Pool Boy"), it can be seen how an erotic element can be an effective technique in advertising. Using erotic elements in advertising can enhance emotional connections between the visual and the psychological. It is valuable to consider injecting an erotic technique into advertising; since it assists a brand to establish its connotation. The erotic element can trigger all kinds of desires and movements and can better refract the characteristics of fairness and inclusivity in the target market. Meanwhile, the advertising used a form of socially inclusive marketing which can meet certain cultural need. Social inclusion is able to lead to positive conviviality of different groups in modern society via increased respect

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and belonging (T. C. Licsandru & C. C. Cui, 2018). The conceptualisations of erotic factors and socially inclusive marketing are effective in providing fair representations in target marketing. For advertisers who are striving for the unexpected and different creative designs, the inclusive concept can be considered and applied due to its advantages. There is potential to demonstrate abundance stories by utilising a variety of sources, both unconventional and conventional, to aid a people-centred method to create (McGinley & Dong, 2011).

Case study 3.9 (Jose Cuervo "Last Days") demonstrates how exaggerated images can be applied in advertising to strengthen or weaken expressive effects. A strong sensory design enables an intense depth of feeling; it is a classical phenomenon, which can be explored in advertising. Its creative method relies on specific themes and sensuality rather than following the conventional sequence of a plot in advertising design. The sensory can be utilised to interpret a brand and find a resonance with the consumers. Sensory technique is guiding the way to more meaningful consumer connections. For example, music is a part of the aesthetic domain; to some extent, although music is a kind of implicit and obtuse language, however and it can communicate the context of advertising effectively. "As the message of another "language," functioning at a higher level than the language of linguistics: discourse has its units, its rules, its "grammar" (Barthes, 1975, p. 240). Utilising various patterns of musical styles can help advertisers strengthen the identity of a brand. The music can represent a meaning both referential and embodied. Music in the advertising field has been proved to impact advertising by affecting mood (Aradhna Krishna et al., 2016). Advertisers can utilise different rhythms, different music styles, various contents to build a bond with viewers and resonate with them. It is clear that music can boost brand recall, message processing, and brand attitude when it suits with characters of the advertising and brand.

It can be understood in case study 3.10 (Apple, "Earth (Shot on iPhone)"), PSAs strategy can increase the audience's awareness of public problems and strive to influence public attitudes, beliefs, and behaviours. The purpose of this advertising is to sell a product or service (Frolova,

2014), but to encompass social responsibility which is to enhance an organisation or group's attention in order to transmit certain social themes. By impacting the viewers' feelings, beliefs, and emotions, the Public Service Advertisements may ultimately influence a target audiences' attitude toward deciding particular behaviours. The PASs can compose a series of pure images or rational organisation; then covert meanings of a topic can be stimulated by PSAs. In terms of the Public Service Advertisement, the audience is interested, motivated, and solved the message; thus, they are attracted to the main contents in advertising.

In the West, creative advertising methods can be combined with effective communication, cognition and brand idea to lead a product which can be recognised worldwide. Psychologists Carl Iver Hovland, Janis, and Kelley (1953) point out that audiences experience four phases before persuasion takes place. These four phases are as follows: attention, comprehension, yielding, and retention (Haugtvedt et al., 1988). Western advertising strategies can effectively implement numerous styles of creative advertising through target marketing. Academic Walter R. Fisher (1989) points out that one of the important techniques are narrative which works as a continuous process in the advertising field. According to Fisher, perhaps this is why Western advertisers always utilise a storytelling element in creative advertising to resonate with the audience in order to evoke responses with target marketing. "The photographic message is a continuous message" (Barthes, 1985, p. 5). For Barthes, applying a narrative method can trigger continuous messages in advertising in order to intensify the understanding of a product. The unique creative approach can guarantee the audience enjoy unique sensory experiences, thus is a crucial technique for successful brands. "There is no need to look for the signifying units of the first message; on the contrary, the connoted message does comprise a level of expression and a level of content, of signifiers and of signified: hence it requires a veritable deciphering" (Barthes, 1985, p. 8). To some extent, Western advertising strategies aim to avoid the generation of strangeness between a brand and viewers; moreover, they strive to explore cultural assimilation in order to make the audience familiar with advertising. Chattopadhyay and Nedungadi found that the advertisement is affected by the interaction

between consumers' attitude and amount of interaction (Nettelhorst & Brannon, 2012). From observing the case studies of Western advertising, it is clear that Western advertisers are adept in using different creative tactics to convey a message of brand, so that meets consumers' needs of psychology. Most Western advertisers frequently choose a type of creative strategy which they think is appropriate. On the other hand, the Chinese advertisers often unconsciously follow the traditional path of formality which makes the creation of an advertisement restraining and rigid. By contrast, the advertisers in the West who usually pursue characteristic and personality. Perhaps this is many Western advertising is often humorous, interactive and refreshing.

Successful advertising techniques help construct a resonant viewpoint for consumers. Although the primary purpose of advertising is communication, the latent aim of advertising is to sell services and products (Jones, 2000). Western advertising firms consider that the most important aspect of advertising is to establish a unique strategy to appeal to the public, and contemplate the strategy in how to develop in a long run within the target market. Western advertising is mainly based on types of consumer behaviour, communication, and psychology that have been developed in their cultures (Frith, Frith, & advertising, 1990). Therefore, Western advertising usually responds to and reflects the needs of target marketing, it building interaction between consumer and manufacturer. Advertising in the West which tends to promote a more intense brand experience through many modes of engagement (Phillips & McQuarrie, 2010). It generally also applies participation factors to create effective advertising, such as the brand of Lego which allows the audience to take part in its creative processes. It can be seen Western advertisers strive to use various innovative methods to build a bond with consumers.

In the West, the rhetorical is not only the fundamental component in the advertising area but also it is a powerful tactic related to attraction, decision-making and memory. Barthes (1975) points out that rhetoric had provided at least two layers of depiction to communicate. "The

rhetorical code, so powerful in the reader text, produces offshoots at certain places in the sequence: the pause by moments, the drawing by types, the hallucination by the organs affected" (Barthes, 1974, p. 129). According to Barthes, Western advertisers usually use rhetorical method to reinterpret a product or topic in order to evoke the potential public thinking and their imaginations. "Rhetoric opens Fashion to the world; through it, the world is present in Fashion, no longer only as human productive power in an abstract sense, but as an ensemble of "reasons," i.e., as an ideology" (Roland   Barthes, 1967, p. 278). What Barthes' means here is that through rhetorical approach, advertising communicates with the world and many responses can be aroused. Psychologists Kiehl, Laurens, Duty, Forster, and Liddle (2001) point out that rhetorical is an effective creative strategy that can stimulate audiences' sensory cognition, then promote viewers to make their responses through the journey of exploration.

In the West, advertising creation is usually considered as a symbol of social affinity, or as a specific cultural identity on behalf of a topic in target marketing. Western Advertising can express a series of social perspectives in order to meet audiences' social and cultural needs. Western advertisers often consider consumers' characters in order to promote positive attitudes and development of a brand. Moreover, academic Sean MacBride (2004) points out that because commercial advertising is applied for selling of products and services which have certain monetary price tag, it has the tendency to encourage certain lifestyles and attitudes by praising on purchasing activities and consumption at the expense of monetary value. In the Western advertising field, with the development of the advertising industry, most corporations have recognised that the key to shaping their relationship with customers in target marketing is to guarantee brand ideas and explore lifestyles of consumers. Designer Jon Steel (1998) states that the genius art of advertising will works much better when it does not explicitly inform the target audience what to think about, but rather to create opportunity for target audience to guess the hidden meaning by themselves through mental participation which eventually allows them to decide what to do. The creative strategy in the West is not an individual monologue; instead it resonates with the audience or triggers a "dialogue" with consumers. In this sense, it is clear that the relationship between consumers and the brands

are mutually beneficial, and the brand is not a passive object, but it is a positive contribution.

Through Western advertising case studies, it is not difficult to recognise that most advertising is based on perspectives that incorporate of empathy notions and target marketing to create advertising. Most Western advertising information can use effective creative structure to reflect identifiable validity of a message, and thus the audience can see what they are eager to observe. In the West, social aspiration is pursued by advertisers; thus, the aim of advertising is to promote social relationships and demonstrate a brand in a positive way.

In the West, creative advertising generates an increased depth of processing of the information itself (R. E. Smith, MacKenzie, Yang, Buchholz, & Darley, 2007). "About the substances which infiltrate and convert *within* the depth, a total blank; all we are told is that it is a matter of (vivifying, stimulating, nutritive) *principles* or (vital, revitalizing, regenerative) *essence*" (Barthes, 2012a, p. 89). According to Barthes, the profound connotation and deep meaning are very important, they can lead the public to explore the essence of advertising. In modern society, unique advertising strategies are formulated to appeal target audience's attention, produce interest, and improve brand awareness, all of which are significant during the identification of processing. Western creative advertisements, by being seen more favourably, better remembered, better attended, better penetrated, lead to many information can be absorbed by consumers. Creative advertising information has also been repeatedly combined with changes in behaviour (Baack, Wilson, van Dessel, & Patti, 2016). In the west, many advertisements can combine visual element with behaviours to appeal substantial consumers in target marketing.

For example, from Roland Bathes China visit, it can be seen that Chinese traditional culture and many phenomena of society (see figure 10). Roland Barthes left for China on a trip in 1974; the journey was to be an organised and supervised three-week visit (Barthes, 2012b). Barthes

used a notebook to present a fresh appraisal, attentive to details of everything, colours, sceneries, bodies and a series of events of everyday life, which Barthes' commented on with humour. Academic Michael Sayeau (2012) points out that the book "*Travels in China"* contains the diaries that Roland Barthes wrote when he visited People's Republic of China for three weeks duration. Barthes travelled with the avant-garde journal named Tel Quel as a critic of the regime, comprising Philippe Sollers, Julia Kristeva and Marcelin Pleynet, as well as the philosopher and editor François Wahl (D. Zhang, 2012). Gaskin (2013) points out that Barthes visited China as part of a group from the Parisian literary journal that named Tel Quel, which finally described itself as 'Maoist'. They visited China in order to take part in and witness a real revolution, the information of the visit China that Barthes would like to propagate once he returns to France. As in the Tel Quel association, it was a better mean to authenticate their status as militant radical; and for the Chinese Communist Party, it was an opportunity to enhance the image of the country to the world (D. Zhang, 2012). Roland Barthes – Travels in China, according to one critic, can be seen as the "growing disillusionment of a group of friends who were once ready to believe the true left has risen in the East" (Wood, 2009, p. 12). For example, "Barthes, preferring 'the sideways glance', quickly identified thermoses and loudspeakers as 'fetish objects', and attempted to crack the codes of girls' haircuts and the differences in workers' uniforms" (Gaskin, 2013). "The contradiction of the terms yields in his eyes by the discovery of a third term, which is not a synthesis but a *translation:* everything comes back, but it comes back as fiction, i.e., at another turn of the spiral"(Barthes, 1977, p. 69). Roland Barthes utilised a dialectical thinking way and through an elliptical writing style to write down what he saw and heard.

Fig.10. François Wahl, Julia Kristeva, Marcelin Pleynet, Roland Barthes and their hosts, Tiananmen Square, 1974 © Marcelin Pleynet, photographs reproduced in the new edition of his book Le Voyage en Chine (Paris: Èditions Marciana, 2012)

Barthes took the tour seriously as a chance to experience the real Chinese society. Barthes (1986) points out that they reached a vast land, very old as well as new, where meaning was conservative, discreet and even rare. From that moment on, a new area opened up, however: it was with great blandness. To some extent, Barthes gained a better understanding of China situation at a safe distance at that time. It can be speculated how much the visit to China had influenced Barthes work that happened at approximately the same time, as Barthes' concentration seemed to transfer from sophisticated works of structuralism literary theory, for example, named S/Z towards the aestheticism literature in writing. "It is hardly possible any longer to conceive of literature as an art which would stand free of any relation to language, having once used the latter as an instrument to express ideas, passion, or beauty" (Barthes, 1975, p. 241). Researcher Adrian Versteegh (2012) points out that although Barthes as an exponent of structuralism, he disdained consistency and fashion. Barthes got rid of past academic labels – structuralism and post-structuralism. Versteegh (2012) points out that by the early 1970's Barthes' academic work was focused on the text itself. Academics D. Zhang

(2012) points out that Roland Barthes' book "Travels in China", in fact, implies a more definitive document than the situation. Barthes recorded Chinese phenomenon based on hearing, seeing, eating and thinking by the present tense. It seems that this allows the audience to perch on Barthes's shoulder, observing the issues unravel in real-time. For example, D. Zhang (2012) points out that when Barthes arrived in Beijing, for example, the scene of airport lounge was: plain, austere, and leather chairs look like Switzerland's fifty years ago. In *"Travels in China,"* Barthes revealed that China was still a backward country in the early 70s; he described the scene in terms of precise and detailed words.

From the first morning of Barthes' trip in China, he glanced through the window – watched the people playing Badminton, searching the player's bodies and wondering. "But wherever do they put their sexuality" (Barthes, 2012b, p. 8). Barthes strives to tease that there is no 'entertainment' in China at that time; this was a frustrating situation. Academic Andy Stafford (2016) points out that between the 1960s and the early 1970s, Roland Barthes was seeking a dialectical method of writing. Barthes explained, "dialects themselves rather than dialectising the world" (Barthes, 1982, p. 188). For Barthes, it is clear to note that he explores everything by a rational approach and prefer to analyse the essence of things.

From the book, namely, *"Travels in China"*, it reveals that Barthes prefers urban environment, for example, "I want the city, shops, a cafe" (Barthes, 2012b, p. 79). Moreover, "at last, a city" (Barthes, 2012b, p. 152). Barthes explained when returning to Beijing at the end of the trip; it means that Barthes hopes that it is not the last city where he needs to leave. During the time of Barthes' tour in China, it can be seen from the *Travels in China* that the tension exists between the social expectation and political project. It is clear that Barthes was particularly sensitive at the time of visiting China to record his ideas in the diary (Stafford, 2016). In the book *"Travels in China"*, it is not only can be seen that Barthes was tired of excess enthusiasm of the Mao era in China, but he also observed the questions about the Chinese core social phenomenon patiently at that time. Stafford (2016) points out that Barthes's diaries in China

utilise a more effective writing method to chip away this situation – much social value message that was being misled at that time. For example, in "*Travels in China*", Barthes watched a performance of *The Azalea Mountain:* a sort of heroic comic opera with bombastic dialogues, songs, and acrobatic figures. The meaning is a glorification of the Communist Party in so far as correct thought as compared with well-intentioned but mistaken outbursts of enthusiasm. "The orchestra is traditional" (Barthes, 2012b, p. 149). Perhaps in Barthes diary, he strived to find out the real contemporary China, Barthes is also responsible for presenting accurate information by the scientific ideological method to record China.

It can be seen from *Travels in China* that there are probably several ideas: Barthes felt frustrated with the real China, such as Barthes mentioned it "The absolute semiotic document" (Barthes, 2012b, p. 75). What Barthes refers to here, is China's lack of dynamism, and many industries are stereotypes. The information is according to Marcelin Pleynet's diary of the tour (Barthes, 2012b). Zhao refuses to deliver the list to the T*el Quel* group; Barthes teases soon after the incident of not handing over the list (Stafford, 2016). Barthes loses heart in searching the real China. Besides, Barthes often felt there was nothing interesting to write about and also there was no exciting things attractive to him in China. For example, Barthes wrote about the Ming tomb in his diary, which he depicted as being uninteresting. "I stay in the car while the others get out, take photos. Can't be bothered" (Barthes, 2012b, p. 79). After a while, Barthes started developing tired feeling of the endless addresses, "[The longwinded speeches continue. School, Family, Society, etc. but my thoughts drift.]" (Barthes, 2012b, p. 85). More importantly, most Chinese people tended to stick to traditional beliefs   which they did not strive to alter, such as: "Mao likes red chilli; he powders his dishes with it" (Barthes, 2012b, p. 95). According to Barthes' idea, the Chinese people usually imitate Mao's opinions and keep his ideas in mind. Barthes indicates that not only the Chinese future text, but also about these diaries: "One possibility for a text on China would be to *sweep* across it, from the most serious, the most structured (the burning political issues) to the subtlest, most futile things (chilli, peonies) (Barthes, 2012b, p. 95). To some extent, the context of regimented life in China is tea

drinking, or doing the same thing every day; this is why Barthes had nothing to comment on Chinese society.

Gaskin (2013) points out that in Barthes's eyes, Chinese dancers' movements became the waxwork models that looked like "the display windows of second-rate stores. The face of Buddhist sculpture is scrunched up 'like that of a schizophrenic's doll'. Shanghai reminded him of Chicago's brownstones; however, he found China with its long avenues and plain trees, tediously French". "A lot of people, a lot of Chinese in groups, in lines, in uniform: in their dark uniform jackets, with closed collars, they look like real Jesuits" (Barthes, 2012b, p. 193). From Barthes' observing, it is clear that stiffness and inactivity were the typical features of that era in China. Gaskin (2013) points out that Barthes felt that the conversation of Chinese people constituted totally of 'bricks'; this made him feel more frustrated. This situation occurred due to received thought –the ideas of Lin Biao and Confucius. Finally, he abandoned the strive to comprehend the underlying of the culture. Barthes observed the only useful symbols were those from Mao's calligraphy and the dazibao (big character propaganda signs). "Signs are more persuasive than expressive" (Roland Barthes, 1967, p. 81). Barthes described the Chinese text as a fabric, and there was no space to read between the lines.

"So, it would be necessary to pay for the Revolution with everything I love: 'free' discourse exempt from all repetition, and immorality,' he says." There is an interesting example, such as: "The Air France lunch is so vile (bread rolls like pears, shapeless chicken in greasy sauce, coloured salad, cabbage with chocolaty starch, and more Champagne!) that I'm on the verge of writing a letter of complaint" (Barthes, 2012b, p. 195). Barthes refuses to accept calcified habits and rejects even the whiff of stiff habits. In addition, from the phenomenon of Mao's corpse that is preserved by a specific chemical material of which to protect the dead body in such an unnatural situation. Barthes also rejects Chinese hierarchy culture. It is clear that Barthes thinks Chinese Cultural Revolution is negative especially he by the terms of his unique aesthetic theory.

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What is significant, by analysing the content mentioned above, Barthes makes of this pervasive sense of boredom (Sayeau, 2012). "Dusty bronze objects. This is bound to be really boring. This museum is boring me to death" (Barthes, 2012b, pp. 142-143). There is too much surface phenomenon in China. "Liu copied the Soviet system of education = old system" (Barthes, 2012b, p. 178). At a certain point, China always abandons its original systematic culture in order to pursue other policies or beliefs. "For the Proletariat, Revolution: the strongest authority: centralism + centralism =authority" (Barthes, 2012b, p. 189). One of the most ridiculous aspects in China is that the government is above everything, government equals authority. "Several caps in fake American style" (Barthes, 2012b, p. 20). Chinese tend to imitate different things, and they always take pride in some things of which come from foreign countries. "Nothing odd, nothing surprising, nothing novelistic. A difficult writing, except at certain points, ironic" (Barthes, 2012b, p. 167). It is clear from Barthes' theory that he considered that there was almost no innovation at all in China in the early 1970s.

Barthes (2012b) points out that the character of the Chinese language is precise; it can convey the contents what one contemplates very precisely. "The coffee has a totally different taste from coffee, barely even looks it – so light in colour that you often don't know whether it's tea; but with a little milk it (vaguely) creates the impression of a white coffee, and that's enough" (Barthes, 2012b, p. 141). "Artificial declamation, Japanese – style. The vocal and acrobatic styles (they are amazing acrobats – in the scenes of marching and fighting) are typical of the province (of Shaanxi): this is very attractive" (Barthes, 2012b, p. 149). By the end of the three weeks, these opinions were only strengthened.

"The indisputable fact: the complete blocking out of information, of all information, from politics to sex. The most incredible thing is that this blocking is *successful*, i.e. nobody, whatever the length and conditions of his or her stay, manages to force it open at any point. Specific dimension, with incalculable consequences that I can't see very clearly" (Barthes, 2012b, p. 165). Barthes describes it as a bribe – which Brown explains as "bricks," it can be

clearly seen that China is not a pluralistic society, at that time at least. The Chinese government, to some extent, manipulate anything whatever can be not seen or can be seen, it is difficult to change this situation in any way. Sayeau (2012) points out that in *Travels in China*, Roland Barthes endeavoured to discover something left to interpret; however, it seems there was no innovation and novelty to be found at that time in China. "Barthes constitutes China as a feminine, maternal space that disrupts the "phallocentric" occidental social system" (Lowe, 1991, p. 139). Academic Lisa Lowe (1991) points out that Barthes's Chinese visiting–which makes up as a poetic area outside Western signification, also, its symbolic space also in terms of code to define as maternal – which symbols another intersection among with psychoanalytic, Orientalist discourses and semiotic.

To some extent, Chinese theory should mix with Barthes's critical ideology, and orientalism turns a vehicle of figuring the critical poetics of escape, Barthes write down the ideas outside Western thinking. "Barthes, the traveller – narrator, figures China as that long- imagined nonreactive utopia, confronted by which occidental systems of meaning totter and fail" (Lowe, 1991, p. 162). A couple of days later in Luoyang, Sayeau (2012) points out that an uncommon, off – itinerary confront with an open-air cinema exceed "It's the continual presence, smooth as a tablecloth, of agency officials, that blocks, forbids, censors, rules out the possibility of the surprise, the incident, the haiku" (Barthes, 2012b). Barthes (2012b) points out that he did not see the will of a single Chinese man.

At the end of this trip, it seems to come up a conclusion for Roland Barthes that is about what he has seen and what it means as far as the connection both the politics and aesthetics are involved (Stafford, 2016): In Barthes opinion, he presented that he is not able to live in the Chinese background context of radicalism. Barthes feels tired of the fanatical monologist, endless, obsessive activities, and monomaniac discourse. Barthes (2012b) points out that it can be necessary to contribute the revolution with anything I prefer: "free" discourse exempt from all immorality, and repetition. Generally speaking, the entire Chinese social problems

have not been solved; society lapses into a dull and tedious situation – there is nothing interesting in the Chinese future for Roland Barthes. However, it is necessary to mention that many severe issues existed in there and now. It is necessary to note Chinese government provided to Western visitors many itineraries at that time, which contained Chinese factories, agricultural collective, hospitals, schools, museums and revolutionary opera performances, all of them promote viewers to insist on ideas of Chinese Party's ideological path. "Tourism of Kings" the whole trip: "behind the double-glazed window of language and the Agency," Barthes records glumly (D. Zhang, 2012). A unique portrait of China can be seen through the eyes of the world's greatest semiotician Roland Barthes, and it refracts the style of compulsory of management by the Chinese government (D. Zhang, 2012). As a whole, Barthes ought to feel frustrated and boredom during the visiting in China. One of his writing virtues as a critic is by virtue of his positions and objective observing, meanwhile uses dialectical thinking to transmit. It is tempting to envisage *Travels in China* as an initial cognition stage in the direction of the sort of demythologization of Maoism that perhaps it will never carry out in public life (Versteegh, 2012). The few comments of Roland Barthes on China—can be remarked as the "blandness" of the People's Republic – reduced his original fantasy of China. "is this experience of transcendence reconciled with nature —and divested of faith" (Ivanhoe, 2008, p. 144). Barthes mentions his sense in "Travels in China", ardour, sense and notes that were showed to him was "delicacy, or, better yet (I venture using [sic] this word, at the risk of having to take it up again later) blandness" (P. M. Smith, p. 59). In 1977, after Barthes return from China, he was appointed as Professor of Literary Semiology at the College de France (Barthes, 1979). Barthes' thought tends towards traditional Chinese aesthetics. Barthes equates the natural spirit with Taoist, inaction, non-choice or abstention: it is "structurally, a Neutral, what baffles the paradigm" (P. M. Smith, p. 59). Barthes shows a phenomenological attentiveness towards the China, one of which is much more interested by people and things than museums and archaeological sites.

Western audiences tend to explore the depth of meanings, they usually reject to utilise celebrity endorsement in the advertising field; therefore, Western advertisers think it is their

responsibility to minimise the expense of celebrity endorsement in advertising. Although there are many Western theories which can be used in the creative advertising field, perhaps the vast range of subtlety and diversity of human interaction and communication need more comprehensive approaches to be recognised.

Empathy, "the notion of responsivity to the experiences of another" (Davis, 1980), it appears to become the holy grail in Western advertising and reading literature. Many researchers have suggested a connection between the viewers and empathic responses, such as increased understanding and compassion for others (Booth, 1988; Mar & Oatley, 2008; Martha Craven Nussbaum, 1997; Martha C Nussbaum, 2003; Pinker, 2011; Sontag, 2003). Through empathy perspective in Western advertising, the public can image how real feelings from the other people, therefore it is easy to increase consumers' reactions. Many Western advertisers tend to increase empathy, compassion and prosocial behaviour by their creation. They utilise cognitive empathy, which is the ability to comprehend someone else's perspective and endeavour to feel similar emotions to other people (Koopman, 2015). In the advertising field, empathy contains the whole feelings toward the characters and the theoretically unique processes of identification. For example, in many Western case studies, the audiences feel oneself as similar to characters, then it is easy to accept the characters' perspectives and goals who represented in advertising. The audiences also absorb, feeling and immersed in the advertising world to experience their meaningful as vivid. Consumers could become more sensitive and gain a better understanding of other's frustrated, sorrow, helplessness as well as happiness through empathy perspective in advertising.

Chapter 3: Case studies in China

3.1: Introduce the background in China

China is one of the most quickly growing countries in the developing world. With the most populous and the fourth largest economy ("China Economic Review," 2006). Advertising is both old and new in this nation (Cheng & Chan, 2009, p. 26). Advertising is old because it has a long historical background in China; it is new to China because advertising did not come back to life until 1979 when China was re-opened to the globalised world due to economic reform was initiated (Li, 2016). Although Chinese advertising in embryo appeared quite early, the traditional neglected for business and the long – sufficient economic structure in China stunted its further growing for centuries. Today, advertising is one of the fastest developing industries in China.

With the advent of the youth advertising industry, a powerful impetus has prompted new creative conditions in order to promote the advertising industry in China. Business leader Tom Doctoroff (2012) points out that even if the Chinese economy and people have evolved quickly, its underlying cultural model has stayed more or less consistent for thousands of years. According to Doctoroff's theory, it seems that advertising in China is easier because of its enormous population and technological improvements; however, it is actually extremely difficult. As a commercial means, advertising in the early 19th century was primitive (Hong, 2000). The golden period of Chinese advertising was short-lived because of World War Ⅱ and the civil war of the 1940s (Cheng & Chan, 2009). During the first few years after 1949, the Chinese government planned to implement strict controls on consumption, prices, and production, which left little space for advertising (T.-e. Wang, 1980). The Cultural Revolution (1966-1976) was the final blow to the advertising field in China (Xu, 1990). During these 10 years, advertising was labelled "a symbol of capitalism" as well as "bourgeois commercialism" which deceived the masses. Cheng and Chan (2009) point out that in early 1979, a renaissance

of advertising industry happened when Chinese focus changed from class struggle to a grand economic development program known as a drive for Four Modernisations. However, since advertising was restarted in China in 1979, transnational advertising agencies (TNAAs) have rapidly entered this new market (Matsuda, 1981). By 2006, there were approximately more than 400 hundred foreign-invested advertising corporations in the country, garnering 13.2 billion yuan in advertising turnover. "China's artistic trajectory in the twentieth century was marked by the extraordinary degree of social change the country witnessed, with two revolutions – one Republican and one Communist – within less than forty years of each other, and the arguably even more radical effects of the accelerated economic transformation of the past twenty years" (Louie, 2008, p. 273). Although Chinese younger generations have an optimistic attitude toward the advertising field, a series of social problems need to be overcome by the government.

"Advertising is a carefully regulated industry in China" (Hong, 2000, p. 277). To some extent, although it has grown quite fast, it has been difficult to develop its diversity and broaden its deep thinking. During the last 30 years, China has witnessed drastic changes in consumer behaviours, and it is still difficult to observe high quality advertising in China. In the early years, what most people wanted was quite similar, for example they dreamed of the "big three", manual sewing machine, a wristwatch, and a bicycle (Cheng & Chan, 2009). However, from 1994 up to now, as Chinese consumers desire kept altering, the pace of adopting fresh ideas became faster and faster, especially in the last 15 years. In modern society, the role of narrative strategy has been acknowledged to be an effective method for generating powerful advertising in China. Academics Nyilasy, Canniford, and J. Kreshel (2013) state that Chinese consumers are becoming interested in modern novelty advertising and more and more resistant to advertisements which are not innovative. However, few advertisers know how to use storytelling in the creative advertising field in the rapidly developing market in China. "The story (the argument), which consists of a logic of actions and a "syntax" of characters, and *discourse*, comprising tenses, aspects, and modes pertaining to narrative" (Barthes, 1975, pp. 242-243). What Barthes refers to here is that whatever the number of levels and whatever the

advertisers' definition, there is no doubt that narrative and storytelling are at the top of the hierarchy of approaches. The appearance of various types of negative issues have limited the development of the Chinese advertising industry. Although many advanced theories and creative techniques largely have been introduced from Western countries, to some extent the creative advertising strategies are still bound by Chinese culture. "Chinese art, at least from the point of view of the non – specialist Western observer, has by contrast seemed relatively static in terms of both its subject matter and its technique" Louie (2008, p. 272). Nowadays, Chinese advertising needs many changes to break its traditional boundaries, while keeping its own identity.

In spite of many creative methods, which have achieved some progress in China, compared with the developed countries, the Chinese management methods in the advertising field are less experienced and sophisticated, and this is why Chinese brands may not always engage the audience. For instance, there are many government organisations in China making decisions by themselves rather than considering them in a more comprehensive way. Therefore, success actually relies on the power of democracy rather than just the fulfilling of a personal vision. Academic Kam Louie (2008) points out that to some extent; the most important mission in the advertising field in China is that to strive to absorb the essence of advanced foreign techniques. There are some art historical accounts have been manifested some of the Chinese and Western modes of art; indeed, these accounts might be the case, and they have conveyed the sense of bridging the art gap productively beyond the divide (Louie, 2008). According to Louie's theory, it seems that it is possible to establish a bridge with Western countries to better promote the developing advertising industry in China. With these inherited and imported forms, a high – level development in Chinese advertising areas in the future can be reached. Academics Julie Bilby, Mike Reid, and Linda Brennan (2016) point out that most Chinese people are individually brave and have creative abilities; however, the unified society forces the public to be more conservative and tend towards neutrality. "The neutral is not an average of active and of passive; rather it is a back-and-forth, an amoral oscillation, in short, one might say, the converse of an antinomy" (Barthes, 1977, p. 132). In this sense, Barthes' idea is the neutral is

lack of identity and characteristics; it is difficult to recognise a person or a brand. In order to improve the development of advertising thinking cognition in China, it is imperative to understand how advertising develops in the circumstance of Chinese background; the most important challenge is to understand how to identify an advertisement, how to satisfy audiences and to avoid negative social problems.

Let us consider David MacKenzie Ogilvy, Chinese visit. "David Ogilvy, in full David Mackenzie Ogilvy, (born June 23, 1911, West Horsley, Surrey, England—died July 21, 1999, near Bonnes, France), British advertising executive known for his emphasis on creative copy and campaign themes, founder of the agency of Ogilvy & Mather" (Britannica, 2018). Ogilvy had been creating iconic, culture-changing marketing strategies since Ogilvy founded the firm in 1948. He established 131 offices in 83 countries as well as it is an award-winning agency in the world. The firm of Ogilvy focuses on six main aspects: Advertising, Brand Strategy, Partnership, PR and Influence, Customer Engagement and Commerce, and Digital Transformation (Ogilvy, 2018).

Academic Karl Gerth (2010) points out that in the early 1980s, David Ogilvy, who is the Father of Advertising had reached and visited China, he was struck by the lack of creative advertising in China. Print advertising was designed as specification sheets that just focused on the statements detailed of a commodity; there was no strategy, even special message on a product, and no evocative creative method and images. The few commercial advertisings on Chinese television were predominantly characteristic industrial commodities, for example, electric motors rather than consumer items. During the 1980s in China, huge billboards were used to announce the latest Communist ideas. Ogilvy observed that the most significant advertising channel in China was radio broadcast, had covered 75% of the Chinese population that would announce advertising, twice a day. However, Gerth (2010) points out that there were no more than seventy advertising firms in all of China, with a quarter of these agencies producing Chinese advertisements overseas.

Academic Avi Dan (2011) points out that Ogilvy established its first mainland company in Shanghai in 1991. In 1992 it opened a Beijing office; the following was in Guangzhou in 1993. Chief executive David Baldwin (2018) points out that in the 20th century, David Ogilvy is regarded as one of the leaders of advertising. In that time Ogilvy's work was visible everywhere, perhaps he was the most famous copywriter worldwide, not only smart but also straightforward, the most significant is he was adept in creating mature and classical advertising work. Although Ogilvy passed away in 1999, his iron clad principles of the era – have continued to drive how advertisers in the world can take advantage of them in the creative advertising area. Ogilvy's core idea is to make brands to disconnect from the outdated methods and explore how to connect with audiences via a series of clearly communicated central beliefs and values.

Journalist Danielle Long (2017) points out that Chris Reitermann who is the CEO of Ogilvy China expresses that nowadays is a golden period for Chinese brands going worldwide, that would prove to be as tremendous as the globalisation of Western brands in the 1980s. Justice (2012b) points out that advertising, which was not common in the past, but now is visible everywhere, reminding the Chinese consumers of what they should have or what they do not possess such as: high-tech products and luxury items. It is an unmissable business opportunity for a firm, such as Ogilvy. "I am sure we have a potential Chinese buyer; we have shown it to several people who would look to be very interested in it," Ogilvy said. Simultaneously, Long (2017) points out that the Ogilvy office will incorporate with Chinese advertisers as well as global brand designers to assist promoting Chinese brands to grow globally. In 1983, David wrote on the best seller and industry textbook, namely "Ogilvy on Advertising". In the same year, Duracell becomes his client and he launched NutraSweet with a mail-in coupon for aspartame gum ball then almost three million consumers get their first taste by mail. Nowadays, the agency has more than 2400 employees in the world across 29 offices in 18 global markets. Their coverage is from first-tier to third-tier cities.

Academic Giovanna Puppin (2014) points out that although the endeavours were carried out between 1980s and 1990s had not finished yet, China still maintains to strive to seek its advertising genre even today. "You can do homework from now until doomsday, but you will never win fame and fortune unless you also invent big ideas. It takes a huge, unique idea to attract the attention of consumers and get them to buy your product. Unless your advertising contains a big idea, it will pass like a ship in the night" (David, 1983, p. 16). From Ogilvy's theory, without the recognition of native consumers, it is challenging to grow and mature for Chinese brands. Academic Anthony Vagnoni (1994) points out that David Ogilvy complains the reason for this phenomenon is because of the Chinese concept of having a face. "You've got to be able to draw before the other guy has his hand on the hilt. By nature advertising people are arrogant, and you've got to out-arrogant them, and then they'll listen to you" (Vagnoni, 1994). David (1983) points out that the meaning of an image is personality. Products have their personalities like people, and the brand image is able to make or break the products in the market place. The characteristic of a product is a combination of many things – its price, its name, its packaging, and the style of its advertising above all, nature of itself. "Every advertisement should be thought of as a contribution to the brand image" (David, 1983, p. 14). Selecting among many patterns of brands, purchasing commodities for self-expression, and assessing details of an item and its quality more closely is the majority of the newer actions around buying in China. Nowadays the Chinese consumers are very conscious of styles and brands, especially in big cities, for example, Shanghai, Beijing, and Shenzhen.

A good advertisement can make a product or a theme stand out among the homogeneous products. "A good advertisement can be thought of as a radar sweep. Get a good radar, and keep it sweeping" (David, 1983, p. 20). A common issue which is frequently faced by advertising agency is that most of the products are no different from their marketing competitors. Manufacturers almost take advantage of similar technology, and marketing advertisers utilise the same exploration procedures to decide audience preferences; for example, colour, taste, feeling, size. If eager to make a product or topic stand out in the marketing, it is necessary to differentiate it through the style of the advertising, strive to

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describe their values in order to persuade consumers potentially. Perhaps, this is the most significant factor that can add value to the product marketing from advertising contribution. Chinese brands loyalty for their items will require unusual advertising effort because of the severe counterfeit products exists in China market. It is clear that although Louis Vuitton and Gucci products may sell very well, these brands cannot anticipate repeat big sales over many years. China will develop its brands and perhaps prove to be huge competition in the near future, especially there is a kind of cultural pressure that titled "buy Chinese."

David (1983) points out that no doubt that the capability in Asian countries is fast improving, for example, India, Singapore, Hong Kong, and Indonesia that even has surpassed some European countries. The difference between American and British advertising is caused by the differences in background culture characteristics. "British commercials tend to be less direct, less competitive, more subtle, more nostalgic, funnier and more entertaining" (David, 1983, p. 173). According to David's theory, British advertiser tends to present the products in perspective and various methods. The advertising can be a song, can be storytelling, and usually as an entertaining TV show. David (1983) points out that the British advertising is the best in the world. French advertising is characteristic for its wit, amazing and attractive art direction, qualities which are visible to best benefit in posters and magazine advertising. Ogilvy had been always persisted the ability to build brands of a product in the advertising field. However, the difference is that establishing brands nowadays requires a keen understanding of critical concepts in the advertisement and how to combine with new communications technology, vibrant creativity, and new channels. Academic P. Sengupta (2016) points out that the more important is harmony, which combine a contemporary view with real culture. It means that to develop and enhance the relationship between a brand and a consumer. Ogilvy & Mather strongly believe that it is very significant to establish a long – term relationship with customers. P. Sengupta (2016) points out that Ogilvy & Mather is a leader in brand interactive marketing and customer relationship management (CRM). Advertisers have a responsibility to connect the consumer with a brand; on the contrary, build a bond between a brand and consumer. CRM can provide many crucial insights which are relevant to a brand's consumer,

corporation, and market. It is necessary to take advantage of those insights to establish and implement impactful communication campaigns in order to assist the clients to establish lasting relationships among the brand and audiences.

P. Sengupta (2016) points out that David Ogilvy intended to establish a unique kind of corporation, the crucial ideas contained: high quality, highly creative, intelligent, and respectable. In order to achieve this idea, Ogilvy strived to instil the belief that each company should make advertising that resonances and the advertising that sells a large scale are advertising that builds brands. In the past 50 years, the firms Ogilvy built has assisted establish some of the most recognisable brands in the world, for example, Sears, Ford, Barbie, Kodak, Shell, Pond's, American Express, Dove, IBM, and Maxwell House among them. "I prefer the discipline of knowledge to the chaos of ignorance" (P. Sengupta, 2016). Ogilvy codified knowledge into film and slide that he calls Magic Lanterns.

Ogilvy is one of mythological person. He has always been called "The Father of Advertising." Ogilvy is different, because he had worked as a chef that he understood the nuances generated by tiniest shades of spices, through his unique experience he knew the correlative effect of one segment of the diet on the experience as a whole. The more important is that Ogilvy realised the significance of motivating, inspiring, and managing in teamwork. Ogilvy truly understood, tasted, experienced the meaning of life. For this reason, Ogilvy believed that the creative idea should be more profound and produce more resonance to the audiences when the theme is advertising and copywriting. Ogilvy thought the excellent advertiser combines with the manners of a spaniel and the tenacity of a bulldog (PARR, 2016).

Irrespective of any underlying difficulties, it is necessary to improve the future development of the creative industries and to boost creative advertising thinking in China. With growing competition in the Chinese advertising field, advertisers should become more and more

focused on its communication value and the importance of advertising effectiveness. Innovation should be encouraged spontaneously in Chinese society, meanwhile, in order to unleash creativity, the Chinese government and relevant organisations must forge an atmosphere in which creative exploration is boosted. Academics Julie Bilby and Sinha (2017) point out that the entire Chinese society is becoming more Westernised, the government need to concern its national services and traditional cultures. In China, there is fierce competition which has forced audiences to become more critical and sophisticated. Market leader Broadbent (2013) points out that there are approximately twice as many Chinese consumers who browse advertising information each day than audiences in the West. Consumers in the United Kingdom browse almost 300 commercials per week, and Chinese consumers view more than 600 commercials each week (Saenko et al., 2016). According to Broadbent's theory, if creative adverting is eager to stand out in China, on the one hand, advertisers are capable of conceptual and creative brilliance; on the other hand, they are required to struggle with Chinese hierarchy. There are some gaps between the Chinese traditions, and Western modernity needs more investigation to bridge the crack in between (Louie, 2008). There can be enough scope to establish a new advertising industry while the perhaps many negative problems can be resolved. The products can be sold even if advertisers continue to broadcast low quality advertising through television; however, it is still difficult to evoke a resonance between products with consumers.

Chinese brands' identity needs to highlight and develop because its market potential eventually relies on the local brands. With many changes in the Chinese market, some of the traditional cultural values are almost dying. Academic Godwin C. Chu (1993) points out that Chinese consumers are not interested in the Confucian belief, the Chinese traditional cultures are also always neglected. Chinese society has that conflict between following the Confucian demands regarding the mandates of a hierarchical social structure and climb the arduous ladder of success (Doctoroff, 2012). In the future, the Chinese advertising creativity industry must be resolved in the background of the developing political, cultural fields. All in all, most Chinese consumers look forward to a strong and extraordinary stage emerging in the Chinese

advertising field. There are two key elements which should be used by Chinese advertisers, flexibility and adaption, rather than plunging huge money into the ineffective creative advertising field. Focusing on long – term deep advertising thinking can assist clients to achieve their goals of target marketing. Olivier, a Chinese marketing expert points out that "It is not the biggest fish in China who survive… but the fastest and most adaptable" (Benji, 2017). If Chinese advertisers strive to explore a comprehensive strategy, perhaps a significant return will be gained. There are all sorts of negative problems in modern society in China and various limitations are the disadvantage for the development of advertising; perhaps it is worth analysing some Chinese typical advertisements which may increase creative experience for advertisers in the future. Given current fast growth in business area, and Chinese underlying development in the future, an extensive exploration of related problems has become imperative.

3.2: NaoBai jin Advertising

Desiger: YuZhu Shi

Client: Goldparterner Corporation ShangHai

Since 2000, the health product Nao Baijin has been advertised through the format of a mini film. The slogan was 'Don't accept a gift except for Nao Baijin', although it does not contain celebrity endorsement which is often used by Chinese advertisers, its mechanical means, constantly repeated advertising slogan means it has a lack of creative depth. "A wrong object: never defined by its content, only by its form, and that invariably wrong form is doubtless: repetition" (Barthes, 1977, p. 70). In this sense, Barthes points out that repetition comes from the advertising area is not good; it cannot convey a core message; in many cases, it is an invariably wrong form. It is well known that a sentence can be concluded several levels, these levels in relation to each other. "The theory of levels provides two types of relations: distributional (if the relations belong on the same level), integrative (if they straddle two levels)" (Barthes, 1975, p. 242). What Barthes' means here is different level has different information, it is clear that distributional relations are unable to explain as the same meaning. In order to avoid the repeated sentences in advertising, it is necessary to distinguish several levels of description of a brand, then place the levels with hierarchical or integrative perspectives (Barthes, 1975). Barthes (1983) points out that the personality should be contained in advertising; it is essentially a combination of creative elements, rather than simple repetition.

The personality is considered as the ability to establish secondary, self-multiply systems. Despite the Chinese advertising law established in 1995 preventing unproven scientific claims, the Naobaijin brand carried on with illegal advertising for many years. 'Naobaijin' - platinum brain in English, is a medical product that uses Melatonin as the main ingredient, presents a classic example of provocative advertising, emerging from illegal practices, incompetent

regulatory system, aims to change the consumer tastes. this advertising considered as one of the most offensive ads in China (Li, 2016). According to Li, this advertisement is a typical case in modern Chinese society; although it has played a role in the sales of this products in the short term, it has ruined a brand' s prospects and reputation in future. The primary message cannot be directly displayed, the best way is to promote the audience discover a underlying idea in advertising (Barthes, 1983). On the one hand, this advertising has not embedded into a deeper aesthetic element, Roland Barthes (1967) points out that aesthetic is a kind of conscious creation, cultivating a sense of aesthetic not only assist audiences to appreciate beauty but also build beauty as well. On the other hand, the message was deceptive since the Chinese customers could not verify any provided information, and was intentionally confusing between Naobaijin as a brand name with melatonin as a generic name (Li, 2016). "The text constitutes a parasitical message intended to connote the image, i.e., to "enliven" it with one or more secondary signified" (Barthes, 1985, p. 14). According to Barthes, through huge exaggeration in the advertising, consumers are easily being misled by receiving fake information, it is not an uncommon phenomenon in the Chinese market. Academic Hongmei Li (2016) points out that Exploiting the fear of ageing Naobaijin had deceived the customers, using illusory scientific reports and reviews; claiming that their product would make customers younger. The case symbolises how opportunistic marketing tactics enable a brand's exponential growing in a short time so that potentially damages the product's prospects and reputation.

It is well known that advertising is a combination of business and art, but the authenticity of the products should be the foundation. "Nothing is more spectacular than trying out combinations of complements, like a worker putting a delicate fragment into place" (Roland Barthes, 1967, p. 81). Barthes (1985) points out that it is necessary to note the importance issue is the authenticity of a product in advertising, the meaning of creative derives from the authenticity in business area. Whether an advertisement can promote the permanent development of a brand so that stimulates the sales of the target market in the future is the main question for advertisers. From this advertising, it is clear that Nao baijin refracts many

serious common problems, such as fake information, exaggerated slogans. It is necessary to note that there are different tastes, aesthetics and standards in the most populous country. "The diversity of genres and the movement of styles within the classical dogma are aesthetic, not structural, facts; neither the one nor the other should create any illusions" (Roland Barthes, 1967, p. 77). In this sense, Barthes' idea is the aesthetic is a kind of object, a kind of judgment, attitude, experience and a kind of value. "Aesthetic: if we foresee subjecting this old category to a gradual torsion which will alienate it from its regressive, idealist background and bring it closer to the body, to the *drift*" (Barthes, 1977, p. 84). According to Barthes, it is necessary to get rid of old styles and forms, advertisers require creativity and an appreciation for what is deemed aesthetic. There is no doubt that the aesthetic value is important while describing or considering a product. For example, rural consumers prefer more direct information, unban residents who live in large cities enjoy more sophisticated advertising. Where Naobaijin had a poor start in first-tier cities, it had a significant market share in second-tier cities whether in central and eastern China (Li, 2016). The buyers are relatively concentrated in tier-2 or tier-3 cities in China. This is because most of the consumers have a lack of aesthetic experience and just focus on the superficial announcement of this advertisement. On the other hand, the fact is, it sold in rural places and small cities means that its advertising information faced less regulation. The strategy advertising of Nao baijin demonstrates complicated interactions between market, culture, politics and distinct regions. Naobaijin's poor strategy has dropped the need for a good marketing plan or creative performance (C. Liu, 2003). Additionally, Chinese authorities always alter regulations in the advertising industry, making it difficult for operators to abide by the rules.

According to Nao BaiJin's advertisement, it can be seen that an effective advertising strategy needs a strong creative approach to persuade the consumers, striving to convey its own characteristics. However, conventional wisdom in the Chinese advertising industry believes that a certain amount of stimulations could promote the effectiveness of an advertisement. This is why there are not any advanced concepts in the Nao baijin advertisement, on the contrary it uses many repetitive elements which are still stuck in Chinese cultural bondage.

The bombarding strategy considers as a dull strategy for customers, the similarity on some commercials is often linked with lack of creativity for the brands (Li, 2016). This symbolises that the brand applied a short–sighted creative strategy in marketing. Li (2016) points out that many advertising professionals, especially who work in international companies, always criticise this advertisement as being uncreative, uncouth, naïve, narrow – minded and boring. In many cases, advertisers in China need to be able to escape from the constraints of conservative culture and pursue advanced creative approaches in the advertising thinking field. Certainly, there are definitely some differences between Chinese and Western advertising because of differing cultural backgrounds, needs and aesthetic levels. There is a difference between design thinking and creativity whether in China or the West, and much of this difference has to do with the individualism expression of the West style and the complex contextualisation of the East (Justice, 2012a). However, both Chinese and Western consumers also have many similarities in human personality, such as: family affection, social values, education and so on. These similar values and emotions can lead to the same appeals in adverting. "By projecting its elements back into an eternity without origin, it helps to ground the newness of the national form in 'tradition' " (Louie, 2008, p. 303). According to Louie's theory, there is still enough scope to select which to keep or discard between Chinese and Western cultures and values.

Let us consider Andy Warhol, China visit. Academic Nicholas Chambers (2013) points out that in contemporary art field and culture field, there is no doubt that Andy Warhol's art has had significant effect and impact our daily life. Editor Meyer-Hermann (2008) points out that Andy Warhol was the most significant artist of the late twentieth century in the USA (C. J. I. J. o. C. S. Herrmann-Pillath, 2010). The early illustrative work of Warhol was not considered interesting in comparison to modern art style. However, Warhol is the pivotal artist that signals the change from the contemporary tradition of visual art to the post modernism. "The biggest publicity man in the world"(Lennon & Wenner, 2000, p. 348). On October 31, 1982, Andy Warhol visited China; this was the first and only time that Warhol had been there.

Chinese culture had appealed to him for over a decade. Academic Gang Chen (2010) points out that it was Cultural Revolution (1966 – 1976) in China, there was almost no advertising at that time, both commercial advertising and public service advertising could not be seen around consumers. China was nearly isolated from the outside world after its policy of Reform. There is an interesting example is academic Steve George (2013) points out that as Warhol predicted although many changes can be seen in China, there was no McDonald in Beijing. Academic Nicholas Chambers (2013) points out that when someone asked what Warhol thought about there was no McDonald in China, he replied: "Oh, but it will." It means Warhol believes that China will develop in the near future.

During the visiting time of Warhol in 1982 in China, his ideas almost did not fit in with the Chinese traditional patterns of art at that time. "[Warhol] never once believed that a country without McDonalds; as in a child's eyes, a place without McDonalds could never be good – no matter what else it had" (Makos, 2007). For George, there is no any art style can be permanent survive in the world, it is not uncommon phenomenon that things always transfer base on artistically and culturally. Nicholas Chambers (2013) points out that Warhol's intimate friend and photographer Christopher Makos remembers: "China was the most exciting place I ever travelled to with Andy. Going to Paris or London with Andy was one thing, but the trip to China was the big equalizer" (Nicholas Chambers 2013, p. 13) When Warhol reached Beijing in 1982 he saw a historical capital, one of the least commercialised cities in the World at that time.

This visit had a tremendous impact on the Pop Art pioneer Andy Warhol, whatever as a tourist or an artist – a fact proved that he took a multitude of wonderful photographs during the visit. Perhaps the most surprising mission on these photos was exploring Warhol's mode in his visiting. Andy Warhol felt surprised as well as delighted while he saw everything in China because the things were unfamiliar to Warhol. When he visited to the Great Wall of China, its tremendous scale stunned Warhol. Photographer Daisy Woodward (2017) points out that to some extent China was a wonderland for the artist due to Warhol's love of Chinese huge

production and repetition – a country full of factories, the citizens dressed in matching clothes and riding bicycles. Warhol confessed, reflecting at the time, "I like this better than our culture. It's simpler. I love all the blue clothes. Everyone wearing blue. I like to wear the same thing every day."

Journalist Alexis Lai (2013) points out that except artistic inspiration, China also offered Warhol a respite from the huge pressures of fame. In China, it appeared the same Mao suits with blue sea colour and China's communist uniformity, Chinese repetition of aesthetic appealed to Warhol. China contributed a source of inspiration for Warhol's new creation pattern. Alexis Lai (2013) points out that Warhol observed tai chi outdoors in China (see figure 11), thus he took some photos with gestures of tai chi, even applying the bared – teeth facial expression of the guardian lion in the Forbidden City in the photo (see figure 12).

Fig.11.Here Warhol is mimicking a Tai Chi pose, likely in Beijing's Peking Hotel. The late pop artist allegedly wore the same outfit every day during the trip.phillips (Fullerton, 2017)

Fig. 12. Applied the bared – teeth facial expression of the guardian lion in the Forbidden City in the photo. (N. Kelly, 2017)

It is can be seen among Warhol's works, there are many photographs which have been combined together, demonstrating the symbol artist creative strategy that is taking of four uniform images and combining with them so that shape a single square (see figure 13-14). The images that Warhol has derived from often – reproduced photographs represent an *Ydioma universal* of their own: a pictorial language that all can read" (Bastian, 2001, p. 57). There is no doubt that Chinese characteristics had had an impact on Warhol, he realised how to integrate various elements to transmit his ideas and techniques. More importantly, this visiting had a remarkable effect on Warhol's work on account of creative factor, symbol system and sign concept and so on, they can easily assist Warhol to generate the new creative ideas. Roland Barthes (1967) points out that enhancing is a primary function of sign concept and it is a way to achieve an expressive rhythm. Through Warhol 's distinctive method, then record the Chinese culture as a kind of unique art. Journalist Jonathan DeHart (2013) points out that the contribution of Warhol cannot be neglected in Chinese contemporary art, his sentimental

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pop, colour palate, humorous and cultural critique have been tremendous sources of inspiration for many Chinese artists, for example, Ai Wei Wei, Yue Minjun and so forth. "Warhol's art language not only has more universal comprehensibility, but also possesses many underlying characteristics in mass media. "In itself, Warhol's artist method of image – production is a reproduction of a critical truth about society: the truth, as Heiner Bastian describes it here, of an alienated society that denies the individuality of its members" (Lüthy & Warhol, 1995, p. 105). Warhol's multiple and repetitive images are easy to demonstrate and combine with mass media so that achieves social identity.

Fig. 13. Andy Warhol, Chinese Stone Lion, 1982 -1987 | Courtesy Phillips This image shows a dustbin featuring a traditional Chinese-style lion. Warhol said: "I just paint things I always thought were beautiful, things you use every day and never think about."phillips (Fullerton, 2017)

Fig. 14. The hotel bellboy in stitched photograph form. This method eventually became synonymous with Warhol's work -- photographer Christopher Makos claims to have introduced him to it. phillips (Fullerton, 2017).

Warhol tended to consider all things from multiple perspectives, and his life was based on this idea. Each extrinsic perspective drawn from artwork tends to demonstrate to audiences a different Warhol. For example, Andy Warhol utilised colourful brushstrokes in his work of Mao Zedong, and used vibrant lines and iconic images to portray him, he strived to make Mao as an icon free from the social context of Chinese propaganda (see figure 15-17). Academics Freud and Richter (2014) point out that Warhol's work of Mao was finished after the US president Richard Nixon visited China in 1972. Warhol altered the leader Mao's official portrait, in this situation, utilising the colours yellow and red of the Cultural Revolution. Whatever intended or not, perhaps the portrait of Mao reflected political endeavour in order to show a Chinese friendly image through Western eyes. It is this conception of uniformity and replication that triggers the notion of Warhol with Chinese resonance. Many Chinese people considered that maybe Warhol had no ill intent, Alexis Lai (2013) points out that most of the Chinese people thought the "provocative" blotches of colour splashed on Mao's face demonstrated that he was made up -- a discourteous portrayal of Mao. Although Shiner admitted the Mao portraits always be considered as an ironic or sarcastic portrayal, Andy

Warhol was not being critical indeed (Sotheby, 2017). Warhol often wanted to blur the lines on gender, and creating colourful men was something that he often did (Alexis Lai, 2013). Academic Heiner Bastian (2001) points out that Warhol preferred to connect with the perfect surface in order to make anything look beautiful. Alexis Lai (2013) points out that as soon as the Chinese audiences gain a better understanding of Warhol's work, they will not believe that the Mao works "won't be as big a deal." Perhaps the Chinese government authorities would have regarded the works "too political." Tradition in general is usually reinterpreted as well as many habits reproduced – but these substantial superficial alterations will not destroy the underlying core of tradition.

Fig. 15. Andy Warhol, Mao*, 1972.*

Warhol was reportedly fascinated with the design of advertising and signage in China during his visit. "For someone who was all about pop art, it was pretty clear that it was a good place to be at that moment," says Mako (Fullerton, 2017).
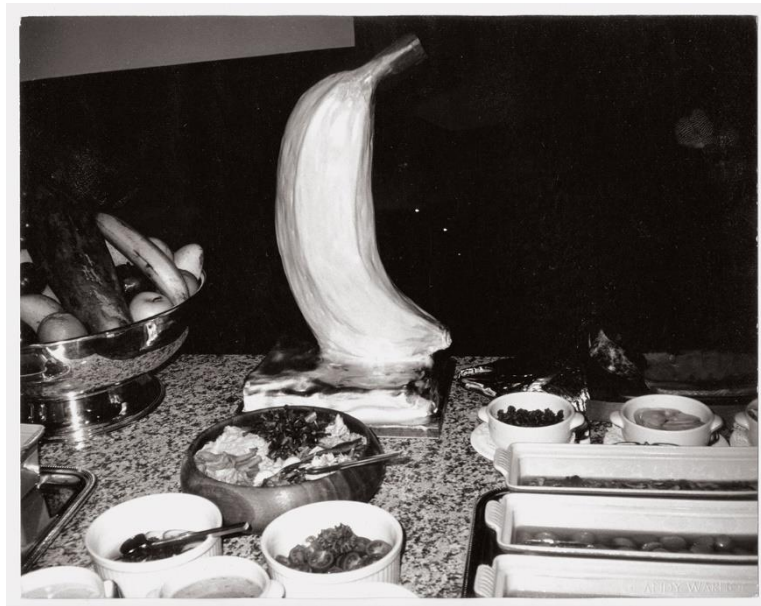
Fig. 16. Buffet Table, Andy Warhol, 1982

Fig.17. Curator Jeffrey Dietsch, who was on the trip, said: "The food was superb but Andy was not a foodie...

he was more interested in the experience."phillips (Fullerton, 2017)

George (2013) states that Warhol was interested in the Little Red Book, and each Chinese person had a copy of these quotations from Chairman Mao. "I love his book," Warhol said. "I read it all the time. I like simple thoughts." "I like this better than our culture. It's simpler," he

continued. "I love all the blue clothes. Everyone wearing blue. I like to wear the same thing every day. If I were a dress designer, I'd design one dress over and over." After 1982, Chinese younger artists began to be influenced by Western art thinking; meanwhile the Chinese government launched a series of Anti-Spiritual Pollution activities. Unfortunately, many contemporary arts were prohibited and defined "bourgeois," thus several exhibitions were cancelled. Andy Warhol's aesthetic and replication of imagery has influenced China's artwork up to now, simultaneously created a style well known as 'political pop art'.

From Andy Warhol's artwork can be interpreted both on superficial level and in depth in order to trigger viewers to observe new substance and reshape a fresh idea. "Warhol's portraits deflect the documentary force of photography, glamourizing the evidence delivered by the lens, reimagining it in ways that can endow a simple headshot with the aura of an impossibly intense individuality" (Shafrazi, Ratcliff, & Rosenblum, 2007, p. 21). Perhaps, every image of Warhol presents distinctive and ego characteristics. Academics Shafrazi et al. (2007) point out that Warhol had proposed it was impossible to take an ugly image because everyone was beautiful. The remarks show that Warhol was a positive artist and was full of enthusiasm. "It is easy to imagine Warhol's painting without any subject matter, simply as 'overall' paintings of repeated elements. The best thing about Warhol's work is the color" (Judd, 1975, p. 70). This unique colour makes Warhol's work is different from artist, and evoke deep thinking in his works.

Beyeler, Frei, Gidal, and Sanders (2000) point out that Andy Warhol has a more profound influence on audiences' thinking and perception than most of the other artists. "Andy was not making art in a precious way," he said. "It was so inside him -- this unique vision of the world. They are very strong images, not just random snapshots" (Fullerton, 2017). As a famous artist, Andy Warhol's contribution not only refers to contemporary painting, video, computer art, and photography but also dominated fashion and film – in reality, almost entire cultural behaviour. "The memory of a moment is not informed by everything that has

happened since; the moment which it has recorded still endures, still lives, and with it the being whose form is outlined in it. Moreover, this disintegration does not only make the dead one live; it multiplies him or her" (Proust & Enright, 1993, p. 487). Andy Warhol transmits artistic thinking through various art patterns, renewed the styles by analysis and thinking. Beyeler et al. (2000) point out that there are three pictures which have been presented by Andy Warhol since 1998, which reflect the most significant in the Europe, for example, Joseph Beuys, self – Portrait and Flowers. After Warhol visited China, he realised it was crucial to combine film with his paintings, and he began to consider how to influence the film and his paintings by his work. Academic Gertrude Stein (2017) points out that words can be dissolved, "Warhol's *Blowjob*, can – a viewing apprehending as endless, endless time endless ended. That continuous presence is its history – *Geschichtlichketi* – each moment of stare the death of each prior and future moment" (Beyeler et al., 2000, p. 24). In Warhol's work, the time is persistence and it is an unstoppable phenomenon while only the powerful works will be surviving to next generations.

Alexis Lai (2013) points out that Warhol's aesthetic and art vocabulary has been hugely influenced by Chinese contemporary culture for the last 10-15 years, accompanied by its characteristic combinations of social realist imagery with fashion culture. "Andy was the ultimate pop artist. To this day you can still find Campbell soup on the shelf in the grocery store, and you can see multiples of them," Makos said. "As long as that imagery is alive and well, Warhol will have this built-in publicity " (Alexis Lai, 2013). "He was a master at manipulating, distorting, turning things upside down – silkscreen prints, reproductions, fake posters, rip-offs in all of these he proved Marcel Duchamp's point: everything can be art" (Trétiack, 1997, p. 6).

Academic Julian Gewirtz (2013) points out those gigantic imbalances of opportunity, wealth, and power at present interpret Chinese society, to some extent, the corruption phenomenon is normal in China and many officials appear indifferent to the requirements of ordinary people.

This disconnect is directly lead to the slow development of Chinese art and always confront with many various restrictions and serious problems. Academic Jamie Fullerton (2017) points out that in a photograph perhaps in Beijing's Peking Hotel where he stayed, Warhol was dressed as a waiter, and he captured the items of everyday use, for example, a beer bottle and various food on a restaurant table (see figure19-20).

Daily (2013) points out that When pop artist Andy Warhol visited China in 1982, one of the scenes that hit him the most was everyone in matching Communist clothes. After visiting China, Warhol began to accept more and more advertising campaigns. Nowadays, the demand of Warhol's work at auction from Chinese wealthy art collectors is much more than its supply, informal and his aesthetic and artist connotation are gaining bigger fans in China. Meanwhile, China provided Warhol with a huge inspiration for his work. Academic Michael Frahm (2013) points out that by the late 1970s in the Chinese art field, although the government control and sanctioning continued to happen, the artists could access various exhibitions, different design magazines, creative fashion ideas through the foreign magazines. Warhol's interest in China was exemplified through the image of Chairman Mao and the work has been produced by silkscreen technique. Art and design editor Freire Barnes (2017) points out that in the 1970s, Warhol began to paint the work of Mao, a fixation that endured over a decade, 'I painted Mao about four hundred times. I used to see how many I could do in a day,' the artist noted. Then ten years after Nixon visited Beijing in 1972, Warhol made his seminal trip to Hong Kong and Beijing just as Deng Xiaoping began to open China to the global market.

"The artistic history and development in China are not coherent with that of the West – it does not follow the same paradigms. Nevertheless, Warhol and his practice do provide a piece of the art historical context for understanding much Chinese contemporary art – especially the informal movements referred to as Political Pop and Gaudy Art" (Frahm, 2013, p. 15). Warhol has an instinctive intuition for everyday detail: the shadow on the bikes, the eye communicates with the horse and cart' driver, the bicyclist resting by the concrete pipe, the naked man

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hugging the wire fence, and so forth. These works reflected how space was occupied at that time in China. Academic Tony Godfrey (2013) points out the Chinese images look so attractive to the audience is partly due to the function as a philosophical reflection on both the travel diary and photo essay in modern era. The photos not only explained how they have been developed into the continuous element in art and life, but the photos also talked about the experience between seeing and being seen. From Warhol's photos, it is clearly seen that he was inspired during his China trip through abstract patterns as well. Walls, floors, roofs and the meanings in their rhythms, which were so different from those in the USA, attracted him (see figure 18).

Fig.18. Warhol liked to feature everyday items in his works, leading Phillips auction house to brand this photo an "almost Chinese take on some signature Warhol images."phillips (Fullerton, 2017).

From Andy Warhol China visit, it can be seen many valuable Chinese traditional cultures should inherit in advertising. Many new Chinese brands usually have a lack of creative elements and key concepts. "Let us try to "skim off" the different message it can contain" (Barthes, 1985, p. 22). For Barthes, the third message can be transmitted by different key creative strategies,

advertisers ought to explore hidden meaning in advertising. With the growing effect of foreign advertising, comparative advertising can be used under some conditions and may be an effective method to provide valuable insights and learning experience for Chinese advertisers. For example, by comparing with Western advanced advertising techniques in order to find some shortcomings in Chinese advertising, such as using the hidden meanings strategy in advertising field. Through these creative strategies the advertising will be more appealing to consumers and audience attention will be enhanced. Advertising manipulates key concepts in advertising to create effective meanings. The contents transmitted in advertisements refract the value system of the brands, which aim is to sell services and products. Advertising thinking should create symbolic meanings in order to explore a brand's embedded myths and values, thus shaping audience's beliefs and attitudes. Chinese advertisers should become more conscious of the methods in which innovation is applied to create meanings in advertising. It is clear from this case study that although the Chinese growth of advertising has been fast, it has not attracted the attention of consumers and researchers that may be expected. There is no doubt that many more studies of creative strategies in Chinese advertising in the future will be developed.

3.3: Jay Chou's endorsements for Sprite

In the Chinese modern creative advertising field, celebrity endorsement is often applied in brand design – their functions in order to boost sale marketing and branding build. "The actor is imaged "in town." Which means, of course, an ideal town, the Players' city, where nothing exists but festivities and love affairs, whereas onstage everything is work, that dangerous and demanding "gift" (Barthes, 1957, p. 15). In this sense, Barthes' viewpoint highlights, to some extent, using celebrity endorsement is meaningless; it is limited to transmitting deep messages in advertising. It is difficult to convey emotional ideas and underlying characteristics of a brand. In 2012, Chinese celebrity endorsement was used in more than 30% of TV advertisements. Li (2016) points out that for many Chinese brands, a main strategy is to strengthen their products by association with celebrities, leaders, and sports stars. "Even in its extreme beauty, this face not drawn but instead sculptured in something smooth and friable" (Barthes, 1957, p. 73). Barthes articulates that even if many celebrities' endorsement is used in advertising, they cannot explain the essence of a brand. The need for high-quality products comes from the wealthy class in China, who spend lavishly on these products since they signify their status in society. Justice (2012b) points out that in China, people purchase high-end designer products, which are used to represent their status and sophistication. Brand image is built through celebrity endorsement in order to persuade the public to trust the products and simultaneously understand their characteristics. Nevertheless, celebrity endorsement may have negative effects, which are the negative behaviours generated by a particular celebrity's activity. "The Harcourt iconography sublimates the actor's materiality and prolongs a necessarily trivial "scene" (since it functions) by means of an inert and consequently ideal "town"" (Barthes, 2012a, p. 17). According to Barthes' theory, originality is the essence of creative advertising, and perhaps always applying celebrity endorsement may at times lead to a lack of attention on the product's unique characteristics.

Academics Su Holmes and Redmond (2014) point out that advertising using celebrity endorsement promotes consumption via the nation of the 'admired consumer' because many Chinese people regard celebrities as idols. "The actor, rid of the too – fleshly envelope of his profession, re-joins his ritual essence as a hero, as the human archetype, located at the limit of other men's physical norms" (Barthes, 2012a, p. 17). Although the strategy of celebrity endorsement is often used in advertising, an effective method is to utilise both celebrity and storytelling, combined with each other to explore a new approach to communication. "The temptation of the total mask may imply less the theme of secrecy than that of an archetype of the human face" (Barthes, 1957, pp. 73-74). What Barthes refers to here, What Barthes refers to here is that there is no core information in the advertisement except showing superficially some celebrity faces. To some extent, this type is not a real presence at stake, but only the superficial trace of a brand in advertising. Academics Centeno and Wang (2017) point out that celebrity endorsement, in addition to broadcasting through the public social media platform can be used as a means of marketing connection to establish brand identities. Although in the modern advertising industry, many brand identities are established by celebrity endorsement, there is uncertainty as to whether a brand can be successful through this strategy; in China, many people are gradually becoming resistant to this kind of advertising. Previous research has focused on the celebrity endorsements of the advertising and encouragement of purchase intentions on the brand. Though consumers have complicated relations with brands, so their attitudes might be not enough to predict their overall behaviours, due to consumers have many different perceptions and emotions on a brand, so advertiser must have thorough strategy and advertising plan to cover all the aspects of consumers' expectation. (Albert, Ambroise, & Valette-Florence, 2017). There is no doubt that using celebrity endorsement cannot ensure brand success.

Let us consider the situation in China. The Celebrity Effect is a psychological phenomenon involving pursuit of another person's lifestyle, and is one of the most common strategies applied by advertisers in the Chinese market. J.W. Thompson, a company in the USA, was the first one that utilised celebrity images in "LUX" branded soap advertisements at the beginning

of the 20th century. Since then, this approach has been collected the "Celebrity AD" and has become an important tactic in advertising. Chinese advertisers often use the celebrity strategy and rarely think about more profound creative approaches. For example, sport – star Liu Xiang's endorsement for Coca-Cola and actor Jay Chou's endorsements for Sprite and so on. A flood of celebrity advertising has rendered ineffective and most of the time only enables consumers to remember the face of the celebrity rather than the real character of the brand. Celebrity endorsement, called 'The Halo Effect' (the theory of 'The Halo Effect' can be explained the phenomenon of destination images' impact on brand or product evaluation (Bettels & Wiedmann, 2019; Boatwright, Kalra, & Zhang, 2004; R. Lee & Lockshin, 2011), can make the audience produce psychological feelings of 'love me, love my dog', to more easily accept the brand and product recommended by the star. Superficial celebrity endorsements can make the brand gain certain benefits in the process of communication and can achieve the goal of successfully transmitting reformative about the brand to the audience. However, this form of advertising still needs continuous analysis, exploration and improvement. The main reason for this is that using the 'celebrity effect' will easily undermine the unique characteristics and benefits of the product itself. In the long term, it is not beneficial to shape the product image and its brand value in this way. Generally speaking, celebrity stars have a certain influence at a particular time, which often conflicts with the brand establishing a long-term identity for their product and demand for it. Also, it can lead the audience to neglect the characteristics and personality of the product. In this sense, the main function of advertising should be to communicate the personality of a brand, and at times the celebrity effect just superficially enhances and strengthen a brand's characteristics. "The "soul" of any function is, as it were, its seedlike quality, which enables the function to inseminate the narrative with an element that will later come to maturity, on the same level, or else- where on another level" (Barthes, 1975, p. 244). What Barthes means here is that it is necessary to explore a relationship in a narrative in order to discover the underlying meaning of a product.

Academic Jonathan E. Schroeder (2005) states that the celebrity endorsement strategy should be appropriately applied mainly depending on the different sectors, for instance, business

advertising is always adapted to use celebrities in advertising. The public service advertisements are usually focused on many current social phenomena, for example, homosexual discrimination and corruption, so they rarely use celebrity endorsement. Celebrities utilise their image and behaviour to transmit the traits of a product in order to allow the audiences to follow their steps in certain circumstances. Celebrity endorsement establishes the brand's images, however, such as likeability, credibility and so on. Chinese advertisers should exceed the superficial icons to explore deeper ideas of meaning in advertising. Advertisers should use caution when using celebrity endorsement, because the strategy has two sides: positive and negative.

3.4: Chinese Sportswear Brand Li – Ning

The brand of Li – Ning was established in 1990 by Chinese gymnast Li Ning (Torre, 2019), a well-known athlete in China, who has won more than one hundred medals from international and national sports competitions. After Li – Ning retired, he founded this company, making it the first Chinese sportswear brand. Li (2016) points out that the advertising strategies and marketing in the early stages relied on intuition. The sportswear brand is based on fashion, athletics and leisure. Although this brand so far has gained more popularity than competitors in China; it also faces many serious challenges, for example, the prevalent counterfeit industry in the Chinese market. Generally speaking, Chinese clients tend to implement the same marketing strategy and advertising: for example, once a brand becomes successful, other brands imitate the strategy immediately, leading to undifferentiated advertising campaigns. In the Chinese sportswear industry, the counterfeit problem is linked to the issue of branded goods in China (Li, 2016). Because of the lack of effective measures to control this issue by the Chinese government, China has become the largest manufacturer of counterfeit products in the last decade. Academic Matthew M. Chew (2010) points out that the Chinese counterfeiting phenomenon has been covering various global brands, for instance, Gucci and Chanel. This phenomenon is known as "shanzhai culture" in China, and is produced by small – scale factories in towns. However, although the advertising of the Li Ning brand has not entered the top rank of international brands, it persists in original creation. Young (2016) points out that the aim of originality is to measure how new something is; the original element is considered the foundation for advertising.

As a sportswear brand Li – Ning has existed in China for three decades and is preferred by most Chinese people (Li, 2016). Much of its advertising applies specific native traditional factors in order to make it more appropriate to the Chinese context (see figure…). Li (2016) points out that even though Li – Ning is a native Chinese brand, it usually competes with many

international brands on the same platform. For example, in the period of Beijing Olympics, almost all of these sponsors came from Western brands, such as McDonalds, Coca-Cola and Nike, each of these Western brands utilising unique advertising strategies to announce their presence in the Beijing Olympics. For many Chinese brands, they have not enough confidence to display their brands especially on the international stage; this is why many effective creative approaches are needed more to consolidate their brand's position. Barthes (1957) points out that it is necessary to use fresh concept, methodology, meaningful theme and combine with pure originality in the process of deconstruction and reconstruction of the idea. Whatever the elements are utilised in advertising, it is necessary to strengthen its characteristics especially in Chinese target marketing. Li – Ning is squeezed by the nationalistic Chinese influence and Western fashion elements, but it still insists on exploring to create an image combining nationalism and cosmopolitanism. "The image must retain all its precision" (Barthes, 1977, p. 63). What Barthes refers to here is that each image should contain multiple meanings and satisfy various people. The goal of the Li – Ning brand is trying to meet a nationalism which simultaneously satisfy Chinese' aspirations and also to be a worldwide renowned brand.

Through the exploration and analysis of the Li – Ning's brand, it is clear that Chinese traditional culture is not outdated, on the contrary, it still needs to inherit in the future. The brand has inherited many Chinese traditional symbols and cultural concepts, but on this basis, Li Ning's brand must adapt more advanced and Westernised creative strategy to combine its traditional elements in order to enhance their brand recognition in the international level. When compared with the other Chinese local brands, Li Ning's brand strategy is strongly focused on applying Chinese traditional elements such as Chinese favourite colour of red and totally discarding the celebrity endorsement strategy.) (The brand motto is that every person is celebrity, and wearing the Li Ning's brand sportwear will make the consumers feel much confident to perform at the best potential in sports. Perhaps modern new creative techniques should inherit many traditional factors from the past, for example, traditional Chinese culture and so on. Li (2016) points out that although Chinese consumers do not reject Chinese

customs and values, they appreciate the superiority of international brands. The traditional Chinese cultural ideas are still in existence, not only in the global advertising field but also in the hearts of Chinese consumers. Chinese designers should be more expressive about their culture with their use of craftsmanship and materials. According to Barthes' theory, in the advertising area, it is necessary to incorporate the strength of native culture and hybridity and analyse current commercial modes when creating advertising. The reason is this is necessary that the consumers have become more sophisticated. Other aspects also play an important role in deciding their consumption selection; for instance, academics Chan, Cui, and Zhou (2009) point out that nowadays consumers in Beijing are more discerning and international brands have become less popular; however, consumers who live in second-tier cities, such as Chengdu and Xi'an, are more keen on buying foreign products. China is therefore a complicated country, when it comes to advertising.

Academic J. Chow (2011) points out that in 2006, 46 % of luxury goods obtained by Chinese consumers were purchased from Western countries; however, this fell to 33 % in 2011. In order to appeal to more Chinese consumers, it is imperative to alter and improve creative strategies, which satisfy the consumers' psychological needs. Nowadays, Chinese local brands understand their local consumers' need quicker than their foreign competitors, hence if combining with more creative Western ideas, they have more advantages to occupy bigger market share in their local market (Justice, 2012a). Although it compares with Western advertising, there is still much scope for Chinese advertisers to improve. However, it can be seen that many Chinese advertisers have understood how to apply traditional symbols in advertising and to consider how to combine Chinese traditional factors with Western fashion components. In the future, Chinese consumers need to pay more attention to the connotation of a brand. For advertising to be successful in target marketing, Chinese advertisers need to cater to consumer tastes by combining Chinese traditional culture and innovation. Academic Douglas B. Holt (2004) points out that an iconic brand can supply resolutions to many deeply rooted problems in society. For example, the advertising of Li – Ning partly excavates Chinese

factors, but it was not successful in applying key creative concepts, such as narrative and hidden meanings as integral parts of the brand. The Li – Ning sportswear brand has to become more confident and improve its creative strategies and to resonate with both Chinese and worldwide marketing. Justice (2012b) points out that most modern Chinese advertising still imitates Western strategies of communication, but Li – Ning has been a patriotic brand since its inception in 1990, by striving to establish an international reputation. Doctoroff (2012) points out that applying mixed identities of foreign and Chinese cultural factors is a common strategy. Li – Ning's international marketing strategy has indicated the development of its branding and its unique global viewpoint. Li (2016) points out that Li – Ning can continue to develop a complementary method: on the one hand, it can expand its brand and on the other try to change integrated management and creative approaches.

Although Chinese advertisers have captured their fresh vision in the sector "created in China" (Jing Wang, 2010). The nation is still viewed as a world factory rather than a place of innovation. Theorist Jing Wang (2010) points out that Jiang Ruxiang who is one of the harshest social critics in China, sees a severe systemic issue ingrained in most Chinese companies. In his opinion, many native Chinese brands are heavily constrained by historical ties and traditional thinking; the creation are confined by the government's strict regulations. Thus, to some extent, the development of Chinese creative advertising is limited by the Chinese political system. Academics John Minford and Tzu (2003) point out those Chinese leaders always formulate relevant rules so that they have the power to control certain situations. Maybe Chinese advertising thinking need to take many years to struggle through the negative serious problems in China, but the creative advertising thinking will certainly be improved and progressed through collaboration between sectors in the future. Due to the political nature in China, the development of Chinese advertising thinking is limited and suppressed under certain constraints, but the creative advertising thinking will certainly progress regardless through many cross-sector collaborations. Advertisers have to design campaigns in order to cater to a wide range of their audience's motivation. As the consumers in China become more confident in claiming their Chineseness, Li-Ning should be more confident in innovating its

marketing strategy, establishing a special position in order to resonate with Chinese society.

The analysis of Li-Ning's case assists us to revisit the theory of Chinese culture.

3.5: Chopsticks: Blissful Taste of Chinese Culture

The topics of Chinese PSAs (Public Service Advertisements) have developed over time and fall into classifications such as social education, charity, public service, aid, and environmental protection and government policies. This case study of PSA advertising utilises a narrative strategy to capture empathy as an effective way to resonate with Chinese audiences. The background of this advertisement is based on the most significant festival in China – the spring festival and it utilises chopsticks as a theme to transmit its core message on the importance of union. The advertising of chopsticks formulates the universal value of happiness in Chinese society – therefore, it has cultural and ethnical characteristics (see figure 19).
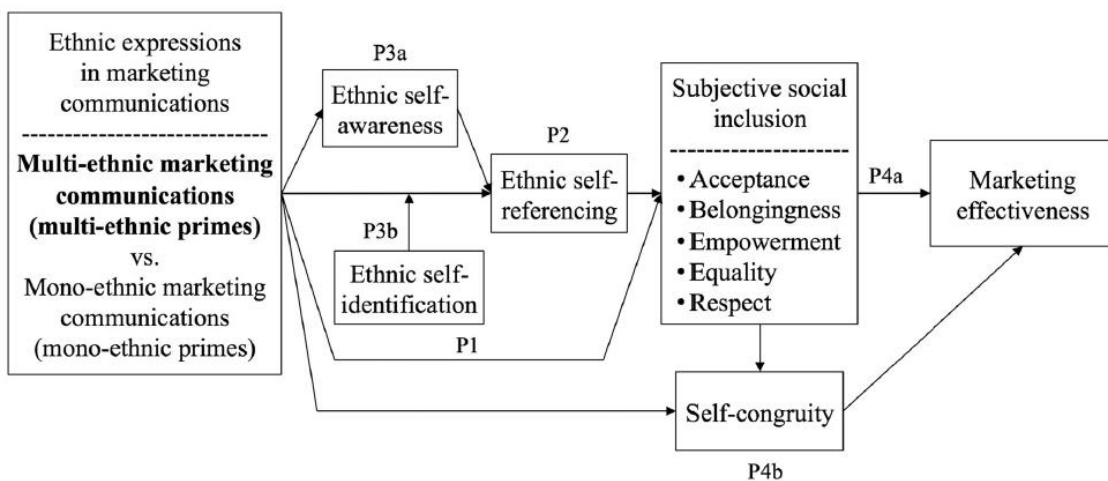
Fig.19. (T. C. Licsandru & C. C. Cui, 2018)

"Value is organised by a physical thrill, the taste or distaste for certain historical bodies" (Barthes, 1977, p. 130). What Barthes refers to here is that from a historical perspective their traditional cultures are valuable which are inherited by people, a traditional item such as chopsticks is valuable to be inherited by generation of people because it has been constantly helping people in the exploration journey of physical excitement and tasting. Their advertising applies the Chinese traditional symbol - chopsticks and shows how it connects with Chinese cultural, values. From the perspective of connotation, chopsticks are linked to the long history of Chinese food culture; chopsticks are the example par excellence of the traditional cultural

difference between the West and China. Chinese culture is introduced as a unifying and mostly static phenomenon with contemporary culture representing and refurbishing artefacts of China's historical archive (Louie, 2008). Chinese advertisers, need not only apply Western creative strategies, but also consider traditional Chinese elements and carry them forward in advertising. PSAs are promoted by the Chinese government as a means to assist with the establishing of a socialist spirit, which refers to patriotism, socialism and collectivism (Wielander & Hird, 2018). For example, inheritance, propriety, caring, longing, neighbourliness, expectation and gratitude, are the key traditional Chinese cultural value, which can be seen from this case study. Jing Wang (2010) points out that because the Chinese have inherited thousands of years of traditional culture, it is necessary to explore unique methods to re-establish their characteristics. By exploiting an obvious sign of national cultural distinction, the aim is to strive to reinforce national cultural unity in advertising.

In modern Chinese society, more and more advertisers have strived to establish national brands by demonstrating how they inherit Chinese culture. In many cases, traditional Chinese culture can trigger more advertising responses in target marketing, especially while utilising humaneness (ren), righteousness (yi), faithfulness (xin), wisdom (zhi), and ritual/propriety (li) in China (Jebran, Chen, Ye, & Wang, 2019). This case study demonstrates how its strategy is much subtler and more symbolic than competitors are since it uses soft sell techniques and emotional appeal in order to gain empathy from the audience. "By 'symbolic function' we mean a system of signs (first, rhythmic and international differences, then signified/signifier) organised into logico-syntactic structures whose goal is to accredit social communication as exchange purified of pleasure" (Kristeva, 1977, pp. 30-31). (Julia Kristeva is Roland Barthes' student, Kristeva is a Bulgarian-French literary critic, philosopher, semiotician, feminist, psychoanalyst and most recently novelist. Kristeva is writer of the book "Chinese women" 1977). It is crucial for symbolic value to be displayed by advertising in order for a product image to be successfully ingrained in target business and service offerings. For any product, 'comfort' represents several emotive connections that vary from being emotional, physical

and domestic; as well includes characteristics that stretch from leisure and pleasure to privacy and intimacy, introducing an insight of liberation that results from one's total immersion in nature; on the other hand, "comfort" has the important characteristics that stretch from leisure and pleasure to privacy and intimacy. (Jing Wang, 2010). Applying the unique traditional culture techniques to establish an intimate bond between a theme and audiences is necessary in target marketing. Indeed, there is some depth out in the world such as the dimensionality we sense is not a hallucination, it is our unique perception that distinguishes us from any other individual (Chion, 1994). According to Chion' s theory, it is significant to forge a unique native culture and creative characteristics in the advertising campaign. It is imperative to consider a logical connection between the Western creative methods and Chinese characteristics.

Every country has its unique characteristics and multiple cultures that people tend to share such as: common ancestry, religion, language, and cultural background. Chinese nationalism may be deemed a vigorous sophisticated process because of its historically complicated development. Li (2016) points out that Chinese customs, myths, and national rituals have encountered various challenges in a developing globalised world. China should intensify its traditional image, symbol reconstruction and historical inheritance, its nationalism advertisements will better develop in the near future (Mock, 2009). Nationalism shares the characteristics: "Belonging as the only right, loyalty as the supreme duty; dignity as basking in collective glory; self – interest as partaking of collective welfare" (Bauman, 1995, p. 147). According to Bauman's theory, the Chinese traditional cultures are needed to inherit in many various fields in China. The existence of border influences in intra-national business had been widely acknowledged in the research (C. J. I. J. o. C. S. Herrmann-Pillath, 2010). It is necessary for China to maintain its own traditional culture while simultaneously absorbing advanced techniques from other countries.

In terms of creative technique, the 'montage' creative strategy has also been applied by Chinese advertisers. Compared with other Chinese advertising, this advertising has achieved higher innovation. In English-language the process of selecting cinematic terminology, the word 'editing' includes different functions such as cutting and connecting shots. Moreover, the word 'montage' represents the necessary technical process, where it refers to creative editing in the Russian cinemas in the past decade (Reisz & Millar, 2009). As indicated previously, it is necessary for Chinese advertisers to break from previous technique boundaries and from comprehensive perspectives to select a new style during the advertising creation. Academic Marc Schreurs (1986) points out that the 'montage' contains some typical features: for example, narrative methods, themes, styles and contrasting factors. The technique of the 'montage' is usually utilised in the prose field in the past, in the past, the "Montage" technique had been mostly utilised in the prose field, this is why it is restricted too far away from narrative construction. However, many new techniques have developed, 'montage' has evolved a system of visual communication, and a film or advertising can use this innovation in their creative strategies. In this case study, different time segments apply and scenes are integrated through the creative 'montage' approach. Irrespective of how many plots or complex ideas are needed in an advertisement, the 'montage' technique can still play a significant role in the advertising industry.

Applying a creative narrative strategy in advertising always draws the audiences into the heart of the theme. "Stories that survive the ups and downs of an organization's history are most likely didactic, and if regularly reinforced, they program discipline and social control." (Jing Wang, 2010, p. 159). In this case, transmitting an advertising topic through a narrative method can easily trigger emotional resonance, and play an important role in the broadcasting of a certain theme, breaking into audience hearts and minds by utilising ideas that elicit emotion and create connection. These ideas are no longer about intellectual property; they are more like emotional capital (Jenkins, 2006). According to Jenkins's theory, desire for storytelling can be changed into a golden theme of communication in advertising and create a resonance with

the audience. Academic J. Martin (1990) points out that in order to reach the core values of a brand, following organised, creative strategies are needed by advertisers, advertisers need plot the story line with organised and creative strategies. However, not all the advertisements are suitable for narrative and metaphor approaches, as it depends on the specific situation. In some cases, metaphor is an effective method to convey a special sensation (Roland Barthes, 1967). "Let a luminous East light up the West" within the simple frame of Maoism or Chinese nationalism miss a qualitative change in the trans-oceanic flows of the new century. As business globalization deepens, there will only be "strong" or "weak" brands rather than "national" or "transnational" brands" (Blair, Armstrong, & Murphy, 2003, p. 207). Blair et al 2003 point out that when the business globalisation process is deepened, there will be only strong versus weak brands rather than national versus transnational brands. As the statement above shows, the luminosity of Chinese traditional culture can establish its identity in the world. With continuous attempts to change and innovate in the Chinese advertising industry, old ideological thinking is breaking down.

As a developing country, China is one of the largest producers in the world and is experiencing drastic socioeconomic transformation. Chinese contemporary art market is very young, and it has only been approximately thirty years (Kharchenkova, 2018). It is necessary to note that the famous designer Vivienne Westwood considers that Chinese civilisation is the high point of human achievement in the last 4,000 years (Daily, 2013). There was nothing more magnificent than Chinese painting, and there are no boundaries in art in the world (Di, 2011). Vivienne usually ponders on philosophically, and she has reflected on Chinese painting (Daily, 2013). She thinks that there is nothing more futuristic than Chinese painting. Vivienne has been to China several times before, she especially interested in the Chinese cultural heritage and arts, the paintings and calligraphy (J. Zhang, 2017). Vivienne accepted an interview with Chinese reporter Yang Di, Westwood discussed her new collection and is keen on Chinese culture and history (Daily, 2013). *At the same time, a piece of information which was reported from* Shanghai Daily news that Westwood's Shanghai runway showed exhibition which contained many influences from various countries in the world and the exhibition clearly

showed that China was one of the greatest inspirations among them. Vivienne Westwood extracted the characters from Chinese calligraphy that printed on a Chinese flower painting for her name. For more than two decades in the past, Westwood has been a passionate pursuer of traditional Chinese ink-wash paintings and these paintings had provided deep thinking in her creative works. She also commented that there is no much skill was used in modern art today.

Academic Wang Jie (2017) points out that the theme of "Get a Life," the global premiere of Vivienne Westwood in dialogue with Chinese contemporary art was underway at K11 in Shanghai, the aim was to provide her native fans with a chance to explore Westwood's viewpoints about social problems, fashion, people and nature. Compared with her other retrospective shows which character with glamorous costumes, the exhibition introduces Westwood's campaigns and cutting-edge works collections. Through the display, it critically highlights Westwood's job as an environmental campaigner and activist. Although Vivienne Westwood as a fashion brand has often been about more than producing accessories and clothes, it is always thought-provoking. It is a war for the very existence of the human race. Vivienne points out that the most significant weapon is public opinion: go to visit art galleries and strive to understand the world where the people live in, then as a freedom fighter once start doing that (Jie, 2017). For example, Arts and culture editor Ashleigh Kane (2016) points out that it is no doubt that Vivienne Westwood is a national treasure designer for Britain's fashion industry; she is also a political force that cannot be neglected. It is well known that many people around the world choose to ignore climate change, and the environment worldwide has damaged, but Vivienne's fashion show refuses the phenomenon through protests. J. Zhang (2017) points out that a Vivienne Westwood's exhibition that took place in Shanghai and collaborated with the K11 Art Foundation clearly portrayed the designer's political and environmental view while the exhibition also started a dialogue with young Chinese artists. The comprehensive exhibition indicates that the political and the fashion and her environmental activism view have become defining characteristics of her designer's work.

It is clear that the aim of Vivienne's creation theme is to promote the generations gain a better understanding their responsibilities, they interconnect with the world through culture and art, and to announce the people worldwide on matters associating with climate change (see figure 20). There is no doubt that Vivienne criticises the issues related to the global financial system and the over-consumption, and, significantly, climate change. Jie (2017) points out that Vivienne Westwood has many effective methods to transmit popular topics instead of aggressive language. Westwood prefers to take advantage of many symbols which the other artists might never think of them to create her works.

Fig.20. Westwood and models celebrate after her runway show this week in Shanghai (Photo by Photo by Gong Si for Shanghai Daily (Di, 2011).

Art director Dafna Sharabi (2018) points out that he has attended many conferences and wandered lots of exciting exhibitions. However, the exhibition of Vivienne Westwood has left a more profound impression on his mind. For example, a T-shirt bearing "BUY LESS" which was worn by Westwood, perhaps it represents a brilliant beginning for one of the most commercial fashion festivals around. Sharabi considered that as Vivienne's talk went on, he suddenly realised that he was hearing

something different that time. Many Vivienne's concepts and ideas of Vivienne's have never been heard by most people. Most of Vivienne's works are always leave enough scope for interpretation or a later revelation and so on.

Vivienne Westwood recited many translated Chinese poems and songs, discussed her favourite authors and books, such as one of the greatest Chinese authors who namely Cao xueqin. It is not difficult to discover that Vivienne encourages people to explore the world via their characters, and never avoiding who we are. Vivienne said proudly "My son, is the same person he has been since he was a child" (Sharabi, 2018). Vivienne is a real activist, her website, and Climate Revolution is much associated with her character and presentation. Sharabi (2018) points out that from Vivienne's concepts, it is easy to get the sense of design revolution and anarchy, permitting the content to talk, the trendy clean style can be found here. Vivienne is an artist who usually defies traditional definitions; her method of interpreting any topics is more associative and open for everyone to explain. Especially definitions perhaps narrow the method the people think when it comes to the design field; for example, it makes people take themselves too seriously and efficiently to shut the brain down. However, Vivienne Westwood considers it in a different way or sees something through an uncommon path, because Sharabi (2018) point out that Taoism is the philosophy that guides Westwood's via the life and creation. For Vivienne, she always recognises the higher, more important concept of the context-subsequently in order to trigger a whole new world of inspiration opens up in them during the processing.

Journalist Deborah Orr (2014) points out that Vivienne is adept at analysing initial visual instincts, and she and her husband have a common feature is the sensibility. She is an engaged, healthy and highly individualistic woman who wears a costume as a manifesto or a livery, rather than as a conventional characteristic enhancer. Orr (2014) points out that Vivienne was keened on manufacturing clothing, which was a teenager in the 1950s. She remembers getting red jeans via mail order; the reason was that red jeans more uncommon than blue jeans. However, she often designed her clothes, also. The vital opinion comes from Westwood is:

advertisers should search for inspiration that exceeds design definitions. Furthermore, clients should hear from the wild and the eccentrics.

Vivienne was born in the war years, Vivienne says, "when there was rationing, and I am ever so glad I was not inundated with the product all around me; things were precious, important. I loved school, and I wanted to know everything I could about the things I was reading about" (Orr, 2014). Maybe Vivienne has never felt herself as an outsider because she has a strong interest in striving to explore the world from various viewpoints. Vivienne has also said that "That is what you do when you explore the past to make sense of the present," she continues, "and this is why I got fed up with Malcolm. I would not have said these things when he was alive, because you have to be loyal. However, he just wanted to find something that he could make a buzz with it. He was never interested in persevering to understand things. It is an interest in intellectual things that make me who I am" (Orr, 2014). Vivienne hopes to be unusual, and she desires to be noticed, she wants to be thought as distinctive, unique and notable by a more sophisticated means.

In the year 1990, Vivienne at her first time won a prestige award of Designer of the Year at the British Fashion Awards. "I loved '50s fashion, rock 'n' roll" – that made her attractive to McLaren in the first place. "I was useful to him, because I had a lot more information about those fashions than he did, because I experienced it first-hand. He was four years younger than me" (Orr, 2014). When it comes to rock, Vivienne is renowned to be enchanted and loyalty by history. "The 20th century was the age of iconoclasm, in which anything before should be smashed. The Chinese artist, Ai Weiwei smashed a Chinese vase – that is what the 20th century was all about" (Orr, 2014). Perhaps Vivienne was not in favour of that creation method. She expressed her disregard and defiance for Ai Weiwei to incorporate all living artists. Vivienne states that in many famous artists today, they do not possess any cultural heritage; they do not create any great ideas; but they merely duplicate the same thing over and over again. They are not educating themselves with anything new; they are not interacting their souls with

somebody else. It is so lifeless and meaningless. Vivienne usually states what she really loves about the human civilisation, what absolutely makes her impressed and inspired are the geniuses that have contributed to our world. Vivienne points out that the Chinese calligraphers could spend years to practice before they can master their calligraphy. This is how long the time an artist can spend to transfer his or her soul to hands in order to create a masterpiece. Vivienne believes that this time consuming journey is amazing (Orr, 2014). The impression is that Vivienne wanders to express much more, she declaims to brainstorm her ideas freely out from a frame. Vivienne desires to feed a multitude of knowledge into her brain, and then allowing it synthesises into the innovative transmission. For example, the modern opinion is that there is not necessary to research the past deeply, because it can be easy to search anything through google. But Vivienne disagreed indeed with the opinion, she recognised that it is so valuable for the process of knowledge accumulation and the combinations of the knowledge rather than actively seeking original inspiration. She has said that "That is what knowledge is and it is about linking of things together". All these little lights and symbols that are in your head in electrical pulses, that you can call upon when necessary to help you understand something else" (Orr, 2014).

Academic Katharine Zarrella (2011) points out that Vivienne's lofty inspiration usually mingles ethnic attire and historical references. Vivienne's enthusiasm in Chinese art has been demonstrated in Oriental embroidery and floral, as well as a phrase that contained the vocabulary "Green Economy," produced in China (Zarrella, 2011). It is clear that Westwood owns ever-wild imagination; she always considers and explores how to change the world through fashion design. To some extent, Vivienne believes the fashion is more complicated than before; however, every assignment is finished that the fashion will look like to come from another planet. Vivienne describes herself is a literary designer (Zarrella, 2011); her fashion design usually transfers to viewers by storytelling. In addition, she always put herself in the position of people who suffers hard life, simultaneously she always makes an effort to strive for human rights. Vivienne hates air pollution, the idea of some people who chop the rainforest, and animals dying, this is why she utilises fashion shows to discuss the problems. "I hope that

China can help save the planet. I think they are on the point of changing from making it worse to making it better…I hope" (Zarrella, 2011). Academic Zhang Lihua (2013) points out that the Chinese traditional cultural values that affect the psyche and inner spirit of the people in China are benevolence, harmony, filial piety, and loyalty. A country's cultural values can influence its national identity and social psychology. It is clear that the essential value is harmony in China, perhaps the harmony indicates balanced and proper coordination between things that cover compatibility, propriety, and rationale. "Rationale refers to acting according to objective laws and truths. Propriety indicates suitability and appropriateness – the value of harmony advocates "harmony but not uniformity" (Lihua, 2013). Appropriately integrating unique matters via grouping them together in the proper way, then develop them from untidy situation to a coordinated situation.) For example, from an uncoordinated condition to one of coordination; from imbalance to balance; and from asymmetry to symmetry, the Chinese audience is eager to reach a balanced ecology (Lihua, 2013). China strives to maintain harmony between nature and human being; between society and people; and also, among mind and body.

Academics Qiyong and Tao (2012) point out that benevolence is the primary value of Confucianism, extends from the significance of blood connections and familial ties and is held in highlight esteem by the Chinese people. For instance, "A peaceful family will prosper (jiahe wanshi xing, 家和万事兴)" (Lihua, 2013), it is a popular and well known embraced saying. From this idea, the benevolence, although on the base of familial ties, extends to social relationships to friendships, thus generating a series of values. Academic A. Chow (2018) points out that righteousness is regarding correctness and justice. It is an interactive method to get next generation interested in culture, art and eco-friendliness through Vivienne's exhibitions in China.

Filial loyalty, family, and respect for the elderly are all important Chinese traditional values that can be seen in advertising (Teon, 2016). Chinese cultures are the appropriate choices to

present the empathy relations among family members in this case study. The advertisers of this case study have not implanted the Chinese national sentiment in a rigid and direct way into the PSA. On the contrary, the advertisers departed from the idea of family in order to guide the public in the transmission of the individual feeling related to a small family into the collectivist sense of the big family – the Chinese nation. Academics David Glen Mick and Buhl (1992) point out that there is a significant difference on interpreting, advertising between Western audience who evoke resonance with their individual lives, and the Chinese people who are more interested in "our lives" – lives of them collectively. Academic Rosario-Braid (1983) points out that the prevailing Eastern decision-behaviour values, Eastern modes of communication, social structures, and cultural faiths are very distinguished from the Western world; there are many differences from the Western countries in the Chinese advertising area. For example, the utilisation of indirect discourse or euphemism, belongingness, respect for authority, fatalism and collaboration, are very different between Eastern and Western countries (Frith et al., 1990). Many multinational advertising campaigns have accessed China, but sometimes have found no effective response, it is necessary to analyse how to apply Western advanced techniques in the Chinese advertising area. Many Chinese researchers believe that multinational creative strategies can activate native advertising in the near future. Because of the fast development in the advertising field in many countries, Chinese advertisers have realised it is necessary to gradually utilise advanced creative strategies in native cultures. The chopstick theme fully illustrates one of the main features of Chinese PSAs: reviving national traditional culture by responding to cultural globalisation.

3.6: Dolce & Gabbana "Chinese Chopsticks" advertising

Agency: Dolce & Gabbana

Time: 2018

The increase of the global market has led to the emergence of international advertising, and understanding cultural differences is usually deemed as a prerequisite for successful international advertising (Forsgren & Johanson, 2014). An effective advertising campaign can be standardised in creative strategies, but applies to local culture in execution. Therefore, in order to be effective advertising should exert links to the local culture. Comparing with successful use of narrative tactic and emotion strategy of 3.5 (Chopsticks: Blissful Taste of Chinese Culture). However, the Chinese have rejected a new advertising campaign from Dolce & Gabbana because it has been perceived to contain discrimination. This is a controversial advertisement in China, it is considered as racial discrimination in Chinese modern society (Prada, 2018). In this advertising campaign, an Asian model who is dressed in the brand's clothes is attempting to eat Italian food with Chinese chopsticks. The aim of this advertising campaign is to promote Dolce & Gabbanas' new strategy in China; however, they encounter many criticisms and negative feedbacks from the Chinese market. Writer Chelsea Ritschel (2018) points out that it also offended with its music, comical pronunciations and Chinese subtitles. From the subtitle, which displayed in the advertising "It's still way too big for you, isn't it?" many Chinese people believe it heavily relied on derogatory stereotypes about Chinese culture. Barthes (1975) points out that there are two different kinds of events in a narrative, and it is possible to generate multiple directions through the use of what he refers to as "hinges".

The communication style is also a core factor in advertising. Anthropologist Edward Twitchell Hall (1984) points out that cultures are needed to be explored how to contain hidden meaning and indirect manner, it is necessary to note the communication styles in different contexts. In

the advertisement, the brand of Dolce & Gabbana strives to market in China, but somehow the brand campaign wrongly insulted their target market with a mockery on a traditional tool. In the videos, with the names of #DG Loves China and #DG the Great Show, Chinese audience interpreted the advertising message as sarcastic, disrespectful and racist toward Chinese people and their culture. The advertising campaign was perceived to lean heavily on Chinese stereotypes and contained racist elements. Critics strongly complained that the Dolce & Gabbana advertising campaign that appeared on the Chinese News Channel "Jing Daily" is partially problematic because it carelessly uses outdated and stereotypical Chinese cultural symbols. In the subtitles of Dolce & Gabbana's advertisement video also gave a nickname of "small-stick tool" to the chopsticks, which provoked serious negative feelings to Chinese audience as they felt being mocked on their culture. Recently, based on the contents in Dolce & Gabbana's controversial video clip, it showed a Chinese woman struggled awkwardly to eat Italian food with chopsticks. As the consequence of Chinese audience's reaction after viewing, according Jing Daily news, there were more than 18000 Chinese social media, namely "Weibo", posting about the action of boycotting the Dolce & Gabbana brand and products in China market and many other Weibo users have demanded sincere apology from the brand.

It seems that Dolce & Gabbana tried to use humorous elements in their advertisements, which did not consider the emotional responses and perspectives of the Chinese audience. As one of the historically richest countries in civilization, the Chinese are proud of their traditional cultures and country. It can be seen from the perspectives of script and actor, the brand in the advertising has crossed the line of acceptance and was seriously disrespectful. Most Chinese people have expressed their disappointment and concerns regarding the Dolce & Gabbana brand. In the case of cross-cultural advertising, it is so critical that advertising strategy must be planned sensibly by careful considering the target market and their local target audiences who have very different cultural and linguistic backgrounds. Meanwhile, the advertisement should also be designed to interpret messages and meanings from Chinese perspectives. In this advertising campaign, it was unfortunate to choose chopsticks, as they are a significant symbol of Chinese national cultural identity. Dolce & Gabbana lacked cultural sensitivity and

had not explored the relevant cultural codes tissues to a sufficient degree. According to China official TV channel CCTV, all the chopsticks themed advertisement should represent Chinese traditional inheritance, demonstrating filial piety, expressing family love, pointing out hope for the future and creating good relations with neighbours. In China, chopsticks represent joy and happiness; it is not surprising that the campaign of Dolce & Gabbana illustrating Chinese people as unsophisticated users of "little sticks" resulted in widespread rage. For various brands, it is difficult to create impactful advertising in a market, which is based on different cultural traits. It is very important to consider how to work with global brands to explore an effective creative strategy in China.

According to many case studies, Transnational culture is a foundation area can be explored for difference in transnational or cross-national culture should be an important aspect to be explored in international advertising. international advertising. It is a direct outcome of internationalisation of accumulation and production promoted by standardised development stereotypes and cultural forms (Janus & Noreen, 2018). The main aspect of transnational culture is the differences in ideology, thus advertising transmit the ideology; thus, advertising should convey the ideology precisely through direct visual communication and any other synthetic form. "Ideological analysis need merely be repeated and consistent in order to become, itself, an ideological object" (Barthes, 1975, p. 104). In some cases, advertising relies on many topics which are status, youth, happiness, fashion, luxury and beauty; however, it is necessary to explore social contradictions and cultural backgrounds. On one hand transnational advertising is challenging to traditional cultures, on the other hand it combines Western ideas with contemporaneity. To some extent, traditional cultures are implicit; on the contrary, the modern ideas represent fresh opinions in target marketing. It is necessary to eliminate local cultural variations by using transnational culture. It is important to shape a unique cultural and emotional resonance in the advertising campaign. Based on foreign advertising firms, it is necessary to consider how to organise logical relationships between Chinese characteristics and Western perspectives. Global culture is the direct outcome of transnational business rather than the strategy, which consciously subverts local cultures.

Effective logical marketing can create the global advertising campaign that trigger resonance among different consumers. It is significant to realise the role of advertising in the developing countries especially for transnational companies and global advertising agencies. In the case of a multinational brand, the biggest challenge is how to blend a product sensitively into their target environment.

3.7: Conclusion:

The case studies analysed and discussed above are typical of advertising in modern society in China. The analysis provides essential contexts for comprehending Chinese advertising. As a significant means for inheriting cultural identity and development of brands, advertising has a responsibility to contribute to a brands' development and global business market. However, one of the pressing issues is a lack of creativity and traditional inheritance in the field of Chinese advertising. Chinese clients and their government usually have a strong dominance in deciding what are the creative strategies should be applied in advertisement rather than based on their appointed advertisers' professional opinions; it is necessary to shift clients and designer relations. In the last decade, China has been seen more as part of the global market. It prompts Chinese people to become more assertive, so altering the dynamics locally, regionally and globally. The business model is still the leading driver more than the creative idea, which might be the difference in understanding creativity in China. Creativity in business has more value than creativity in art. Consequently, in China, they are aiming to stimulate the science wheel of creativity (Bilby & Sinha, 2017). This phenomenon has led to many negative issues and has distanced from Western creative advertising directly. Academics Leung and Hui (2014) and Sasser and Koslow (2008) point out that because of this conservatism and despotism, the genuinely creative advertising communication seems to have been stifled. "Chinese politics remains authoritarian and conservative" (Cheng & Chan, 2009, p. 144). In this context, Chinese advertising regulation has gradually been shaped into a complicated system, and the aim is to control its functions. If creativity truly is a valid method in the advertising area, it is necessary to comprehend how to create effective advertising in the Chinese context and understand what main problems need to be resolved.

Western individualism prefers to define the objective independent without depending on internal and external expectations. Doctoroff (2012) points out that most of the Western

people appreciate Steven Jobs and Bill Gates' occupations because people deem their works are independent convictions rather than blindly following. In China, self-driven identity and self –aspiration is thought of as exotic behaviour, so it is challenging to accept; they still seem difficult to accept during the diversity teaching process. The critical question in China is that standards of success are determined by society, not by themselves endeavours. Because of this reason, it leads to many negative education problems directly; for example, Chinese students usually define the success of themselves through their teachers and parents. Doctoroff (2012) points out those Chinese students are often in uniform in public, they are not encouraged to ask questions in class, and most of the students do not dare exert their imaginations. To some extent, this also limits the development of design education in China, both teaching methods; students' minds and imagination have been confined. Chinese young people need the ability to create new ideas, also improve the aesthetic and execution skills. "Artistic craft model" that deals with the "executional realization of the core concepts, the big ideas" (Nyilasy et al., 2013, p. 169). In this sense, a combination of originality, creativity and newness are needed to apply in the Chinese design education field.

Advertising in China seems not difficult according to its technological advancement may be seen as not very difficult task by merely looking at its availability of current technological advancement and huge population; however, it is extremely difficult indeed. Academics S. Liu, Wen, Wei, and Zhao (2013) point out that China is a complicated and vast market; thus, it is important to note how to affect the audience by an advertisement. Advertising is a part of the social culture, but advertising is deemed as the most culture-bound factor in the target marketing management mix (Cheng & Chan, 2009). To some extent, how to comprehend it sometimes depends on the audiences' educational level. Chinese consumers who come from different areas have unique ideas for the same advertisement. Academics Hellmut Schütte and Ciarlante (2016) indicate that advertising content consists of communication structure and language that are themselves exceptionally profoundly rooted in a given culture of an environment. In many big cities, creative advertising always promotes brands to refresh and

define themselves. However, in some small towns, perhaps consumers cannot understand what an advertisement is and what the advertising is communicating. In China, self-actualisation considered a high-risk game that no one ever has tried to play, and would not be a basic productive unit of society. Identities are counted as twin poles of obligation for both the clan and nation (Doctoroff, 2012). If Chinese advertisers would like this industry to evolve, the advertisers should develop their skills and improve the advertising thinking; at the same time should draw on tradition and successful experiences from the art field that will help establish creativity. The entirely fresh understanding of altering attitudes toward advertising is important, especially since the country has undergone rapid economic development. Therefore, it is essential to examine how Chinese consumers feel, recognise and respond to advertising.

However, many Chinese advertisers have recognised that it is necessary to promote educational, cultures, politics, and management system, and then a Chinese creative characteristic could be developed and renowned in the world. Although most of the Chinese advertisers have a feeling of optimism for the future of the industry, the primary assignment is how to make a resonance between a brand and its target consumers in most of the areas in China. Julie Bilby et al. (2016) point out that many agency practitioners who admitted that most of the younger advertisers have a lack of capacity to generate unique ideas also acknowledged a lack of artistic and execution ability. In order to make values and sentiments of Chinese advertisements fluent, Chinese advertisers and advertising professionals ought to continually explore and inherit Chinese traditional culture then analyse them with Western creative strategies, finally carry out specific advertising campaigns. "Whether advertisements use nationalism or cosmopolitanism, they have to deal with dynamic power relations and the changing role of Chinese media: media that function both as the government's mouthpieces and as profit-generating entities" (Li, 2016, p. 31). According to Li's statement, it is necessary to pay attention to sophisticated Chinese society for advertisers. On one hand, the Chinese culture is important in advertising; on the other hand, every advertising design should

consider the relationship with various organisations in China. In addition, Chinese advertising professionals are keen to satisfy Chinese middle-class consumers' demand and desire for a sense of collective belonging and unique feelings connected with other cultures in China's fast social transformations. However, Chinese consumers usually purchase national brands' home appliances, because these brands are not seen to another person; on the contrary, consumers are keen on selecting foreign brands of phones because of its easy visibility to others. "An ad professional described China's middle-class consumers as "small potatoes with big dreams who experience a lot of pressure and need others' recognition through consumption" (interview with a general manager of the Beijing office of a Western advertising firm, Aug. 2, 2005)" (Li, 2016, p. 133). Hence, the strategies of advertising indicate the needs of consumers and solutions of advertisers and their advertising agencies in the modern fast-changing market.

Many interdependent elements – policies, culture, technologies, and markets – have influenced Chinese advertising, both directly and indirectly through different approaches. Li (2016) points out that another severe challenge in the Chinese advertising field is corruption. It is the same common problem in Chinese society, "Chinese media and advertising are afflicted with illegal activities, kickbacks, under – the – table transactions, and unethical practices" (Li, 2016, p. 233). From Li's overserving, this is one significant reason why it is difficult to improve in the Chinese advertising field. It is necessary to generate a systematic theory in order to assist China to resolve these situations. These aspects affect not only the management of firms but also Chinese creative advertising. "China's search for modernity, together with globalization, functions as a grand narrative that defines the country's ambivalent attitude toward the West and toward the country itself "(Li, 2016, p. 229). From Li' s theory, it is clear that Western creative advertising still has a high reputation and have more influence in comparison with advertising in China. Although the Chinese government has established the Great Firewall to prohibit much Western information, Western thinking will still play a significant role in the East and influence the Chinese advertising field. "Western

modernity not only endows Western-style capitalism with authority and status but also simultaneously promotes China's desire to revive Chinese culture as a defensive mechanism" (Li, 2016, p. 229). Although Chinese advertisers sincerely desire to make brands become connected with consumers in order to satisfy with the public needs, the Chinese situation always is connected with corruption, patriarchy, and labour exploitation as well. In order to match the Chinese complicated situation, on one hand advertisers should strive to alter their obsolete creative methods; on the other hand, the Chinese government should recognise these negative aspects and promote China better development. In response, it is necessary to utilise different strategies and ideas to achieve target competitiveness for Chinese advertisers.

Chinese creative advertising has been developing for more than 30 years; however, its existence is far from harmonious, and its process of improvement is not smooth. Perhaps the reason for producing this phenomenon is that advertisers always imitate Western advertising creative ideas and blur the Chinese socialist boundaries and traditional cultures. Similarly, it is still challenging to surpass Western creative advertising strategy from both creative campaign and qualitative standpoint. Puppin (2014) points out that Chinese advertising is a discipline that has appealed to many Chinese scholars who focus on researching it. Many Chinese scholars depict the advertising as a complex, contradictory, debatable phenomenon; the phenomenon continually reminds Chinese advertisers to open up a new perspective at the same time positively inherit national culture in the advertising field. In the future, Chinese advertising needs to have a distinctive characteristic, relatively objective appeal points and target marketing goals. It is necessary to utilise better modernity and less Chinese political affection to transmit in target marketing. As a consequence of the growing Chinese role in the modern world, Chinese advertisers can appropriately apply factors such as nationalism and traditionalism in creative advertising campaigns. Chinese firms need to meet the significant challenges in order to confirm a national standpoint through utilising symbols of China. The different attitude of Chinese advertisers toward advertising subject has proved to be one

recurrent problem in recent years: ideological needs to be concerned between advertisers and consumers is still a primary problem.

In fact, in China various publications and conferences have begun to dedicate research into the meaning of traditional Chinese factors and consider how to express them appropriately, it has become a significant theme in the Chinese advertising field. Many scholars explained that most advertisers have a lack of understanding of Western culture, and began to call for the development of a Chinese style rather than just an imitation of Western creation. To some extent, Chinese elements can be considered as a factor to stimulate creativity, at the same time to improve the national spirit. In order to re-establish Chinese culture, it is imperative to emphasise the importance of inheritance of Chinese traditional culture. In order to promote domestic brands to enter the international ranks quickly, the primary mission is to improve China's soft power. Academic Hong Cheng (1996) points out that some Chinese advertising reflects typical Western cultures and values and that much American advertising refracts eastern values. Academics Jeanne L. Tsai, Ying, and Lee (2000) found in 1,056 commercial advertising that individualism was a central concept in both the USA and Chinese advertising. Whether Western and Eastern values are converging according to advertising is a subject worthy of more exploring. It is vital to explore to develop valid and reliable cross-cultural measures.

The advertising industry is not the first pioneer of triggering social change, but it is undeniable that it can be a significant part of the social change process. Advertising demonstrates many of the phenomena of a society in which it exerts; simultaneously, it assists in forming social preferences, attitudes, values, and even behaviours of consumers (Jhally, 1987; Pollay & Gallagher, 1990). The content of advertising can promote an inclusive image of society, advertising as an accelerator to stimulate social progress. Academic Omid Scheybani (2015) points out that the value of advertising is not in starting the fire, but in fanning the flames. Li

(2016) points out that there is a considerable influence in creative advertising, which comes from Japan, Singapore, Taiwan, Hong Kong, and the West. In this sense, Chinese advertising agencies should positively absorb advanced creative strategy or apply many effective creative techniques to announce a product or theme. Chinese advertisers should undertake social responsibility and explore creative advertising thinking, then in order to establish an effective framework of how best to communicate with this populous nation.

There will be more than half a billion mature Chinese consumers by the year 2025, up from 300 million today (Doctoroff, 2012). However, most marketers have neglected the Chinese potential bonanza. According to the Chapter 5 of this research, it can be seen in order to increase the over-fifty China consumers' sense of their belongingness and brands can bridge the gap among new and traditional methods of life by establishing inter-generational communication. For example, the great heritage of calligraphy and ink painting, especially for something so great that a lot of people feel the need to inherit and develop, and many artists consider them as the second primary theme of 20th century Chinese art (Clarke, 2008).

Characteristics of Chinese life: From Andy Warhol's visit in China, it can be known that Chinese people own the unique traditions and customs. Socialism with Chinese characteristic is becoming an influential topic, this scientific and capitalist socialism is blooming in 21st century in China. The socialism with Chinese features inspires many people who come from various areas. There is no doubt that the ideology, the path, the culture and its system of socialism with Chinese characteristics have constantly evolving. China provides a different option for other countries as an example while preserving their independence. In some cases, China supplies intelligence and a Chinese method in fixing problems that faced by mankind. Not only the Chinese people desire to improve their physical and spiritual needs, but also their demands for a better environment, freedom, equality and righteousness are increasing. Moreover, the Chinese social recognition and principle of "face" are elements that can explain their consumption selections. National pride is an important matter for Chinese people, and a

desire for respect and peace is the foundation of Chinese culture. It actually manifests a desire for the common good, it is responsible for individuals to contribute their community and nation. China's hierarchy is important than many Western countries, relationships between a boss and employee or teacher and student are significantly different.

Chinese art features: Due to art in China is close to the spiritual life, it is necessary to remind that in the sixth century BC there were the two greatest religious prophets there, the Confucius and Taoist Laozi. There is no doubt that connection between Chinese art and the Taoist philosophy in which is peaceful and spirit-centred, shall not to be neglected. The ideas of Taosim and Laozi convey harmonious and a more humanistic influence in art design area in China. Many works today are usually directly associated with the Taoist ideology that emphasise upon inner spiritual and abstract values. The extent of refracting the rank structures is one of the important features of Chinese art and this feature has been existing continuously in Chinese history. Many regional schools in China with differences in painting techniques, aesthetic concepts and artistic expression even if traditional Chinese painting has developed (Shi, Xu, Wang, & Conroy, 2017). From the 3rd century BC, calligraphy as a fine art has been deemed supreme among the visual arts in China (J. S. M. Sullivan, 2017). The appreciation and production of Chinese calligraphy are usually believed that as they need sophisticated personal qualities and higher aesthetic sensitivity. The comprehension requires sensibility and experience to the audiences. For example, Chinese ink and wash painting strive to express the harmonious rhythm and a life-movement of its own. Painting is the rhythmic movement, in response to the natural movement, the endows Chinese painting with its remarkable harmony and unity of style. To some extent, China's national features and artistic achievement have attracted many people over the world. Its traditional art brings decorous sentiment and artistic enjoyment for audiences.

China's market potential: With the ever increasing business trade, the best target markets for the audiences remains science and art (Gao, Norton, Zhang, & Kin-man, 2009). The functions

contain competition, innovation, regulations and security issues. China has been a popular target marketing which attract researches for more than two decades. China's enormous market scale and its growth potential are core factors in its attractiveness. While market increasing is gradually slow, the Chinese economy is still occupying the top 10 strongest in the world-wide. Over the last five years, China's GDP increased at an average annual rate of 7.2 percent (Morrison, 2014). However, limited internet information access along with low receptivity and market intensity as well as living standards still persistent challenges for China. China has become better combined with the economy and plays a significant role in global affairs. Innovation has been the key driving force since China develops a big consumption country-based on its economy. In order to satisfy the various consumers, it is necessary to note that innovation is a top priority to ensure Chinese sustainable growth. China not only contributes to the global economic recovery, but also provides models for other developing countries since its economically stable and growing. The world is associated more closely than ever before and economic globalisation is the dominant trend. China will promote its development by insisting to its innovation, sustainable growth and coordinated in the global arena.

Chinese culture therefore supplies a context for creativity and flexibility. On the demand aspect, the fast evolving and relatively immature nature in Chinese markets provides opportunities to explore possibilities across a number of dimensions, containing business channels, customer segments, and geographies. Developing an in-depth understanding of Chinese needs, then capturing emerging opportunities neglected or underserved by incumbents. Developing a responsive and effective business mode, and innovative strategies to meet target customers. Most important is that create a virtuous cycle in Chinese target business. A new way should be created by future advertisers is to have both socialism and creative advertising. To some extent, the research of Chapter 5 shows China's government regulation can coexist with effective and creative advertising. Although Chinese government restrictions influence the Chinese advertising industry; on the other side, it poses creative challenges within which advertising information needs to be expressed.

Despite China's economy faces to a new situation, more and more people strive to integrate into a multinational factors than at any time in Chinese history (Doctoroff, 2012). Chinese people has realised to accept Western valuable ideas and then combine them with Chinese culture in order to keep the nation's precarious balance of the nation. In a new era of the business market and social innovation, brands should be platforms for each other bonding with consumers. The brands should also explore the collective sense of national pride, give the advertisers an encouragement that assisted in shaping the new China.

Chapter 4: Conclusion

4.1: Overview of the contents

The central aim of the thesis is to combine Roland Barthes' ideas on visual and textual thinking with leading approaches towards advertising design in the West with a view to their application in China. The result is a newly coined concept called "Advertising Thinking." A significant work on advertising, which has an essential impact on the area, is Roland Barthes' *Mythologies* (1972). Barthes' work on advertising is essential to research in the design area that can guide people's cognition. For example, combining Barthes' ideas of structuralism, social theory, semiotics, design theory and post-structuralism can generate new deep thinking in advertising. Following the discussion and analysis of the key concepts of Barthes' thinking in chapter 1, the study explores many key concepts in advertising in order to provide effective creative methods for Chinese advertisers in the future. To follow, in chapters two and three, the research explores a series of case studies to demonstrate the differences in creative strategies between the Western countries and China. Finally, chapter three argues that Chinese culture should inherit and understand how they develop the notion of 'advertising thinking'. In the recent literature, culture has been proved to be of high relevance for interpreting economic phenomena, especially in terms of economic transactions, for example, in the international trade field and for development (Beugelsdijk & Maseland, 2010; Gorodnichenko & Roland, 2012; G. Roland, 2008). C. J. I. J. o. C. S. Herrmann-Pillath (2010) points out that a most normal conceptualisation of culture is that of a collectively shared but developed individual identity and character. There is no doubt Chinese culture has had a substantial influence for many countries and famous designers. Brakman, Garretsen, and Van Marrewijk (2009) point out that China is a promising area of research, because it is a huge nation that is composed of political subunits. Firstly, China is made of many provinces, thus providing enough scope for the development of regional cultures and economies. Secondly, China has experienced a marketization process during the last three decades (C. Herrmann-

Pillath, Libman, & Yu, 2014). Thirdly, apart from Chinese Western regions, China is almost homogenous regarding religious divisions and ethnicity; there is a vast role of local cultural variation, which is as well as present in narratives about life cultures and cultural development, for example, contrasting Fukienese, Cantonese, and Shanghainese (C. Herrmann-Pillath et al., 2014). Chinese national features and artistic achievement have won recognition of the people all over the world. Therefore, to some extent, Chinese diversity deserves to be explored which is maybe why many foreigners have been interested in Chinese traditional culture.

One of the most distinguished aspects of advertising is that it highlights communication with the public through engaging sound and creative images. Advertising has played an essential role in assisting global commodities to access the Chinese market. Despite people can see everywhere in China is promoting their consumer revolution, the advertising industry has not usually been recognised by Chinese consumers (Puppin, 2014). There is no doubt that the Chinese government needs to explore a set of effective strategies in order to improve the quality of advertising. These improvements must be researched by the academics and advertising executives of the modern Chinese advertising industry (Puppin, 2014); otherwise, it is difficult to overcome many barriers and put into practice in China. It is well known that between the 1920s and 1930s, the advertising industry had experienced a short and intense development, but its growth was suddenly interrupted by the Chinese Communist Party (CCP) in 1970 (Puppin, 2014). The restart of advertising began in 1979 while the reformation process being driven by President Deng Xiaoping. The endeavours carried out from the 1980s until now have not been finished and China constantly struggle to discover effective advertising characteristics until today.

4.2: Theorising the findings

4.2.1: Utilising advertising thinking to reach a level of deep thinking

Advertising thinking is a core method in order to create advertising and analyse the deep meaning of advertising. Based on Roland Barthes' concepts, it is clear that advertiser and audiences should not explore the superficial meaning of advertising thinking. Advertising thinking can use crucial concepts of narrative, hidden meaning, storytelling, and emotion to compose an advertisement and therefore influence consumers' responses. Advertising thinking is a kind of deep creative strategy which is relevant to image and logic, and it is rather a combination of many multiple concept communications. Advertising thinking can explore moral life, aesthetic and social changes through creative advertising. It also can explore target market solutions by basic reasoning and assess patterns in the creative advertising field. It can still effectively assist enterprises to formulate an engaging and creative marketing strategy.

In this study, advertising thinking is deemed as a complicated process, and it is different from other forms of communication. Advertising thinking can guide audiences to reach a field of depth and essence of the advertising. "No, the real drama of this whole little psychoanalysis of advertising is the conflict of two warring substances subtly opposed to the advance of "essence" and "principles" toward the field of depth" (Barthes, 2012a, pp. 89-90). According to Barthes' theory, advertising thinking is a comprehensive thinking method that can be interpreted in many practical ways. It can effectively promote some organisation's relationships, its brand mission and understanding of corporation value. Through the analysis in the research, it can be seen how semiotics are utilised to represent new ideas through Roland Barthes' thinking. For example, Chinese advertisers can offer some products or services by using hook, shock, horror, humour, romantic, erotic, sensory and symbolic approaches to satisfy consumers' need or desire. In addition, Barthes strived to show that the cultural constructions of advertisements' meaning is hidden in the generation of signs as well as to

demonstrate how the significance of any type is utilised in order to turn culture into nature (Najafian & Dabaghi, 2011).

The study also found that advertising thinking could provide an approach to develop advertising and problem-solving. Advertising thinking is a combination of psychology, communication, behaviour and popular culture. Through incorporating thinking techniques, many clients can make effective decisions in business campaigns. Advertising thinking connects basic reasoning and creative techniques in order to discover alternative solutions to problems. The alternative is systematic and pure, it is not a neutral or sophisticated term, and it will achieve a state of infinite expansion (Barthes, 1977). With unique advertising patterns, different ways can be explored, reacting and approaching truth by advertising thinking. To some extent, advertising thinking can utilise empathy to explore effective strategies in order to gain a better understanding of customers. Both deep thinking and creative strategy are needed. Advertising thinking generates many guides, hints and methods for communicating ideas which influence consumers' behaviours.

Advertising thinking is a problem-solving method which can provide an approach to consider the content in advertising. Through it, many simple concepts can become dominant in daily life, because with unique personality patterns, there are many deeper aspects which can react, hear and approach situations. Learning and understanding come from observing particulars in advertising and making increasingly more perceptual distinctions. Through advertising thinking, the audience can gain a better understanding of how they explore and approach understanding information to assist them to make decisions. Advertising resembles a dialogue, which makes the entire interaction emotive and personal.

4.2.2: Advertising thinking can use key concepts to influence consumers' responses.

Marketers and advertisers realise that the audience readily responds when they discover anything noteworthy, enjoyable and exciting. A successful advertising campaign may have to consist of more than one strategy, combing with different tactics to produce multiple and deep meaning in advertising (Džanić, 2013). Following the above-mentioned main points, the research primarily discusses the key creative strategies and representation in the construction of advertising. It may be a story, an interesting image, a piece of music or the brand itself that appeal to a customer. An excellent advertiser should be able to identify negative content in order to avoid meaningless information.

It is necessary to note that there are two sorts of emotive responses in advertising. Both are utilised in the advertising industry and have supplied astounding results. The first one is based on empathy, which an empathetic response when a customer empathises with or feels close to a brand after viewing an advertisement (Dornsife, 2019). These are achieved by showing music, stories and images in advertising. The second type of emotive response is stimulated through creativity. Many responses happen when advertising makes the audience feel that the brand is imaginative. In order to appeal to the audience, it is vital to utilise key strategies in advertising. It is a responsibility and obligation for advertisers to create effective advertising in order to keep viewers involved and engaged. It is also significant that advertisers should build an emotional rollercoaster strategy because this will promote the audience to continue watching advertisements due to the ups and downs of the emotional plots which they experience (Dornsife, 2019).

Advertising includes both feeling and thinking. According to advertising campaign responses, 31% of advertisements with emotional pull succeeded, however only 16% success of

advertisements that focused on rational content (Dornsife, 2019). It can be known from previous research in the thesis that using different key strategies can trigger sentiments in advertising, such as love, pride, empathy, achievement, loneliness, friendship or memories. Advertisements can encourage or even compel consumers to purchase or use certain services and products. Narrative, hidden meaning, storytelling and emotion are the best methods to do so. These forms of target marketing are effective ways for firms to present their cultures or brands to their consumers. It is not difficult to resonate with target consumers by using these creative strategies. Advertisers should deal with various assumptions and cultural preferences in order to design effective advertising work (Goddard, 2002). The consumers are able to observe the personality of a brand from key creative strategies. Utilising these excellent creative ways which dominate advertising can play a more influential role in the interaction occurring between brands and audiences. Advertising thus becomes interactive and resonates in the sense that they are on behalf of the target groups they want to address.

Advertising thinking is the backbone in the creative advertising field. It can assist advertisers to resolve many problems in target marketing, and advertising thinking can bring the essence which is different from ordinary creative ideas. In Roland Barthes' essay *The photographic of Message* he mentioned that both the reception and emission of the message rely on within the field of sociology; "it is a matter of studying human groups, of defining motives and attitudes, and of trying to link the behaviour of these groups to the social totality of which they are a part" (Roland, 1977). Communicating the information is one thing; however, living the experience is something else. It is necessary to use key strategies to transmit creative ideas in advertising. It is believed that the audience's experience is influenced by a close emotion with everything expressed by crucial creative strategies.

Advertising encompasses far more than a few characters, especially in modern advertising. It is not only a posting of claims or a barebones statement of fact. Advertising is far from being just a reliance on logic and words; it is rather a fusion of many patterns of human

communications, containing language. Advertising involves potentially everything the human being knows about the mind, brain and human behaviour, which are all increasingly contested and complex fields. It is necessary to apply key creative strategies to develop advertising thinking concept. Given the diversity of advertising, and the high proportion of competition in modern society, it is necessary to explore and then embed creative communication theories in order to develop advertising thinking.

4.2.3: Inheriting traditional culture

Traditional Chinese culture is one of the oldest cultures in the world. It shows the objective and existence of Chinese content based on historical inheritance, and it has various forms and abundant connotations. To some extent, traditional Chinese culture is the valuable treasure of global cultural resources, for example, folk paintings, carved beams, painted items and coloured pottery. Audiences' evaluation of advertising has long been considered as inseparable from the cultural influences (Mattila, 1999). Understanding consumers' needs in the specific cultural background is thus a prerequisite for successful and effective advertising strategy. Cultural values are recognised as one main driver of consumer behaviour by marketing theorists (Hsu & Huang, 2016). B. Wang and Wu (2019) point out that all levels of the Chinese government introduced the concept of safety culture in the early 1990s in order to protect and develop Chinese culture in the future. The progress of culture in China is a system which needs to be improved in research and practice areas continuously. Advertising is not only a service industry but also a culture that enhances connotative culture (Baudrillard, 1988; McFall, 2002). Advertising is a different ecosystem of organisation in contemporary Chinese society, and it needs different creative methods, comprehension and thinking. Advertisements utilise culture and reflect it back at itself, generating new meanings many of which become culturally iconic themselves (Holt, 2004). It is necessary to note that respect for Chinese culture and its characteristics are foundations in advertising. Eastern cultures are playing an increasingly important role in affecting various aspects of Chinese consumers. On the contrary, a high quantity of Western advertising has begun to face criticism for its limitation in the comprehension of Chinese cultures and associated behaviours (Winter, 2009). Traditional culture needs to be inherited by the Chinese nation, which is a system taking Confucianism ideologies and covering the cultural contents, various themes and different ideologies. Chinese culture bears the civilisation of thousands, which demonstrates the connotations and social features. Chinese resources are broad and abundant, which have the extraordinary artistic conception in the orient and beauty of visual language. There is no doubt that Chinese cultures can adequately represent the wisdom and fruits of ancient Chinese.

Applying traditional Chinese culture in advertising design is one method of inheriting and carrying forward the Chinese characteristics (Majander, 2019). The traditional Chinese culture has a long history, during its evolution process over more than 5000 years, Taoism, Confucianism and Buddhism can significantly promote the development and prosperity of Chinese culture (Yu, 2016).

Taoist Thought: Taoism refers to the way follows nature; the idea is to follow the harmony. Advertising uses the traditional Chinese factor of Taoism to build a kind of harmonious environment in order to avoid being out of tune with the other people. Based on Taoism thoughts, they can enrich the connotation of Chinese advertising and embody broader humanistic spirit. The starting point of each advertising pays attention to the application of natural elements. Chinese advertising attaches excellent significance to aesthetic taste which nature and people should be in harmony. Utilising the fundamental concept of Taoism makes advertisers apply the traditional representation approaches to provide the audience with a kind of peaceful enjoyment. For example, in the area of Chinese poetry, blandness is the primary ideal the poet must aim for, the Chinese poet should strive for harmony and balance (P. M. Smith).

Confucian Thought: As one of the significant characteristics of traditional Chinese culture, Confucian Thought on moral education has deep philosophical foundations (Nelson, 2008). "The Confucian system is based on five constant regulations, which are Confucian virtues. They are humaneness (ren), righteousness (yi), faithfulness (xin), wisdom (zhi), and ritual/propriety (li) " (Jebran et al., 2019). "Confucian poetic convention requires that man/woman relationships be the metaphor for lord/vassal relationship, and vice-versa" (Kristeva, 1977, p. 77). The main content in Confucianism is the golden meaning (Yu, 2016). Confucianism has influenced the Chinese people's behaviours, and it still prevalent in China. Ancient Chinese rulers have been utilising Confucian philosophy to manage their countries; thus, many Chinese emperors treated Confucianism as a core ruling philosophy. The Chinese characteristics are

derived from the Confucian philosophy, such as respect, loyalty, sincerity, obedience and honesty (Fengyan, 2004). According to the influence of Confucianism in Chinese society, ideas can influence business behaviours in China, for example the case study 3.5 in chapter 3. Confucian thought on moral education owns practical value, Chinese advertisers should propose valuable models and creative approaches for generating advertising. It is necessary to develop many feasible and effective methods to produce advertising. Confucian thought can also enhance the theorising of education model, both in educational practice and academic studies in modern education in China (Ryan, 2011). Chinese moral education should continue to recognise its ancient valuable concept and not to demolish its original foundation. Chinese advertisers should explore and utilise Confucian thought on the advertising field, because when it has deep foundation, it should produce sumptuous outcomes.

Buddhist Thought: Buddhism advises simplicity and encourages the audience to express their thoughts through direct feelings (Repetti, 2016). Advertising's usage and abstraction of Buddhist thought and culture are embodied in subjective feelings. In order to display the Buddhist mood, creative advertising should select elegant elements. The advertising design can apply simple lines or images so that it can represent a robust Buddhist idea.

It is necessary to note, on the one hand, the public pursues the material comfort; on the other hand, people also need to pursue spiritual advancement in which can significantly improve their aesthetic levels. In modern pluralism period, utilising traditional Chinese culture in the advertising field is no longer an old-fashioned concept. The Chinese culture with abundant meanings is applied to provide full apprehension. Combining contemporary and traditional design factors and elements can shape a unique style in the Chinese advertising area. Chinese advertisers should inherit their traditional culture because it can better develop unique and mature advertising patterns that suitable for their China market. Innovations in Chinese traditional culture research will progressively supply deeper and richer perspectives into consumers with Chinese cultural background. Innovation is usually featured or incremental

driven, especially in the Chinese advertising field. It will promote the evolution of creative advertising thinking which engages and resonates with their target audience. Consequently, it will lead to evident growth in advertising efficiency and effectiveness in China. In the era of diversity, applying Chinese traditional cultural elements in the advertising area is not an old-fashioned design concept anymore. The traditional Chinese cultures with rich meanings are utilised to provide enriched apprehension in target marketing.

Values associated with Chinese culture derived from in-person interviews.

Culture	*Meaning*
Harmony	*the situation in which*
	People live or work happily
	Together without any big problems
Meaningfulness	*Historical and cultural generativity*
Family orientation	*Respect the old and love the young*
Kindness	*To be morally good and kind to others*

Chinese civilisation is one of the Four Ancient Civilisations together with Egypt, India and Babylon (Qichao, 1900). It has a massive geographical expansion, five thousand years of history with profound and vibrant cultures. Chinese culture is influenced by the nation's rich spiritual and mystical history (Zimmermann, 2017). It is unique, assorted and peacefully integrated, in fact Chinese culture is an invaluable asset to the world. In the historical past, China was renowned as the Celestial Empire, transmitting a rich and abundant culture to the

Chinese people through various dynasties. As it is honoured as one of the four cradles of the earliest civilisations in the world, it has a written track record of five thousand histories, China is the only country that has a continuous recorded history of 5,000 years (Y. Wang et al., 2019; Wei & Si, 2017). Zhao et al (2018) point out that the high level of sophistication in Chinese agricultural technology and handicrafts has made Chinese civilisation very reputable in the human history. During the Chinese history of five thousand years, the land has nourished many great philosophers, inventors, strategists, artists and many great rulers who contributed to a rich cultural heritage and traditions. One of the outstanding characteristics of Chinese art is that it can refract the class structure that has existed at different times in China (Y. Wang et al., 2019).

4.2.4: Enhancing the aesthetic level

Aestheticians today, including philosophers and art critics, pursuing with a return to aesthetic experience (Man, 2012). Lampert (2006) points out that aesthetic, critical, and creative inquiry can assist people and provides them with the methods to make thoughtful selections. Aesthetic experience could be explained as a unique state of mind which is qualitatively different from the normal experience (Marković, 2012). Aesthetics is a significant theoretical category in art and visual fields in China (Gu, 2003). The new development in China reveals subjective autonomy and the social background in contemporary Chinese aesthetics. The system of aesthetics was first produced in a book entitled Modern Aesthetics System written by Ye Lang, the leading aesthetician at Beijing University and was published in 1988 (Lang, 1999). This book has been edited by a group of young Chinese aestheticians. Their aim is to craft an essential reference book for audiences nationwide. In the book, the writers have introduced aesthetic knowledge by utilising a new aesthetics model. The aesthetic needs to display four principles: as a conversation between traditional and contemporary aesthetics; representing as the integrator of Chinese and Western aesthetics; aesthetics combined with relevant research and promoting the betterment of both utilised aesthetics and theories (Man, 2012). Chinese aesthetics is mostly an important reconstructive project (Cheng Jiang, 2018). The reconstructive terminology has been used since the Twentieth century, and it denotes much theoretical research of its ideals and general principles that governed the forms of Chinese arts and literature, including music, paintings, poetry and sculpture.

Although aesthetics is variable from one culture to another, aesthetics theory and practice will assist advertisers to become a better judge and practitioner of aesthetic value. The Aesthetic is different from being innovation, aesthetic message processing is often described as a multiple-stage process. People who are innovative in an industry tend to begin by comprehending the general rules of design for that industry then break them for specific effect. In China, the aesthetics are pervaded by negative qualities rather than lacking aesthetic

qualities which produced negative aesthetics (Saito, 2015). Perhaps, firstly there are many ways to build the aesthetic judgement such as: research great works of whatever industry we are working, expose ourselves to as many cross-industries as possible, explore and critique current design trends, read good literature with many photographic contents, travel to artistically rich countries and meet new people will automatically broaden our vision. Secondly, Man (2012) points out that it is suggested that the so-called "aesthetic Ganxing" instead of the outdated terminology "aesthetic experience," has turned into the primary ideology of the aesthetic subject the academics are developing. The Chinese term "Ganxing" can be translated to English as a sensibility; hence "aesthetic Ganxing" can be translated as aesthetic sensibility or the ability to sense aesthetics. Modern aesthetics explores "ganxing" and its process description because "ganxing" embodies a more rational image of the processes of aesthetic psychology. The phenomenon refracts the scientific and psychological tendency of young Chinese aestheticians (Murphy, 1972). "Ganxing" is usually utilised in historic Chinese aesthetics, "Gan" represents the perception of an item and "xing" indicates the response feeling to the perception. The method attributes to an interaction between the aesthetic subject and object in an aspect that this way is more productive than an aesthetic experience (Murphy, 1972). There are three phases in the process of aesthetic ganxing: aesthetic preparation, aesthetic response and aesthetic extension. (Ye 1988, pp.171-202) Although the power of everyday aesthetics can boost the quality of life, it can also be applied to assist a political agenda or a business goal.

Chinese aesthetics should include emotional expression and transcendence of objective representation. In this sense, it does not address an objective imitation but rather address an emotional communication. Hence, although Chinese aesthetics develops rich concepts and categories, it cannot be said to be either expressive or representational in the art field. It is necessary to devise new viewpoints and narrations while succeeding and combining the traditions of both Chinese and Western aesthetics in order to improve the aesthetics in China. This kind of meaningful two-way dialogues will contribute to the Chinese aesthetic thoughts, and make it possible for the people worldwide to listen to the lost voice of an aesthetic

tradition. In the case of evolving the Chinese aesthetics theory, Chinese academics should strive to create new critique perspectives derived from literature and arts from traditional Chinese culture. The synthesis of painting, poetry, calligraphy and literature is the primary emblem of Chinese aesthetic thoughts and practices. The four categories are a lofty ideal that Chinese people should explore and dive deep into them. Improving the aesthetic is the foundation of social and cultural elements, governance, and pursuit of spiritual satisfaction. Hence, aesthetics plays a critical role in carving China's comprehension of humanity, social and cultural identity.

Chinese aesthetics, due to their distinguished characteristics and uninterrupted development, is a consistent and embracing system that covers a wide range of disciplines. For Chinese people, the foundation works should investigate the basics of Chinese aesthetics, especially concentrating on the correlation between Taoist, Buddhist, and Confucian thought. "Suggestiveness, not articulateness, is the ideal of all Chinese art, whether it be poetry, painting, or anything else" (Fung, 1997, p. 12). Aesthetics needs to develop from traditional abstract field, and its art theory should be explored in order to be more merged with lively and rich aesthetic areas of daily life and then adapt to the social development.

Traditional aesthetics only deems the ears and eyes as the aesthetic senses; however, there is a kind of form in the aesthetic way which can exceed the object as the aesthetic nature. The aesthetics can be viewed all senses of the human body and mind experience. As the aesthetic mechanism, it can feel the whole body and mind in a directly aesthetic way. This is to say, modern aesthetics exceeds the traditional aesthetics, then achieve an integrated practical experience of the oneness of the body, mind, and object, the practical concern of modern aesthetics (Leddy, 2006). Combining practical and theoretical significance of aesthetics; analyse logical system and form characteristics of aesthetics; integrate the logical relations among the aesthetics and related disciplines and strive to construct the original aesthetics with Chinese characteristics. In the entire aesthetic process, people will achieve a natural state;

as a result, aesthetics becomes the practical segment of the unity of mind and body from the pure theory of mind and body to form the pure theory of audio-visual arts.

One significant function of the aesthetics is to promote people raise their awareness and educate the audience. Its primary role is to cultivate audiences' aesthetic literacy and sensibility in order to promote people to enhance the quality of life. The aesthetic element is the 'hidden persuaders' in the branding and advertising campaigns. The aesthetic dimension of doing things is essential, rather than the experience gained as a spectator or beholder.

4.2.5: Improve the Advertising Management System

With the Chinese decision to readjust its economic development in 1979, advertising and marketing also came to fore (Ho & Sin, 1986). Although advertising has a less significant role in the Chinese market than in the West, it is a developing industry in China. Advertising management contains activities such as: advertising planning, decision-making and organising for achieving the final strategic goals (Gunina, Bina, & Novak, 2018; Percy, 2016). It strives to resolve the problem of how to effectively transmit the information to potential consumers through creative advertising. Advertising management is a compound process that requires making many-layered decisions that contain the development of advertising strategies, planning an advertising budget, setting advertising objectives, exploring the target market, media strategy and evaluating the overall effectiveness of the advertising. Given that competition is growing, the economy is increasing, with progressively more sophisticated consumers, it is becoming more challenging than ever in the advertising field in China (Rammal, 2013). It is necessary to note that although advertising relies on storytelling and other strategies, it still needs an effective team model in order to supply solutions to problems in advertising campaigns. Given these pressing issues, creative leadership is required and essential in how to restructure the future of a brand. The process of the management system must be able to adapt to multidisciplinary expertise and supply better management service of creative design to brands with ever-shifting needs. Being the management backbone of the advertising industry and the leadership of primary design processing, the management system should lead and control the entire process effectively.

It is an absolute necessity to achieve if advertising agencies eager to move at the fast speed and meet the ever-increasing demands of the world. Over the past five years, researchers have studied more than 30 large private Chinese firms (Michael, 2014). Researchers found that most of them show a trading attitude, but more and more advertising agencies desire to apply advanced management techniques and practices in advertising. Chinese leaders are notorious

for controlling companies from the top; to some extent, this situation dramatically impedes the creative development of advertising in China.

An effective management system that can provide collaboration between clients and advertising agencies. It can facilitate the relationship between agencies and clients and explore the diverse Chinese consumer markets. Much more progress is required in China's patent protection system (Tse, Ma, & Huang, 2009a). Advanced advertising management can create effective campaigns, generating fresh ideas and dynamically choosing and adjusting the advertising process. It is indeed critical that Chinese authorities can regulate by establishing specific mandatory standards which advertisers must meet.

The Shan Zhai (the meaning of Shan Zhai refers to business based on pirated or fake products) phenomenon in China has permeated every area of everyday life (Tse, Ma, & Huang, 2009b). Fakes are everywhere in the marketplace, and the piracy trade is thriving in the Chinese market (Tam, 2014). Not only direct copies and imitation are prevalent in the Chinese market, but also many manufacturers create a new range of products in order to adapt to local desires and demands. The shan Zhai culture can be considered as a disruptive grassroots business model. Based on these negative situations, it seriously restricts creativity in Chinese advertising (Kang, 2016). In many cases, it seems that the attitudes of the Chinese government toward the advertising industry are unfriendly. It is common to face strict penalties and regulations in the advertising field in China. Without an effective management process, the advertising campaigns and the whole marketing process will not be very efficient. Hence, it is believed that an effective advertising management process is usually the best way in terms of creating advertising in target markets. Advertising management process plays a very important role in identifying the audiences' needs and fulfilling the customers' demand in the best possible way. The primary task of advertising management is systematic data collection and analysis of information. Advertising management can significantly impact advertising effectiveness as it can influence a brand's image, brand attitude and other indicators of success.

4.3: Contributions to the subject

4.3.1 Contribution to the theory

With a population of nearly 1.4 billion people in China, it is a vast area of opportunity for many enterprises and organisations. The country's academics, politicians, and business people display a new potential stage in their step (Doctoroff, 2012). Along with economic influence, China's role becoming both increasingly visible and more significant in global political and cultural affairs (Louie, 2008). Nowadays, there are many fundamental advertising theories in the Chinese market, but it needs deep thinking theory in the advertising field. To fill this research gap, it is necessary to understand specialist knowledge and expert theory in order to access into this market. This is why the research is to explore deep advertising thinking and analyse how to use these key theories in the advertising field in China. In addition, the study combines Roland Barthes' ideas on visual and textual thinking with his leading philosophy theories to promote China's improvement in the philosophy area. The research can also support Chinese advertisers and deliver native advertising strategy in China.

Advertising needs a different method and mind-set opinion to consider and create because advertising in China has a unique eco-system. Advertising is dangerous as a professional landscape (Doctoroff, 2012) because there are few objective standards against which creative ideas can be evaluated in China. China's creativity is various and maybe an incremental, rather than revolutionary force. Advertisers should provide an effective, clear path for getting a desirable result. The outcomes of this research have supplied effective and useful advertising knowledge to meet China's modern society and guide the advertisers to use unique creative ways in advertising.

In comparison with many developed or Western countries, China is considered as a more

collective and traditional society. The theory is not only focused on the Chinese market but also explored the Chinese traditional culture in order to promote Chinese advertisers to understand how to connect with each other in the target market. This research reveals how to transform passive advertising into active engagement advertising, forging brands that underpin long-term relationships with audiences. It is perhaps the first content research to explain using the story narrative element in advertising and producing knowledge on how to use Roland Barthes ideas in advertising. It is particularly through the theory research that finds many ways to integrate Chinese traditional cultures and modern Western creative approaches in advertising. Advertising has an enduring and rapid impact on Chinese cultural and consumption attitudes because of the growing segment market in China. Although China is a traditional Eastern society, especially with a collectivist culture, the impact of global marketing promotes advertising to generate a new set of knowledge and values in China.

Both individualism and modernity values predominate in current Chinese advertising. This study analyses nine different Western case studies advertising and five different Chinese advertising in order to examine the problems reflected in current Chinese advertising. These investigations can embody the important role of advertising in forming a new set of values and refracting dominant or existing values in China. The findings regarding the advertising theory appear to reflect internal problems in China and the role of advertising in improving these phenomena.

Given that most research is relevant to explore creative practices focused on Western countries and relatively little was comprehended about creative methods from an Asian perspective, particularly in relation to combing Roland Barthes' idea with advertising. However, this study deepens understanding of how Roland Barthes' ideas are influencing advertising creation and target marketing, and explores a detailed examination of advertising thinking implications for the advertising development process and creativity. The research also highlights the significance of collaborative and creative relationships between clients and

agencies in the target market. Especially through the study of Chapter 5, it can be seen that there are many valuable cultures in China, advertisers should expand their creative thinking by doing more tasks and exploring Chinese traditional culture in advertising.

The research extends the knowledge of Chinese creative advertising in role theory. It presents and develops a tractable model in advertising theory area and industry innovation. Utilising the theories can improve firm strategic behaviours under the fierce competition in China. The knowledge can assist in shaping contemporary creatives concepts and providing insights into advertisers' perspectives on working roles. The advertising thinking process contributes to the comprehension of the complexity and construction of contemporary creative identity. The creative experiences that have been analysed in the research vividly illustrate how advertising thinking is constructed in the Chinese advertising field and their level of understanding of critical thinking and creative methods. The study improves understanding of creative advertising, leading academic and professionals' theories and the thorough advertising process. Building upon the key concepts in advertising, the study illustrates the complexity of advertising thinking and identity construction. Advertising thinking shows how to connect the theory with practice in the advertising field. Advertising thinking as a mode of expression dominates the resonate language of advertising.

4.3.2 Contribution to practice

The research can provide knowledge in creative industry practices and marketing practices in particular. It explored the issue of how to create a story in creative advertising in China and its ongoing role in reshaping Chinese cultural values. From a practice perspective, this study contributes to the creative process and creative thinking in many ways. It supplies insights for advertisers and agency managers so that effective advertising can be created. It suggests that advertisers should strive to think in-depth during the creative process, and how to use these effective methods in advertising. According to this study, the knowledge can contribute to advertising strategy, ideas development and content production. As advertising thinking research, it implicitly or explicitly promotes the process of connotation or denotation, iconicity or symbolism, then can be referenced as the final solutions to a series of business problems.

The study also supplies insights for an advertising agency, design director and advertising professionals. As discussed, Chinese advertisers require various creative skill and thinking perspectives, and the background of contemporary creatives is becoming more complicated; thus, a powerful creative approach is needed in the practical area. Today's creative advertisers not only grasp creative advertising but also understand Chinese traditional culture. The current study extends advertising practice and creative thinking by exploring how to create and embed the story in advertising and the sense-making activities of creatives in responding to the contemporary market. It provides insights for advertising management by analysing how the creative function in advertising has been developed to meet market challenges and opportunities in business. The study also highlights the significance of various creatives' roles in impacting audiences' responses and in the social media area. The advertising thinking identified here advised that there are more diversified job responsibilities for advertisers.

The research also sheds lights on training practices for advertisers and other advertising professionals. The theory and practice require more diverse knowledge, and it starts to

transcend obsolete opinions in advertising. Given the advertisers' desire for autonomy and flexibility, and the research explores the significance of applying key creative methods to practice. In addition, it is necessary for advertising trainers and educators to understand this knowledge, which will then assist them to identify new training needs.

In addition, both emotional and cognitive factors are different from previous Chinese case studies. The impact of this research means that Chinese advertisers can use these theories to develop their creative thinking and improve the advertising quality in China. From a practice perspective, this study contributes to the creative process and creative thinking in many ways. Firstly, the research incorporates Roland Barthes' ideas into the investigation of advertising influences, and the approach refracts the combination of guidance and implements on advertising performance. The findings illustrate that unlike the previous Chinese study, Roland Barthes' ideas can prompt advertising thinking in more diversity and develop the advertising by creative approaches. The overall influence of advertising on storytelling format is positive in the long run. Secondly, this study highlights the relationships and dynamics between advertising and cultures, which are different from the advertising knowledge in previous research. In particular, the comparison of Western case studies and Chinese case studies can contribute a valuable creation. Thirdly, the case studies in the present research supply the Chinese advertisers' series different creative strategies in advertising and play a critical role in creating advertising at present.

Given the effect of creativity on attitudes, it is undoubtedly true that creativity has an important impact on Chinese behavioural intentions of respondents. The research produces higher levels in seeking additional information about China, triggers deeper thinking in investment promotion. When the advertising is considered as a more creative, target audience and market attractiveness will be more influenced. Advertising thinking can also benefit the receiver of the message and creativity can increase engagement with a brand. Advertisements that transmit a product attribute in the novel and interesting ways have stronger influences

on brands attitudes and behavioural intentions. These ideas appeal increased message processing and engagement and may assist in building strong country brand identities.

This research discusses the significance of storytelling in advertising, and the methods in which such creative methods exert their influence on audiences, and many individual differences in response to advertising images. Roland Barthes' ideas are discussed as a unique type of creative thinking in advertising. A typology of the utilisation of advertising thinking is also provided. Through the case studies in this study, these findings indicate that Roland Barthes' conceptual metaphors in advertising will influence creative performance. As far as we know, this is the first research to combine Roland Barthes' ideas with advertising thinking to explore the Chinese advertising industry. The result showed that originality, flexibility and fluency are significantly higher in China's target market. These strategies allow consumers to assess consumers' behaviours and neural effects in the market and removing confounding elements, such as: differences in visual stimulation.

The research examines the conditions of how to make advertising idea more effective. Roland Barthes' ideas can make creative advertising practice easier and influential in the Chinese advertising industry. The findings demonstrate that storytelling in advertising can evoke resonance with audiences, with resulting higher evaluations of advertising works. It can be seen from the research that utilitarian advertising will generate low-level construct to impact its functions; storytelling format in advertising will produce high-level construct to match with emotional appeals. These case studies perhaps provide approaches focusing on emotional appeals, such as: hook, shock, horror, humour, romantic, erotic, sensory and symbolic methods. The research explores the persuasive advantages which occur when creative technique, brand characteristics, and message appeals are matched. The multi-levels of creative strategies have created a more interactive effect on brand attitude.

4.3.3 Contribution to Chinese advertising market

In this research, the value lies in providing more successful Western creative experiences, methods and deep thinking to more Chinese advertisers in order to assist them to progress. In modern Chinese society, the most important mission is how to develop symbiosis. In the Chinese market, the research meets the needs of creative advertising and marketing, covers not only traditional advertising firms but also internet advertising. By applying deep advertising thinking, Chinese enterprises can seek for innovative ways to develop their brands by creative advertising. The most effective method of achieving this is how to achieve symbiosis by deep advertising thinking theory. According to the Chinese government's statistics, China's advertising industry reached 799,149 billion Chinese Yuan (RMB) in 2018, a year-on-year increase of 16% (Advertising, 2019). However, the Chinese advertising market is also encountering the real dilemma of increased competition for optimised transformation. In this case, it is necessary to apply advertising thinking theory to guide practitioners rather than using previous traditional approaches and relying on their efforts to fight alone. To some extent, China's advertising firms are the real embodiment of Chinese economic vitality. The research contributes to personal abilities improvement, and assists foreign-funded advertising companies lay the industry foundation for the business development of China's advertising industry.

According to this study, the research can accelerate the mechanism of market competition and allow Chinese advertisers to get more opportunities. For instance, based on the traditional concept, an advertisement conveys its message by superficial meaning, but now, due to the benefit of this research, the process of advertisement creation can be significantly shortened, and the creative idea can be inspired from advertising thinking. In this way, the fierce market competition will eliminate the weak contenders; however, on the other hand, it can assist those outstanding enterprises to develop fast. The study is not only a guide for the brand communication or marketing needs of these platforms but also be based on serving

customers, because the research analyses the Chinese traditional customs and culture. After all, many of the previous Chinese advertisers followed creative methods, ideas, experiences that imitate other countries or use outmoded approaches in advertising. However, it can be seen from the study shows that Chinese advertisers can stride out and follow its path with its creative approaches. For example, celebrity endorsement is widespread in the Chinese advertising field, perhaps there are many brands that rely on the mode to achieve amazing sales, but most people in China do not consider it is a creative method in advertising. The research supplies many creative concepts to show how to combine the Western advanced creative method with Chinese traditional customs; thus, it can influence Chinese advertisers to think creatively in their ways.

As the business industry grows in size, it is clear that China's advertising techniques should be reorganised, because its modes of operation have been altered by the changing of the world. The influence of multinational companies has promoted the nascent Chinese advertising industry to alter its rules and operation (Po, 2006). The influence is usually direct because China has access to the WTO (World Trade Organisation); it is inevitable that more requirements around the world will lead to more changes in advertising agencies in China. Based on the circumstance, the organisational structure, corporate culture, management mode and management process of Chinese advertising will be affected by the international environment. It is necessary to establish complementary and flexible cooperative relationships between clients and advertisers; this will help a virtuous circle in the advertising market. Chinese advertising companies have strived to become more service-oriented since the early Twentieth century and provided comprehensive advertising solutions which include creative strategy, effective media plans and detailed market research. Grabher (2001) points out that with the intensification of economic globalisation since the 1980s, the advertising industry has been increasingly globalised; however, Chinese advertising market lacks competitive agencies, specialised and independent ability. It seems the Chinese market operation is under the umbrella of an unfair organisation.

In recent years, Chinese economic progress has been encouraged by the government. In such a macroscopic background, the scale of cultural and creative industries has grown rapidly. According to statistics, the number of Chinese advertisers has grown from less than 1,000 in 1979 to 5.03 million in 2018. Perhaps it is not easy to understand the size of the Chinese market, especially for consumers or brand owners in other areas of the world. Therefore, the research provides many Chinese characteristics, traditional cultures, consumer behaviours and consumption habits in order to meet their consumers' anticipation in China. The biggest challenge in China's advertising industry now is how to get out of Chinese traditional market path. This is why Chinese advertising firms and marketing companies should utilise the real motivators for Chinese consumers and use China's methods in the Chinese market to achieve results to brand customers by advertising thinking theory.

It can be concluded that in this research that firstly Chinese advertising industry should consider more international thinking and international perspectives. Secondly, it is worthwhile to understand the Chinese market and Chinese culture. Thirdly, perhaps it can be seen that Chinese advertising is better if combines the above elements with deep advertising thinking. China's advertising market is enormously profitable, cooperation between different enterprises and different people will not be less, and fierce competition is inevitable. However, the study provides many valuable ideas and promote a win-win situation in the Chinese advertising industry. Advertising thinking becomes increasingly significant for advertising practice and education. The research suggests anything that the audience likely to be attracted and thus directly influence the target audience's actions with the ultimate purpose to purchase the product. The advertising functions even better by showing the audience a sign with readable mythic meaning to the audience. Without innovative creative ideas in advertising, the relationship between brand owners and clients are considered to be short-term and unprofitable.

4.4 Limitations of the subject

Finally, it is necessary to pay attention to the limitations of the research and touch upon how the limitations can be avoided in future studies. There is no single creative method which can cover the entire range of advertising creation. Although the research provides important insight into how audiences mentally process advertisement in the modern context and formulate many suggestions regarding creative ideas, it cannot claim that the findings of the research are generalisable to all types of advertising situations. Moreover, every study could be considered specific subject-based research and should experience will be accumulated and tested in future.

Secondly, although the research has shown many different case studies, there is still not enough in the advertising field. Besides these strategies such as hook, shock, horror, humour, romantic, erotic, sensory and symbolic have been analysed in the study, and many other creative methods should continue to be explored in future. Besides, there are many various cultures and customs in different areas in China, and these Chinese cultures how to influence advertising thinking should be continued to explore. It is well known that there are many different types of advertising; advertisers should use different ways to combine with Chinese cultures in advertising, both cognitively and affectively.

The outcome is that as the research of advertising thinking development, a unique Chinese creative voice will emerge in a global advertising context. Therefore, future study should explore more results in more diverse cultural background.

4.5 Recommendations for future study

During the years of my journey towards accomplishing this PhD thesis on advertising thinking, the process and the results deepened my comprehension of advertising creativity, advertising culture, and how effective those creative methods have influenced in the advertising industry. The experience also promoted my knowledge of Roland Barthes's theory and deep advertising thinking, guiding me to open up other possibilities of studying advertising in the new era.

This study explored Roland Barthes's various ideas on semiotics, emotion, images, rhetoric, dialectics, applying these theories in advertising thinking. Further research of motivation, the research can contribute to the knowledge of advertisers' roles in generating creative new ideas. The advertising thinking theory in this study involves various relationship with other subjects; thus, it can help the other researchers develop their different subject in the future. This study reveals that advertisers experienced frustrations while working with managers and clients in the creative advertising field. The underlying questions are how to deal with different relationships among advertisers and clients. A future study could explore the perspectives of clients because given the tensions identified among advertisers and clients in relation to creative advertising, the client perspective is quite different and should be explored further.

Moreover, although the study has not immediately addressed the most effective creative method in Chinese advertising; to some extent, it has improved Chinese advertising thinking and this indeed an interesting theme for future exploration. Several theoretical and practical problems related to creative advertising should be researched further. Chinese cultural values are the foundation in many areas; the cultural paradigms sometimes guide additional study into both interactive and traditional advertising. Besides, it is necessary to consider the sequential unfolding of emotions because individuals experience emotions in a sequential process. In the future research could investigate whether audiences first undergo an emotion

when looking at the advertisement and after finishing reading the advertisement, their emotions whether they will be resolved.

The research shows an Asian perspective on the creative advertising field, focusing on the Western and Chinese case studies. Further study could investigate the details of different Western countries and then examine their creative methods' influences in Chinese advertising. Finally, creative advertising is just one of the creative industries. Further study could also be extended to research in other creative industries, for example, music, film and design. It is necessary to understand how to attract Chinese consumers, such as: ever-changing tastes, where they like to travel, and how they interact with social media. Finding from new research should provide a further understanding of the influences of local and global cultures on advertising strategies.

4.6 Discussions

The research explores how and to what extent Western advertising creatives' designing practices, role identities and their roles and how to use Roland Barthes ideas' in advertising. It builds on contributing more knowledge from Western advertisers' creative methods in the advertising field. The central aim of the research is to combine Roland Barthes' ideas on visual and textual thinking with leading approaches to Western advertising design with a view to their application in China. The result is a newly coined concept that the authors are referring to as "Advertising Thinking."

Following an introduction that outlines the key concepts in Barthes' writing, each of the chapters explores a different case study and demonstrates how it develops the notion of advertising thinking. Case studies include the Sandy Hook Promise 'Even' (2016); Coca Cola 'Pool Boy' (2017); and Black Currant Tango 'St George' (2017). The study explored many unique creative methods are shaping advertising work identities and practices in order to change China's negative creative situations. Each case study displays a different function in relation to creative advertising and making challenges for Chinese advertisers. From the analysis, Chinese advertisers should work closely with the diverse foreign agency in order to improve their international perspective. Although the research is valuable for Chinese creative advertising, more could be studied in terms of traditional customs in China.

Although society in China is more civilised than a few years ago, there are still many negative aspects need to improve. "The Chinese are great at application but lousy at innovation" (Doctoroff, 2012, p. 247). In some cases, China is lack of dynamic activities that stimulate fresh ideas and the dynamic collaboration required to harvest them. However, it is no doubt that China will evolve into an economic superpower, and it will be an economic country in the near future. Doctoroff (2012) points out that China's economy will become the world's largest within decades.

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