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Possibilities of Art Appropriation in Print Advertising

THESIS
ABSTRACT

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This thesis analysed possibilities that the appropriation of works of arts can offer advertisers. On the hypothesis that there is a generally positive attitude towards the arts it was trying to identify ways, by which advertisers and companies can benefit from using works of art in their advertisements.

The study of advertising theories on perception, involvement, layout and image communication, as well as the historical connection of the arts and advertising, built the theoretical basis, on which suggestions on the successful appropriation were made.

It was then further analysed how works of art are manipulated and implemented in actual advertising layouts. Three case studies of companies that used the arts in their advertising campaigns over a long-term were used to analyse how successful appropriation can be managed.

It was found that the arts can be used to reach almost every target group, if implemented in the right way, although there are some risks associated with it. A positive attitude towards the arts, as well as its aura and creativity, can draw attention towards the advertisements and evoke strong emotional stimuli. Additionally, new ways of using the arts for advertising were proposed, such as the production of actual works of art and the exhibition of advertisements in galleries and museums.

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1 INTRODUCTION

"I've always said that some advertising showed signs of genius:" (Hamilton quoted in Hoffmann 2002, 97).

Art symbolizes beauty, creativity, status, modernism. It breaks accepted standards and teaches people to look at things differently. It shows the world how it is or how it could be. People are drawn towards the arts, pay money to see it and to own it. Artists are seen as people who break out of the common and go different ways. The art they create is surrounded by an aura that cannot be found anywhere else and with which a growing number of people want to associate. Despite the multitude of possibilities the art world offers, it plays only a very small role in the world of advertising, which usually takes everything new or unusual and uses it to get noticed, reach new target groups or improve images. While it surely serves as a source of inspiration, it is rarely used as a way to communicate.

This thesis shall examine the possibilities that the art world offers to advertisers. After an introduction to some basic concepts of advertising that affect the use of images in general, and therefore also the arts in the first section, the second section will show the connection of the arts and business. It defines the term "art" as it is used in this thesis and shows differences and similarities of art and advertising and how they evolved historically from the viewpoint of the arts.

From section four on, the thesis will focus on the actual appropriation of arts in advertising. It will introduce the different techniques that can be used to appropriate a work of art as well as the purposes it can serve. This will be supported by a study that has been done in Germany in 2005. Taking the use of art even further, section 5 will then examine three cases of advertising campaigns that focussed solely on the arts and try to find out why they were successful. Taking from the aforementioned analysis, the final section then tries to give a summary of how advertisers can be successful with the use of art in general, its advantages and risks. It also introduces some possibilities how the world of art can offer even more points of contact than are currently used.

This thesis focuses mainly on advertising in print media, therefore theories concerning advertising in e.g. TV, radio or the internet will not be mentioned. The figures used are only meant as illustrations, all rights belong to their respective owners.

2   ADVERTISING

To be able to analyze the possibilities and risks that appropriating works of art can pose when used in advertising and how it can be used, this section shall generally introduce advertising and its goals.

Advertising can be seen as "an intentional, unforced form of influence, which is meant to influence the audience to reach advertising goals." (Behrens 1970, 4 .) It is the part of marketing communications that takes place before the actual purchase of a product. The main goals of advertising according to Lachmann (2002, 11) are increase of profit and sales in the short term and change of perception, attitude and image of a company or brand over the longer term. To reach these goals certain factors in consumer's perception and the market need to be taken into consideration. These will be described in the following chapter.

As this thesis is not meant to describe and rate different advertising models and/ or strategies, the author has chosen to mainly follow selected authors and their principle theories in advertising research and not to outline today's complete state of research in this field.

2.1   Perception of Advertisements

Advertising in most cases is one-way communication. It follows the classic scheme of communication where a sender (company) sends a message through a certain channel (media) to the receiver (customer, audience). The main problem advertising is facing is that customers are not receiving the message, because of limited perception capabilities. (Lachmann 2002, p.11 .)

Marketing activities have increased dramatically in recent years. Nowadays, customers are exposed to and have to choose between, approximately 4500 advertisements per day (Jung & von Matt 2002, 8). This sheer amount of advertisement hitting the audience is accompanied by a vast amount of media channels as well, both of which lead to an information overflow and ignorance with the audiences. Not only do the Internet and mobile phone markets add to the media available for advertisements, but also the traditional channels get more crowded. The audiences, as well as marketing managers are overwhelmed by this information overflow, often reacting with ignorance or avoidance. A clear strategy of which media

to choose, of how to be noticed in the "flood" of the surrounding advertisements as well as a consistent appearance of a brand needs to be developed to still reach the customers' attention. (Lachmann 2002, 11-12 .)

2.2   Involvement

The theory of involvement describes how actively customers search for information on certain products. Involvement is therefore mainly related to the customer and his position in the purchasing process, and not to the product or product category. Figure 1 shows the relationship between high and low interest products and high and low involvement. It also shows one of the big problems advertising faces: the majority of the audience, approximately 90%, is only low-involved when confronted with advertising. (Lachmann 1997, C0-2 .)
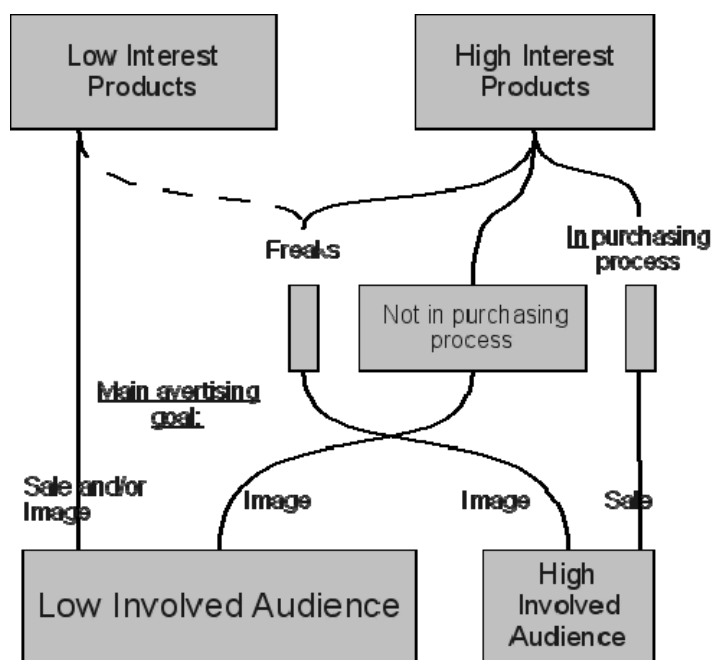
Figure 1. Involvement (Lachmann 1997)

How an advertisement is perceived is directly related to the level of involvement. Therefore, the layout and content have to be suited to the target audience's level of involvement. In mass-media, such as TV and print, the audience is highly diverse and should not be expected to be highly involved. Therefore, strategies communicated in these channels should focus on image-building. (ibid.)

As this thesis is focused on advertising in general, it will only take the higher amount of low involved audiences into account. Therefore, special strategies aiming towards high involved customers will be excluded.

2.3 Layout Concept by Lachmann (2002 pp. 108)

To overcome the hurdles described above (low involvement of the audience, information overflow), advertisers need to recognize and challenge them through specific strategies. As a guideline for this, Lachmann's "3-C Principle" is chosen, which suggests the use of a combination of contrast, consistency and clearness.[1]
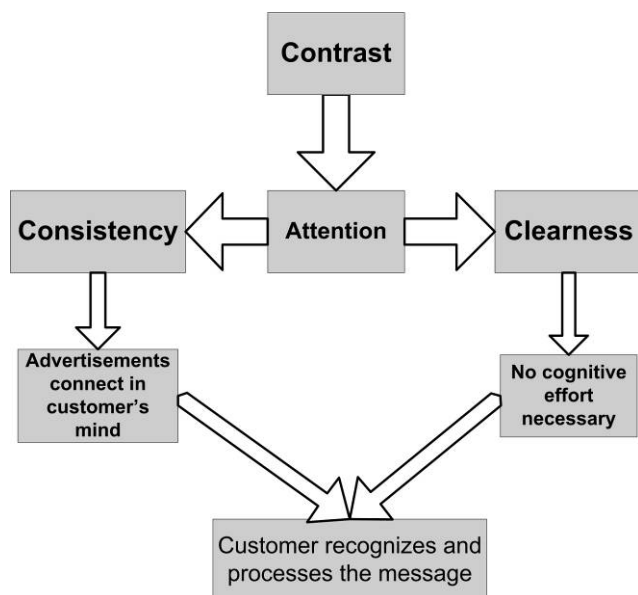
Figure 2. The "3-C Principle" (Lachmann 2002, pp. 128 .)

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[1] "3-K Prinzip"

2.3.1 Contrast

There are two meanings of contrast in the "3-C Principle" which have to be taken into consideration. Firstly, advertisements need to be distinguishable from their direct environment (e.g. other spots and general content of the media) to catch the audience's attention and make it stand out of the information overflow through a unique impression. To make an ad striking, stimuli need to be used that arouse the audience's perception. These might be physical (large, loud, colourful), emotional (small child scheme, eroticism, aesthetics) and/or surprising stimuli that do not fit with common perception. It must be mentioned here, that surprising or shocking stimuli wear out fast, while emotional stimuli will stay in consumers' minds and will not wear out.

Secondly, as it is important for a company to establish a unique image in customers' minds, a company's strategy needs to stand out from competitors' strategies. With this kind of contrast, it is important for the layout and message to be typical for one's own brand, but unusual for the product segment.

2.3.2 Consistency

The basis for reaching a consistent perception of a company's communication needs to be a unique and contrasting appearance. It requires long-term oriented and unchanged campaigns to establish a durable impression.

In the actual implementation in advertising this means that the advertisements have to use stimuli which:

- Do not vary too much during the campaign

- Are presented frequently

- Are presented long enough during the presentation

Generally, consistency means, that the individual advertisements are recognizable by the customers as belonging to one company.

2.3.3   Clearness

Low involved recipients are not motivated to actively decipher complex messages. Consequently advertisements have to present their messages in a way that makes them perceivable without cognitive effort.

To ease processing the message, all parts of an advertisement (headline, images, copy etc.) should fit into one semantic or formal frame. Especially images are a very good way to increase the clearness of an advertisement.

A big threat to an easy perception of advertising messages are "riddle-ads". Through a deeper processing by the customer, these advertisements try to reach a higher rate of recall and recognition. Nevertheless, low involved customers generally do not expose themselves to advertisements long enough for the message to be transferred. In the worst case this leads to complete ignorance of all contents of the advertisement (product, company, message). Generally, unclear advertisements will push the customers away instead of pulling them towards the message.

2.4   Image Communication

Because of the focus of this thesis on art in advertising, and especially in print, this section will introduce the importance of images in advertising in general.

"It can be seen as proven that the recall of images is superior to text" (Felser 2001, 160). Images take a central part in the process of perception. They are processed faster than other sensual information, because they need less cognitive resources (peripheral processing of stimuli). This is an important advantage especially concerning low involved audiences as the images are perceived automatically, without effort. They can therefore activate the audience's attention quickly, drawing them towards the advertisement. Images already create emotions even without the content being recognized yet. (Lachmann 2002, p.128 .)

Because they are encoded twice in the brain - the left hemisphere encodes the meaning, the right hemisphere the impression - images can be faster recognized and remembered over a longer period of time. The right hemisphere of the brain is mainly used for processing emotional content (images, impressions, music, feelings), while the left is more concerned with

rational content (words, numbers, thinking, analytics, criticism). Consequently images can transport emotions more intensively and faster than information in the form of text. An additional advantage of the predominantly right-hemispherical processing is the lower probability of criticism, which takes place in the left hemisphere that is less active with low-involved audiences. (Felser 2001, p.397 & Lachmann 2002, 52 & p. 130 .) While these attributes of images are already implemented widely in advertising, successful implementation requires certain measures to be taken.

The rules of the "3-C Principle" apply also to images. They need to be framed, clear and consistent throughout the campaign, to unfold their aforementioned potential. The images used need to be connected to already acquired knowledge, interests or wishes, or otherwise they have no effect on the attention of the customer. However, images can also be used to control the eye-movement of the audience and in this build the frame themselves.

A print advertisement is only seen for approximately two seconds. In this time it has to transfer its message. The advantage of images here is that they can not only be perceived faster, but at the same moment can transfer more information. Distracting elements should be avoided, to ease the perception of the desired message. This includes e.g. a too cluttered background of the image and several images in one advertisement. "An optimal advertising image is simple and just huge!" (Felser 2001, p.386). To increase the time spent on the advertisement, images of people, especially faces, are recommended. They are the most effective means to draw attention and reach higher recall values. (Kroeber-Riel 1993, 106 .)

Apart from using pictures showing the product in use or as it is, images can also be used to put the product in contexts usually not associated with it. In a research as early as 1981 Mitchell & Olson already showed that even from disassociated contexts, customers draw conclusions about product specifications. Pictures can be used to put the product or brand into contexts that text can not or only barely communicate. According to Felser (2001**,** 382) techniques that provide this in advertising are for example:

- Free Associations: The product can be put in any surroundings (space, ice, etc.) There is no need for a connection in context, but the mere spatial connection has an effect.

- Picture analogies: The product is set into relation with a comparing object. The audience should view the product "as if" it had its properties.

- Picture Metaphors: These leave out the "as if" of the analogies. The product is shown as being the comparing object.

According to Lachmann (2002, 136) the advantages of successful off-context imagery are:

- Awakening of attention through collative stimulus

- Allowing fast reception of content

- Avoiding scepticism and critic through avoidance of left-hemispherical argumentation;

- Addition of emotional aspects

- Longer life-span of metaphors (do not wear-out as fast, therefore supporting the consistency)

- Metaphors are good frames for campaigns in classical advertising-activities to connect them to activities at the point of sale or packaging

It shall not be omitted here, that in international advertising campaigns, the differing understanding of images in different cultures has to be taken into consideration. (Lachmann 2002, 130 .).

In conclusion it can be said that images, if applied properly, have huge advantages over text in advertisements. How the advantages of images can be exploited with the use of art in advertising will be described deeper in sections 4 – 6.

2.5   Summary

Advertising is in most cases the first contact a customer gets with a company or brand and as in real life first impressions set the direction for all further communication. If an advertisement fails to evoke positive emotions, interest or at least appeal, it will be much harder for the company to get them through further communication. The main goal of advertising is to communicate and strengthen the desired positioning in the costumers heads and therefore building the image of a brand.

Taking perception theory into account, advertisers need to make sure that their advertisements stand out of the surrounding information overflow to get noticed. This should not only be aimed to get a company or brand known, but also to facilitate a perception of uniqueness. Over a longer period, advertisements should fit together, making the overall marketing concept of a brand or company appear homogenous. That way, an image can be established and manifested over time, instead of just attracting short-term attention.

The low involvement of the majority of the company's and brand's audience should also always be considered in all communication. The mentioned "3-C Principle" is well suited for communication with low-involved audiences. Furthermore it supports the long-term orientation an advertising strategy should follow. Implementing clearness, contrast and consistency in campaigns makes sure the company can communicate a persistent identity, therefore establishing an image that is closest to what it desires. Consequently the "3-C Principle" should not only apply to the layout of advertisements, but should also be used in all other communication tools, such as point of sale displays, packaging etc.

Images are a powerful way to transfer messages that build on a brand's or company's image without deeper involvement with the advertisement. Images have to be chosen that represent best the properties of positioning, be it through analogies, metaphors or associations.

How the appropriation of arts can be useful in these contexts will be described in the following sections.

3   ADVERTISING IN THE ARTS

In addition to the economic basis outlined in the last chapter, this chapter will introduce the art-related part of the thesis. It will limit the definition of the term "art" used in this thesis and analyse the connection of the arts with branding and advertising from the point of view of the artist/ art-world before the economic view will be discussed in the later chapters.

3.1   The Arts in This Thesis

There have been uncountable definitions for the term "art". The main difference between those definitions is how narrow or wide they take the term. To illustrate this, three of them shall be mentioned: In its broadest meaning, art is defined as "the creation of beautiful or significant things, the products of human creativity and a superior skill that you can learn by study and practice and observation" (Princeton University WordNet 2008). Wikipedia defines art as "the expression of creativity or imagination" (Wikipedia 2008), while Schirner (1993, 17) says art is "what artists do".

To narrow down the term, the arts are generally further divided into "fine arts" and "applied arts". While the earlier intents to create "art solely for art's sake", the latter focuses on handicrafts, creating goods that serve more than just an aesthetic purpose and can be used in a practical context as well. This thesis will only take the "fine arts" into consideration, therefore leaving out the fields of design, architecture and handicrafts.

The "fine arts" generally include sculpture, painting, drawing, the performing arts and music. Due to the limitation of this work to print advertisements, this thesis can only take the visual arts into account. This, however, does not imply that the conclusions drawn in the remainder of the thesis may not be transferable to other forms of art in different media of advertising as well.

3.2   Arts and Branding

One of the oldest connections of the arts with the world of marketing can be found in the branding of works of art by the artists themselves. Since the time when artists had to start to actively promote and sell their works in the middle of the 18th century – the change from work on commission to independent work, branding had become more and more important on the art market (Denaro 2006, 16). It had already started earlier, when artists put their signatures and "copyright" markings on their works to protect them from being copied. Already in 1511 Dürer for example prominently put his initials on his works (Albrecht 2006, 58).

Nowadays, even more than before, artists have to actively create their own unique brands, if they want to survive in between creative freedom and the mechanics of the art market. In other words, artists become modern entrepreneurs in their own field and have to position themselves professionally so that they can keep pace with a growing market which defines itself through supply and demand. (Imesch 2006, 15 .) Prime examples of artists who successfully created and marketed their brands would be e.g. Andy Warhol and Joseph Beuys (Denaro 2006, 18). Taking this a step further some experts even claim that "the history of art would equally be the history or archaeology of modern branding; with artists the pioneers of branding" (Ullrich 2006, 43). Even whole art movements such as Dada saw themselves as a brand and considered art an internationally marketable product (Imesch 2006, 17).

Artists can be seen as the genuine competitors of all brand designers. In the competition for intellectual goods they want to appear to be representing the 'better' values, or at least to do so more honestly and authentically. (Ullrich 2006, 44 .)

What differentiates the branding of art from the branding of other commercial goods is that while in commercial branding every single product, even if mass-produced, is perceived as an original as it has the brand on it, in art, most of the time, there is only one original. In branding it is not the original, real dimension that is consumed, but rather the conceptual and symbolic dimension. In art, it is the aura of "one original" that makes people interested, pulls them into museums etc. and ideally makes them buy the works. (Imesch 2006, 16 .)

3.3 Arts and Advertising

There are several applications of art in marketing. There is the huge field of sponsoring, which in itself is already becoming an industry. Companies seek to draw from the excitement, positive emotions and success of the sponsored artist, event etc. Another way companies try to use art for their success is to establish corporate collections or scholarships and awards. (Denaro 2006, 22 .) As this thesis concentrates on the appropriation of art advertising, only this aspect of the relationship will be described more closely.

"Advertising is a form of aestheticism of the present. In its function of affirmatively visualizing the conceptions and ideals of the society it takes a role, that was formerly catered by the fine arts, and which has been since, at least partly, abandoned by the arts" (Oesterholz-Kraemer 2006, 158). Probably following the same line of argumentation, there have been several proclamations that "Advertising is art" (e.g. Schirner 1977, 17) as well as "Art is advertising" (e.g. Schierholz, 1987, 261).

While in certain contexts and for certain examples this point of view may be right, a majority of advertising cannot be seen as art in the historical and scientific context. Also art is not what is taught at advertising schools. But there are unarguably some similarities. The discussion whether these suffice for the two to be put in the same category (yet), will only be distinguishable from a future point of view. But an analysis of their relationship can lead to useful hints for advertisers, to make better advertisements and to understand how both work together.

3.3.1 Historic Connection of Art and Advertising

It is arguable that advertising today takes the role that art had in earlier days. This can be explained with the example of patrons in the past. The royals and rich people, as well as the church, contracted artists to create sculptures and paintings of them, therefore creating images that are still perceived today. What we see as art of that time was merely advertisement for the people in charge. Nowadays companies and brands take the part of the aristocracy. Advertisements can be seen as their form of making themselves public. The art that is created nowadays and this is following a trend since secularisation started, had to find a differ-

ent space. From the Age of Enlightenment on, art has been started to be defined as it is today. The "art for art's sake" principle evolved.

When artists started to create art independently without commission around the time of the Renaissance, they had to create a new market for their products, while their old market has been taken over by advertisers. Companies pay to present their work to huge audiences. Artists on the other hand need to get the audience interested, draw them to look at and buy their works. (Schierholz 1987, p. 259 .)

The markets of art and advertising, although developing in different directions, still influence each other. As artists portray their environment or reactions to it, when the consumption got more and more dominant in everyday live in the last century, they started to integrate and comment on it in their works. This became especially obvious when with the pop-art the boundaries between high and low art have been crossed and the commercial world, mass-consumption and advertising imagery found their way into the art-scene. Quotes, appropriation and manipulation of existing brands and logos from the economy were established and common. (Denaro 2006, 18 .) The same connection also exists in the opposite direction. This will be deeply analysed in the next sections.

3.3.2   Intention of Creation

One of the main differences between the arts and advertising is the intention to create each. Art is mainly created to express emotion or a general interest, an expression of creativity. Making a profit with it, or selling it, is most of the time only secondary. With advertising these intentions are switched. The main aim of an advertisement is to sell a product or brand, which also means something else than itself. If a company is not increasing their profit with the advertisement, it failed. Creativity in advertising might help to reach this goal, but it is merely a tool, as opposed to being the goal itself in the arts.

Already as early as 1915 Georg Schönfeld saw the consequences of this regarding the use of art in advertising. In short, he argues that in advertising the art is put into a position which it does not have otherwise, it needs to serve an additional purpose. While as art it is made to please and have aesthetical value, in advertising it needs to sell a product. If the communication of the advertisement leads to just the admiration of the artwork, then it failed. (Schönfeld 1915, p. 223 .)

But in spite of their difference, both arts and advertising try to create an emotion, or cognitive reaction in customer's minds. Both also mainly try to do so through visual and/or mental images.

3.3.3 Motivation of Recipients

Towards the recipient art is mostly passive, while advertising needs to be active when it comes to reaching its audiences. People go to museums, galleries etc. to see art, when they are willing to do so. There are forms of art, especially Street-Art, that take a more active approach on reaching customers, but generally art is institutionalised. In marketing terms, it pulls the customers. (Schirner 1993, 20 .)

For advertising, especially traditional advertising in the media, the setup is different. Advertising forces itself upon the audience. It can surely still be ignored, but it tries to invade a place to be seen, it interrupts and claims space.

"In art, and only in art, the original work is sold, and it acquires a sort of aura this way" (Duchamp 1964, quoted in Naumann 1999, 293). In terms of Lachmann's model of involvement, this means that art mostly serves as a high interest product, with only few people in the actual purchasing decision, but a big group of people with general interest (freaks), that are drawn towards it, therefore being relatively high involved. In addition, people tend to be favourable towards the arts even if they are not generally interested (Wirth Schnöller 2006, 150). The contrasting involvement for advertising has already been described earlier.

3.4 Summary

The term "art" is very complex in nature. It is used for a wide variety of works which share a creative element. For this thesis, only the so called "fine arts" are taken into consideration and also limited to the visual arts, to not over-stretch the topic.

Although art can be created without the economy, artists, especially professionals creating fine arts, need the economy to survive. For this reason they have to find and use strategies to get themselves known and their works sold. Since artists mostly work independently in-

stead of on commission they use branding (signatures, techniques etc.) to create their image and protect their creations.

Historically, there is a strong connection between art and advertising. The declaration of art being advertising and advertising being the same as art cannot fully be supported. Advertising seems to have taken over the function that art formerly held, while art declared itself free and took a more elitist role in society. What totally separates the two is the intention of creation and the motivation of the audiences. While advertising tries to sell something else than itself to an audience that generally is not interested in it, art on the other hand is produced for its inherent creative value. The perception of art also always requires a decision to do so, while advertising is pushed into people's attention regardless of consent.

Although the arts are clearly separated from branding and advertising, neither is independent from the other. "Because what moves the economy and the society also moves the arts" (Wirth Schnöller 2006, 154). The next section will show how the arts can influence and be used in advertising.

4   HOW IS ART USED IN ADVERTISING

"A work of art suggests a cultural authority, a form of dignity, even of wisdom, which is superior to any vulgar material interest: an oil painting belongs to the cultural heritage; it is a reminder of what it means to be a cultivated European" (Margolin 1992, 221).

The high value that is attributed to art as e.g. the quote above illustrates, can be used by companies to enhance the image of their brands and to advertise their products. The quoted work of art can add both the feeling of luxury and a cultural value to the advertised product or brand (ibid.). With and without the coordination with text, the interpretation of the work of art can be guided towards a desired message.

Art takes different spaces and functions in an advertisement, which will be analysed first. Later the different purposes of a work of art in an advertisement will be outlined. Finally, the results of a study are presented, which show the actual implementation of using art in advertising.

4.1   Formal Integration of Art in Advertising

The ways in which companies integrate art into their advertisements are very diverse. Through variations in the formal integration, the effect the work of art has on the message of the advertisement can be adjusted. It can be analyzed regarding the space it occupies in the advertisement as well as regarding the way it is actually presented.

4.1.1   Dominance of the Work of Art in the Advertisement

The relevance the art has in the process of communicating the message can be classified into categories. Firstly it can be used as a side note, or background decoration on the wall in an interior scene that carries the main message. In this case, it is merely a symbol for conventional comfort. It can also represent modern people or a modern way of living. As the art in this case is not much more than furniture, the subject of it is unimportant, as long as it can be identified as "art". (Kimpel 1982, 52 .)

An increased importance for the message of the advertisement is carried by art that is presented more in the centre of the layout. Although it is still used as part of a message, it is mostly decorated with signifiers such as gold frames, which make it look more expensive and underline its importance. It represents and points to heritage and wealth and lifts the model and the whole scene to an elitist position. Generally, the advertisement tries to impose traditionalism and connoisseurship, in short; a higher class for the advertised product or brand. (ibid.)

The highest level of dominance of the art is reached, when art becomes the centre of the whole message of the advertisement. It visually dominates the scene of the advertisement (if there is any), sometimes even the product or brand (ibid.). The main intention of putting a work of art in the centre of the advertisement is to use its topic or picture to present the product and reinterpret it in a way that represents the advertiser's desired message. This can be achieved through either manipulating the work of art, adding a description that guides the audience towards the desired interpretation or even create a new work of art altogether, which can then carry any message the advertiser wants.

For the remainder of this thesis, the last category is further investigated, as here the art is taken advantage of the most. The next section will analyze the different possibilities advertisers have to alter or reproduce works of art and the implications of the alterations.

4.1.2   Way of Using Art in Advertising

Throughout the literature, several authors tried to establish categories of applications of art in advertising (Kimpel 1982, Oesterholz-Kraemer 2006, Grünewald & Kirschenmann 1991, Bickelhaupt 2005). While their categorizations all have certain elements in common, there are some differences in others. Therefore this section will define a set of categories for this thesis which combines the different systems. To illustrate the descriptions and to show their actual use in advertising, an example will be given for each category. Where applicable, an appropriation of the "Mona Lisa" by Leonardo Da Vinci will be used, to stress the differences in the way it is implemented into the advertisement.

Unaltered Original

In this case a work of art is used without any ma-
nipulation or change of proportion. In most cases it
is syntactically separated from the product or brand
being advertised. The message is mainly suggestive,
based on the emotional stimulus of the art being
nice. (Kimpel 1982, 55 .) The example given here,
an advertisement for a modern art gallery, uses the
original picture to distinguish itself from the old
masters to stress its modernity.
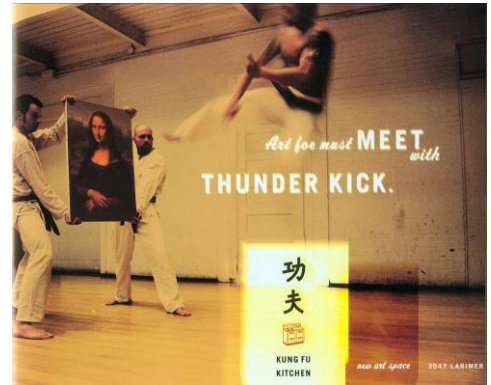
Figure 3. Unaltered Original - Adver-
tisement for the "New Art Gallery"
(Hoffmann 2002, 61)

Quote of Detail

Only a small, but significant or es-
pecially attractive detail of an
original work of art is shown,
which is generally also not manipu-
lated. Taking the detail out of the
original context, the meaning it
originally had can be changed to
whatever the company desires.
(Grünewald & Kirschenmann

Figure 4. Quote of Detail - "J'M" Advertisement for
McDonalds (Hoffmann 2002, 57)

1991, 22 .) In the case of this McDonalds advertisement, the famous, mysterious smile of
the "Mona Lisa" is interpreted as a sign of satisfaction with the company's products.

Manipulated Work of Art

The work of art is altered in form, proportions, colour etc.
and the product or message of the advertisement can be
implemented into it, building a connection. This form pri-
marily relies on the joke of playing with "art" ironically. As
it is supposedly disrespecting the cultural values it is often
trying to reach an image of relaxed originality and uncon-

Figure 5. Manipulated Work of
Art – Advertisement for Prince
Spaghetti Sauce (Hoffmann
2002, 56)

ventionality. It also offers the possibility of idealizing the product. Apart from being generally useable for all kinds of advertising, it also works for conservative companies, as the traditional attitude of the use of art, even if it is manipulated, still levels the jovial behaviour. Brands and companies can therefore use this to both update their image and stress their connection to tradition, as shown in the example. (Kimpel 1982, 55; Grünewald & Kirschenmann 1991, 22 .)

Tableau Vivant

A Tableau Vivant is defined as "a free or exact reproduction of a work of art in a photographical way" (Oesterholz-Kraemer 2006, 17). It is therefore a modern adoption of a work of art, which expresses both actuality and tradition. In the case of the FujiFilm advertisement, this technique is used to convince customers that everybody can be an artist like Leonardo by using the advertised product.

Figure 6. Tableau Vivant: "The Mona Debbie", Fuji-Film Advertisement (Hoffmann 2002, 60)

Framing

The product is set into a position that is traditionally occupied by works of art, like a frame, museum or pedestal. In comparing the product with, or even declaring it to be a work of art, monetary and cultural value is added, therefore letting it stand out from the masses. (Kimpel 1982, 55-56 .) In the example (Figure 7), the bike is shown as an object at an exhibition, making it seem superior compared to other products of its kind.
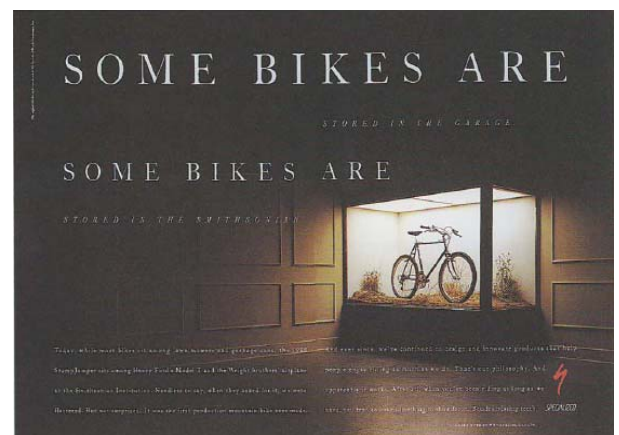
Figure 7. Framing - Advertisement for Specialized (Pedersen 1997, 182)

Arrangement

Figure 8. Stylistic Elements – Advertisement for the Deutsche Welthungerhilfe e.V. arranged as Still Life

Figure 9. Quote of Style - Advertisement for Nike in the style of Caravaggio (Hoffmann 2002, 36)

This category comprises three techniques which basically have the same function. The advertisement can present the product with stylistic elements of the art scene (Figure 8), arranging products as still life. It can also quote the style of a certain artist or artistic period (Figure 9), as well as a well-known motif (Figure 10) from the art scene or a certain work of art. These three techniques, even if they might not always be recognized as appropriations,

still service the habitual way of seeing, that has traditionally evolved and that consumers are used to in art. Through using it in a new setting, it surprises, draws attention to the advertisement and can be perceived as arty. The application of these techniques is not limited, but might be especially suited for products with a mainly practical value, as they can then aesthetically enhance their image. (Grünewald & Kirschenmann 1991, 22 .)
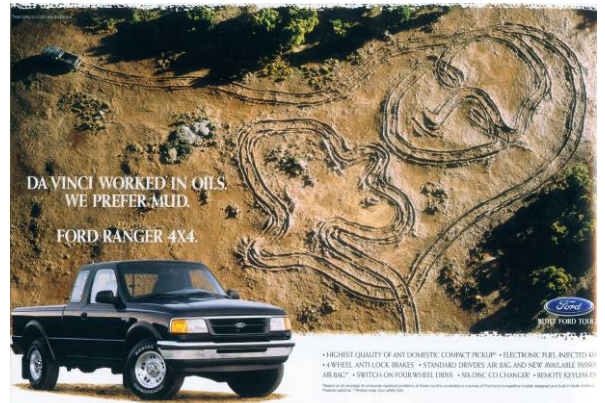
Figure 8. Quote of Motif - Advertisement for Ford (Hoffmann 2002, 64)

Creation

In the last category, an artist creates a work of art especially for a company or advertisement. The advertisement is trying to project the fame and aura of the artist or the aura of art in general onto the product. This category provides very wide possibilities, as the work of art can be created to perfectly suit the desired message. (Bickelhaupt 2005, 201 .) The Toyota advertisement on the right is one example of this; further applications can be seen in section 5, with the campaigns of the Container Corporation of America and Absolut Vodka.
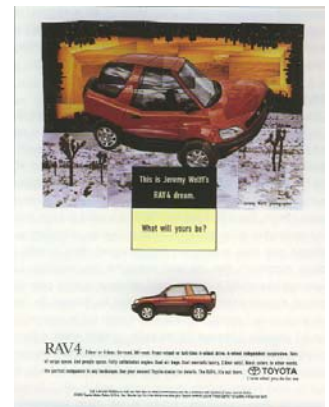
Figure 9. Creation - Advertisement for Toyota by Jeremy Wolff (Pedersen 1997, 22)

4.2   Purpose of Art in Advertising

The fact that customers have a generally positive attitude towards the arts can be used by the sender of an advertising message (Kubatta 1991, 11). In addition to this basic purpose that all art serves in advertising, the following sections will differentiate between special applications that utilize art to convey the desired message.

4.2.1   Orientation in Time

Works of art are used in advertising to attribute the properties of the past, the present or the future to the product or brand. Orientation towards the past, through e.g. Old Masters, makes it possible to put the product in a traditional position and stress its sustainability and value. Using more recent artists results in a more up-to-date impression. If works of art are appropriated that seem to be ahead of their time (science-fiction themes etc.), the product or brand may be conceived as inspirational and innovative. (Bickelhaupt 2005, p.253 .)

Of course, through the appropriation of art, the orientations towards past, present and future can be combined to reach an even more complex and positive impression of a brand or product. For example, it can be shown that traditional values like e.g. quality and durability are highly valued, complemented by innovation and modernism.

4.2.2   Function in the Advertisement

For a company, the appropriation of art can serve several functions in the advertisement, which are shown and described in Table 1. Often, the appropriated works of art serve several of these functions.

Table 1. The Functions of Art in Advertising (Bickelhaupt 2005, p. 261 .)

Function	Description
Decoration	The work of art serves only as requisite, background or scenery. It only plays an insignificant role and seems to be substitutable. (see 4.1.1)
Symbol for Status	The work of art points towards intellectual and material wealth and a high social class. Through this, a price premium can be justified.
Visualization of Abstract Product	If a company produces an intangible or unattractive product, art can be used as visual impulse. This is used for example by service providers or institutions that run informative campaigns.
As synonym for a Certain Time	The work of art points towards a certain epoch or time which draws a connection to the product.
Synonym for a certain place	The company wants to point towards a certain place, region or country. The tourism industry often uses famous works of art to show the beauty of a destination.
Synonym for a certain idea	The work of art visualizes a concept related to the product or brand in a formal or semantic way. The shape of the Toblerone bar for example can be represented by a painting of the Matterhorn mountain.
Eye-Catcher	The main function of the work of art is to draw the attention to the advertisement. This can be achieved for example by an irritating presentation.
Erotic Atmosphere	Works of art can be used to stimulate the sensuality of the recipient in a way which is not perceived offensively.
Pseudo-pedagogical intention	By adding lots of information about the appropriated work of art, the company is trying to positively influence its perceived image.
Ennoblement of the product	The work of art is integrated into the advertisement to ennoble the product. In contrast to the function as Symbol for Status, product and work of art are presented as equally valued. The product is declared as being a work of art.
Synonym for achievement of humanity	Through the work of art, the product is shown as an extraordinary example of human creation.
Synonym for Genius	Through the work of art, the company's innovativeness can be compared with the achievements of geniuses like e.g. DaVinci.

4.3   Actual Occurrence of Art in Advertising

A study analysing the advertisements in general interest magazines in the USA between 1995 and 1999 found that only 2% of all advertisements appropriate works of art (Dinu 2000 in Dinu 2004, 8). The only study that has further quantitatively analysed the way the art is appropriated in advertising so far has been by Bickelhaupt (2005). He analysed the advertisements in the German "SPIEGEL"-magazine from the years 1991 to 2000. Altogether he found and further analysed 1619 appropriations of art, which means 2.5 appropriations per issue in average over the 10 years. In the following some of his most important results will be presented. (Bickelhaupt 2005 .) As a limitation it has to be said that this study also included architectural works of art.

4.3.1   What Kind of Art is Used in Advertising?

It has been found that mainly the art from the 19th and 20th century is used in advertising (49%). The art of the epoch between the 1600 and 1800 as well as of the Ancient Worlds, each are represented by approximately 20% of the advertisements of the study. The amount of appropriations from the Middle-Ages and from non-western cultures is comparatively unimportant (6% and 7%). (Bickelhaupt 2005, Appendix III/6 .)

The motifs that are mostly used are especially portraits and persons (47%) as well as representations of buildings and cities (41%), while abstract art is not very popular for advertisers (3%). Religious and representational (power, prestige) motifs are chosen frequently (27% and 29%). As expected, motifs with negative content are avoided (<1%). (Bickelhaupt 2005, Appendix III/9-10 .)

Altogether 200 artists have been identified in the sample. Of those, works of Leonardo da Vinci (48), Michelangelo (39) and Caspar David Friedrich (33) are most often used in different campaigns. (Bickelhaupt 2005, Appendix III/8 .)

4.3.2   How Are Artworks Integrated into Advertising?

As a surprising result of his study, Bickelhaupt found that 71% of the appropriated art in advertisements are not manipulated. The remaining 29% show different kinds of manipulation, their distribution can be seen in Figure 12. (Bickelhaupt 2005, Appendix VI/3 .)
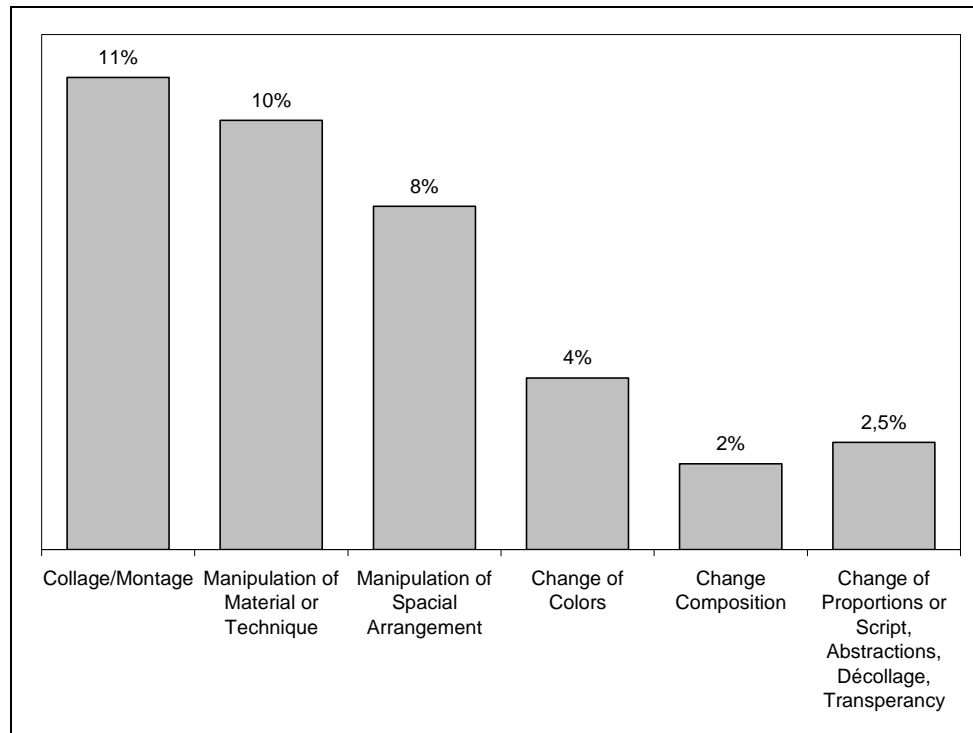
Figure 10. Manipulations of Works of Art in Advertising (Bickelhaupt 2005, Appendix VI/3)

In 21% of the advertisements, the work of art is pictured alone, in the same amount it is shown in context with the product. Humans or script are added to the context in 18% and 17% of all cases. (Bickelhaupt 2005, Appendix VI/2 .)

Frames and/or pedestals are not used very often to present the works of art. Only in 19% of the analyzed artworks the framing was complete, in an additional 1% the frame was broken. A speciality that occurred in another 1% of the cases was the framing of the product by the work of art. (Bickelhaupt 2005, Appendix VI/5 .)

4.3.3 What Kind of Relationship Do the Advertised Product/ Brand and the Artwork Have?

A formal relationship between the works of art and the product can only be found in 8% of the cases. However in 42% a semantic relationship was found. This leads to the assumption that a connection is mainly made through the content of a work of art rather than through its form. This connection is not surprisingly closest in the industries of culture (80%), media (59%) and tourism (85%). (Bickelhaupt 2005, Appendix V/1-2 .)

The industry that uses art in advertising the most is tourism (20%), closely followed by automobile manufacturers (10%), communication services as well as indulgence foods and stimulants (each 9%). Looking at the genres separately, especially advertisers for furniture along with indulgence foods and stimulants prefer using painting over the other genres (92% and 37%). Sculpture is most often used by the transportation and textile industries (62% and 50%). (Bickelhaupt 2005, Appendix IV/1-2 .)

In only 63% of the samples the advertised product was completely visible or partly covered. In a total of 37% the advertised product was not visible at all in the advertisement. Although the product might be visible in a majority of the advertisements, it is still dominated by the work of art in two fifths of the advertisements. The same amount of advertisements shows equal proportions between the product and the work of art, while only in one fifth the product dominates the art. Overall, the works of art get more advertising space then the advertised products. (Bickelhaupt 2005, Appendix IV/3 .)

4.3.4 Why Is Art Used in Certain Advertisements?

The results cited in the following are not only derived from the analyzed advertisements, but also from a survey of the advertising companies.

The most common reason for putting art into an advertisement is to underline a traditional attitude (54%). Avantgarde and present time are only stressed in 4% of the advertisements, whereas a combination of both makes up 10%. (Bickelhaupt 2005, Appendix VII/1 .)

Bickelhaupt (2005) found the following main purposes for the use of art in advertising, which were supported by the answers of the advertisers to his survey:
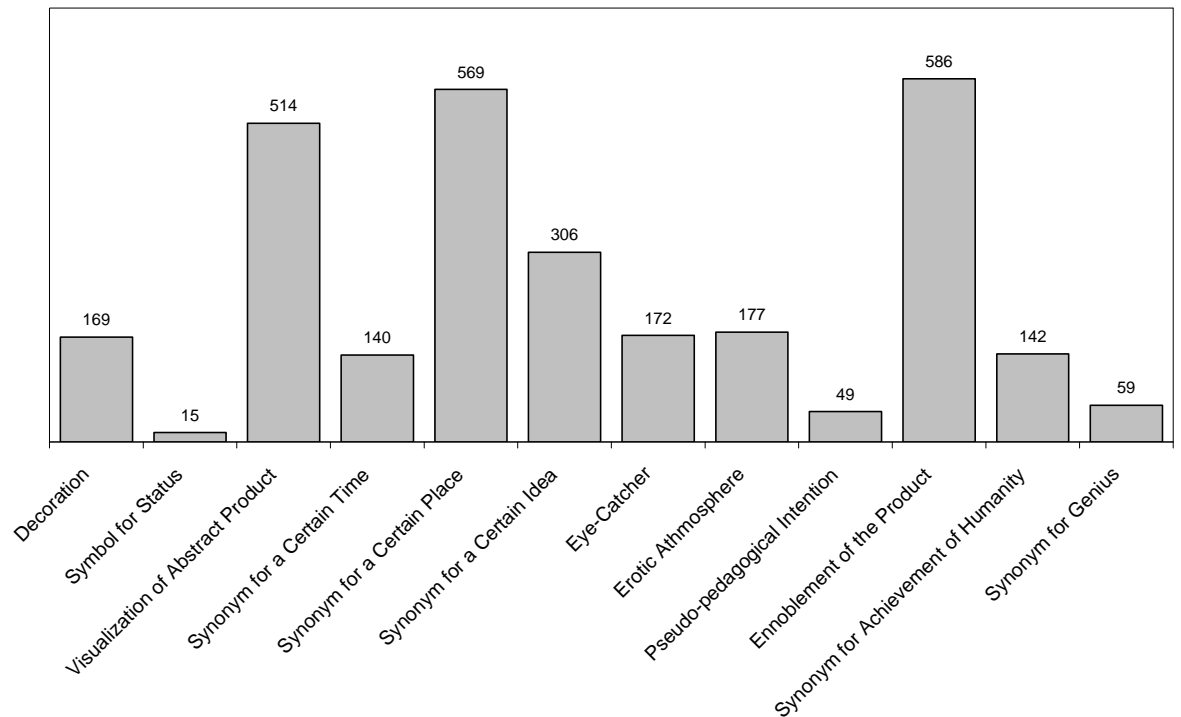
Figure 11. Purpose of Art in Advertising, absolute numbers, multiple answers allowed (Bickelhaupt 2005, Appendix VII/2 .)

4.4   Summary

Works of art can be used in advertising to present and communicate an unrestricted variety of topics and messages. The dominance of the art in the advertisement has to be adjusted to the desired strength of the connection between the art and both the message and the product being advertised.

When art is set into the centre of the advertisement, communicating the largest part of its message, it can be presented in a variety of ways. The possibilities reach from using an unaltered original, over manipulated and creative adaptations to totally new creations of art just for the company or advertisement.

Which of the several ways to present the work of art in the advertisement is chosen, depends on the kind of purpose it is meant to be fulfil. Art can underline both traditionalism and modernism. At the same time, by utilizing it in different ways it can support and even solely communicate the message of the advertisement.

The study published by Bickelhaupt in 2005 has shown that mainly art showing persons or portraits from the last centuries is used. Most of the art is not manipulated when put into use for an advertisement. If art is altered, it is mostly put in a collage or the material and technique are changed. There is not always a semantic connection between the work of art and the advertised product, however in advertisements of tourism, cultural institutions and the media, it is often found. Tourism is also the industry that uses art in advertising the most, followed by the automotive industry. While the art is mostly used to emphasize the traditional values represented by a product or brand, it also often represents a combination of traditionalism and modernism. Companies put art in their advertisements mainly to ennoble their products, point towards a certain place or region and/or to represent an abstract product or service.

As has been shown, there are numerous ways to implement art in advertising some of which are used more frequently than others. It seems to be an interesting and unusual element in the design of an advertisement which can still be very powerfully implemented, as only a small fraction of its potential is being used in advertising today.

After analyzing the function of arts in advertising in general, in the next section its application in actual advertising campaigns shall be examined.

5   CASE STUDIES OF ADVERTISING CAMPAIGNS

This section will introduce the cases of three companies that, at least for a certain period of time, focussed their advertising campaigns on the use of works of art. There have been other companies that took this approach in their advertising, but because of their success and impact on both the business and art world, Odol, the Container Corporation of America and Absolut Vodka have been chosen. Apart from describing the campaigns, the last part of this section will analyze how the campaigns relate to the advertising theories presented in section 2.

5.1   Odol

Karl August Lingner was one of the first entrepreneurs that recognized the possibilities the exploitation of art could offer the industry in advertising. In the end of the 19th century the German company Lingner introduced a new mouthwash, "Odol", which is by now a world famous brand and product.

Figure 13. Odol-Advertisement 1904 (Väth 1982, 28 .)

Figure 12. "Toteninsel" First Version by Böcklin 1880

The campaign started with articles on hygiene in newspapers, where the brand name was printed in bold. Later on, Lingner used art in advertisements in magazines targeted at the higher middle-class. For example, he integrated the "Odol"-bottle into a reproduction of Böcklin's at the time very famous "Toteninsel" (Quote of Motif). As can be seen in figures

14 and 15, the dominance of the white figure in the original is transferred onto the monumental white bottle. To avoid the association with death and mystique atmosphere, the picture is reproduced in much lighter and friendlier colours. In this advertisement, the art works both as eye-catcher, and to ennoble the product. (Väth 1982, pp. 28 .)

Figure 14. Odol-Advertisement, 1906 (Väth-Hinz 1985, 94 .)

Figure 15. Odol-Advertisement 1906 (Väth-Hinz 1985, 92 .)

In the following time, other pictures of Böcklin were appropriated in a similar fashion, until the public interest in Böcklin declined. From that time on, Lingner mainly used elements from the Greek and Roman classic. By positioning the "Odol" brand name in ancient surroundings like amphitheatres and among columns, he tried to give the mass-produced good the aura of being hand-crafted and unique (Synonym for Achievement of Humanity). It also referred to the pureness and athleticism of the ancient world (Figures 16 and 17). (ibid.)

As a pioneer in both branding and advertising with the art, Lingner "did not take the way of downgrading the beautiful to the useful, but of upgrading the useful to beauty. In this context he was a mentor of the masses, while others believed that they had to bow down in front of the lower instincts of the masses" (Stresemann quoted in Zbinden 1963, 87-88). The campaign proved very successful in a relatively short time. And still in 1961 a survey showed that 80% of a sample of 1500 people recognized the "Odol"-brand in the shape of the bottle (Väth 1982, 23).

5.2   Container Corporation of America (CCA)

Figure 16. "Concentration" by A.M. Cassandre for CCA (Bogart 1995, 261 .)

Starting in 1937, Walter Paepcke, the chairman of the CCA, a producer of cardboard boxes, followed an advertising strategy which focused on art until the 1980s. In contrast to the campaign of "Odol" described above, the CCA did not only exploit the art, but also acted as a patron towards the artists. It did not downgrade the art to mere ironical images, but valued its high cultural ideals. For the first time, ideas and images took precedence over the product in advertising. (Hoffmann 2002, 86-87 .) The simple, replaceable product of a cardboard box was enhanced and ennobled through the use of fine art.

The first of four campaigns consisted of 12 designs of the famous poster artist A. M. Cassandre as well as images of exiled Bauhaus members like Herbert Bayer, Gyorgy Kepes and others. Figure 18 shows an advertisement from this campaign, called "Concentration". It shows three male profiles modelled after Greek sculptures, who stare at a cardboard box. The picture is a straight adaptation of the copy surrounding it. Through this framing, the whole advertisement builds a unit, communicating male strength and directness. In this, the style of the advertisement was strongly contrasting the general advertising environment at the time, which mainly used the expression of desire via images of white middle-class women. (Bogart 1995, p. 260 .)

The company wanted to improve their image through the association with design excellence in its advertising. Through its up-to-date layout (montage, bold type, bright colours, simplified and asymmetrical composition) inspired predominantly by the German Bauhaus-movement, it tried to be perceivable as a modern and innovative company. (ibid.)

The Bauhaus focussed advertisements continued until the end of the 1940s. In the following years the CCA changed towards an approach which focussed more on modern painting and

the individual artists. The most ambitious and controversial campaign of the CCA started in 1950. With the "Great Ideas of Western Man" they commissioned unknown local artists from each state of the USA to produce a work of art corresponding with a quote from important literature (e.g. Homer and Freud). (ibid.)

Although in the beginning Paepcke's campaigns were viewed critically, he still achieved his mission in the end, to attract business men rather than ordinary consumers. The success of the campaigns is mainly attributed to the particular nature of the product, the boldness and uniqueness of the advertisements and especially the strong cultural commitment of Paepcke. The advertisements of the CCA in general were contrasting the hard-sell approach of photographic and comic-style advertisements of competitors which were mainly targeted towards the less educated. (ibid.)

Not only were the campaigns successful from a business viewpoint, also the art scene appreciated Paepcke's approach. This resulted not only from the fact that the company did not restrict the artists' possibilities, but also because the advertised product was utilitarian and simple, and therefore not embarrassing for the artist. Especially in later years, when unknown artists were commissioned, the campaigns could leverage the success of the participating artists. The people of the art world applauded CCA's commitment to an advertising art that valued the interests of painters as much as those of the client. (Bogart 1995, pp. 266 .) Nowadays, some businessmen and advertisers view the success of the CCA's advertising as unrepeatable (Bogart 1995, 269).

5.3   Absolut

Absolut began its involvement in the arts with an advertisement designed by Andy Warhol in 1985 ("Absolut Warhol"). By commissioning the high-class painter, the importer of the Swedish vodka and especially their president Michel Roux raised public awareness of their premium product. In the following time, leading artists like Keith Haring and many others, e.g. Kenny Scharf and Ed Ruscha, also designed advertisements for the campaign. Until today over 400 works of art, apart from paintings also, amongst others, sculptures, crystal glass designs etc. have been commissioned. (press.absolut.com, Viewed 08.02.2008 .)

The main subject of the whole campaign and the separate advertisements in particular, has always been the relatively simple bottle, as can be seen in figure 19 of "Absolut Haring" by Keith Haring from 1986. (Hoffmann 2002, p. 112 .)
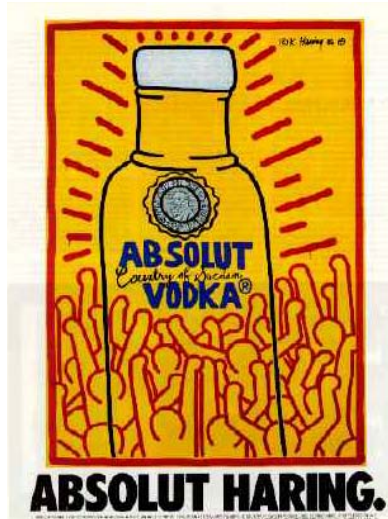

Figure 17. Absolut Haring, Keith Haring for Absolut Vodka 1986 (Hoffmann 2002, 114 .)

The bottle dominates the advertisement both formally and semantically. The formal dominance originates from the oversized bottle in the centre and the framing halo. Although Haring strongly abstracted it (missing text, comic style), the product is still easily recognizable. The semantic dominance of the product is underlined by the crowd of worshipping people. The halo makes the bottle shine, stressing its uniqueness. While the topic of the image mainly supports the Absolut brand, it is still obvious that it is an original Haring. The signature and the slogan stress and draw the connection to the artist. This is also the main element to connect the very diverse pictures of the campaign.

In contrast to CCA campaigns, Michel Roux did not only try to reach the upper class, but predominantly anyone who wanted to belong to the class of people who are stylish and avant-garde. As a part of this strategy, Roux was a pioneer of even establishing at that time controversial target groups like the gay community. (ibid.)

From 1990 on, the Absolut Art campaign was structured into different topics in which the company used their prestige with the arts, to also promote unknown artists. The first of these was the Absolut Glasnost campaign, where 26 artists from the former Soviet Union were commissioned and given the possibility to show their work in the western world (Figure 20). Following campaigns included African and European artists. (press.absolut.com, Viewed 08.02.2008 .)

Figure 18. Absolut Kosolapov, Alexander Kosolapov for Absolut Vodka 1990 (Hoffmann 2002, 117 .)

Absolut also works with exhibitions in a way that exceeds mere sponsoring. At the Venice Biennale in 2003 for example, Absolut exhibited a collection which was the result of a collaboration of 13 established and 16 unknown artists. (ibid.)

All in all the campaign was extraordinarily successful, as can be seen by the increase of sales by 14.000 percent between 1979 and 1990 as well as its continuity over more than 20 years (Hoffmann, 2002, 112). While the campaign was very successful in raising the sales of Absolut, it also enhanced the careers of many participating artists, which would otherwise not have had the opportunities to reach such a huge audience. (Hoffmann 2002, 112 .)

5.4   Summary – Application of Advertising Theory in the Campaigns

All three campaigns were very successful at their time, or as in the case of Absolut still are. Their success, while surely being attributable to their creativity, uniqueness and the innovative visionaries guiding them, also evolved from their application of advertising theory. In section 2, important aspects of successful advertising were introduced. Concluding the analysis of the campaigns, their application in practice shall be demonstrated.

Concerning perception, art is used in all campaigns to distinguish the advertisements from the surrounding environment. At the time of the Odol campaign, the amount of advertising and media was not as huge as it is nowadays. But still the campaign managed to work as an eye-catcher. As a business to business supplier, the CCA's advertising campaign was vastly different from its competitors, who were mainly focussing on information. As the products' benefits were hardly different, the CCA advertising campaign managed to raise the awareness of its products in the market. Through this they were able to make it into the relevant set of brands when making decisions regarding packaging. The Absolut vodka advertisement series, targeted at the hip people, is nowadays facing the advertising overflow mentioned above. Through its use of art it is standing out of the masses, and the easily recognizable shape of the bottle makes it fast to recognize the advertising brand.

On the topic of involvement, all three campaigns are advertising products which are generally regarded low involvement products, especially the CCA. In using arts, the companies not only try to raise the involvement with the product by associating it with the art scene, but also raise the interest and motivation to look at the advertisements. Apart from the mere mass effect of their advertisements, the companies also tried to reach the higher educated

people who are interested in the arts (high involvement with arts), to recognize and appreciate their products. With the use of arts, the CCA and Absolut, but also Odol to a certain extent, built up an image of supporters of the arts. Through the art that they used, they also communicated a modern and up-to-date picture of their companies.

Regarding layout aspects and the 3-C-Principle, the analyzed examples show a heterogeneous approach. The contrast as a stimulus of the advertisement to attract attention cannot be analyzed for a whole campaign, as it differs between the separate images and artworks used. Generally though, the Odol campaign, as at the time only black and white images were possible, had rather low contrasting effects. The simplicity of especially the first advertising images of the CCA highly contrasted with the viewing habits of the people of the time. In Absolut vodka advertising images, the element of contrast is rather literally in the colours, as especially artists from the pop-art and avant-garde are commissioned, whose works of art are most of the time very colourful and bright. In addition, the use of art in itself poses a contrast to the advertising environment for all three companies.

The consistency in the campaigns is mainly manifested in the use of art over a longer period of time. Through this, the companies' advertisements were able to be recognized as such. The separate companies also provided consistency within the campaigns, through the focus on separate artistic periods or styles. The Odol campaign while in the beginning focussing on Böcklin and his pictures, later mainly used elements from the ancient world. During the decades of their campaign, the CCA switched focus from first using Bauhaus artists towards more abstract and modern art. Apart from the consistency provided through the use of mainly pop-art or themed sub-campaigns using Russian or African art, the Absolut Vodka campaign is especially consistent through its continuous appearance, with the motif of the bottle and the copy "Absolut …" followed by the artists name. The element of clearness is the least observable in the campaigns. While Odol and Absolut still put the bottle in the centre and dominantly positioned their brand names in the advertisements, the CCA campaign can be seen as quite unclear.

All the campaigns described above use art in their advertising, therefore the advantages of image communication described in 2.4 apply. The images make up the main part of the advertisements, making them the main means to communicate the message, while at the same time drastically reducing the copy. In this function not only the mere image is encoded, but also emotions and associations that it evokes (e.g. Hygiene – Odol, Clearness – CCA, Modernism – Absolut). Of course, as the campaigns are made up of a diverse mixture of images,

the related associations and emotions differ in separate advertisements. Especially in the case of Absolut Vodka, the images used guide the customer's view towards the product. In the campaigns of Odol and CCA this can be found as well, but is not always as obvious. All three campaigns mainly use the associative function of images, especially the Odol campaign. In addition, the CCA and even more the Absolut campaign use analogies and metaphors related to their products and brand.

As can be clearly seen the appropriation of art in the campaigns applied the good practices and scientific theories of advertising. The use of art in general, can offer great possibilities for advertisers, but also some risks. The next section will discuss the general applicability of art in advertising.

6   EVALUATION OF USING ART IN ADVERTISING

While the preceding sections analyzed how works of art have been used in advertising campaigns in the past, the following will draw conclusions from these case studies and suggest general guidelines that, in the right context, can lead to successful appropriation of works of art in future campaigns. Apart from the analysis of the application of artworks in traditional advertising, the general advantages and risks which occur with the use of art are summarized. The final part of the section will then suggest new measures that can be taken to further exploit the potential of the world of arts for advertising.

6.1   How Art Can Be Used in Traditional Advertising

Apart from the guidelines that apply to advertising in general, companies and advertisers need to take the complexity and creativity of works of art as well as their perception and understanding in public into account, when the use of a work of art is considered for a company's advertising. Especially the considerations regarding target group, layout of the advertisement and the choice of media are affected by the unusual means with which art communicates messages. The effects and their implications for advertisers will be described in the following.

6.1.1   Target Groups

Generally speaking, art can be used to target advertisements at almost every group, as it has mainly positive attributes for the audience, even if they are not mainly interested in art. Children are maybe the only group where targeting with the use of art might not be successful, as the knowledge and understanding of it might not yet be established. When choosing to use an artwork in an advertisement, like in all other decisions regarding advertising, a thorough analysis of the desired target group is important to determine how and what art should be used.

The more established the knowledge and interest for arts is in the target group, and/ or the more sophisticated or educated it is, the more dominantly a work of art can be presented.

Especially quotes of details, styles and motifs require the audience to have pre-established knowledge of the quoted work of art or artist, to be able to fully communicate their message. The use of unknown works of art as well as very modern and abstract artworks, seems to also be mainly suited for this target group, as it also requires the audience to be able and willing to make an effort in decoding the message.

The customers represented by this group do not necessarily have to be interested in advertising just because it uses works of art. Therefore a stimulus has to be provided that draws their interest towards the advertisement. The manipulation of known works of art can be a trigger for them to take a closer look.

To reach target groups that have only little or no interest in the art world as well as less educated people, art can still be appropriated. It just has to be either less dominant, serving mainly decorative purposes, or be world-famous like e.g. the "Mona Lisa". As a deeper analysis by the audience cannot be expected, the work of art has to clearly speak for itself, present strong emotional and physical stimuli e.g. being funny, surprising or erotic, loud or colourful.

Regardless of the several levels of interest in the arts, it always has to be taken into consideration in the design of the advertisements, that the general motivation to look at and decode the advertisements is low.

6.1.2   Layout

As with all other advertising as well, the guidelines that have been established for the successful design of advertisements, which have also been introduced in section 2.3, have to be taken into consideration when using works of art. But the complexity and creativeness of art requires advertisers to apply special measures.

In terms of the "3-C-Principle" described in section 2.3, the use of art in advertising can create contrast in several ways. Most of the time an advertisement appropriating a work of art is already standing out of the surrounding environment (editorial parts and competitors' advertisements) by the mere use of art. Next to the rarity

Figure 19. "Cleopatra" Advertisement for BUNTE

of the art in most media, this is also because most artworks, especially of modern abstract and surreal movements, are contrasting the reality customers are used to. In the advertisements themselves, contrast is needed to attract attention. Artworks from periods such as the pop-art can easily be used to create physical stimuli and contrast, as they are mostly already very colourful, loud and big. But also over-dimensioned illustrations, like the quoting of only details of a work of art, can be used as physical stimuli. Through their appeal on beauty and feelings, artworks can also very well be used to create emotional stimuli. As these stimuli are generally used by a vast amount of advertisers the differing presentation can re-attract customers' attention. Especially erotic images (Figure 21) can be used to attract attention without the generally negative connotation if they are taken from the fine arts.

Regarding consistency, campaigns using the arts seem to be most successful if they are continuously presented over a long period of time, as the examples of the CCA and Absolut Vodka described earlier have shown. The content of the separate advertisements then can be consistent on different levels:

- The mere use of art in all advertisements

- Repetition of the same connection of the message of the product or brand with the art that is used

- One reappearing motif that is used in all artworks

- Concentration on art of one artistic period and/ or artist

- The continuous use of one layout and motif like e.g. in the Absolut Vodka campaign

A level of consistency that goes beyond only the advertising can be reached, if all communication by the company is stressing and evolving around their appreciation of the art they use

and the arts in general, in other words, if the company positions itself completely in the world of art, making it an integral part of their identity.

Because of the complexity of artworks mentioned above, the principle of clearness is the one that is the hardest to follow when using the arts in advertising. The semantic clearness of the advertisements can be enhanced through an obvious relation between the product or brand and the work of art, e.g. the integration of the product into the artwork. To decrease the effects that a low semantic clearness can have on the perception of an advertisement, it needs to have a well defined formal structure. Depending on the complexity of the used work of art, there should not be too much additional information in the advertisement, which would distract the audience and the message of the picture would not be perceivable. To outweigh the disadvantages that come with the reduced clearness of advertisements through art, the factors of contrast and consistency have to be taken care of even more intensely.

The advantages of communicating through images described in section 2.4 also apply to most works of art that are used in advertising. Especially people in the western world developed their viewing habits over the centuries according to what was offered by the arts. The guidelines of aesthetically and pleasantly composed pictures were first introduced in the arts. It can therefore be argued, that because of the pre-established knowledge of the decoding rules, artworks might be able to communicate more information in the same time.

If known works of art are used, the exposure to the images in advertising reactivates the encoded information of both the right and left hemispheres. In this case, as a reinterpretation of a well established work of art cannot be achieved in the two seconds an advertisement is being viewed, the advertisement can aim to transfer the emotional and rational attributes onto the brand or product. This is a great advantage of using known artworks over creating new art for advertisements, as in the latter case, only attributes of the artist (if they are known) can be directly transferred, and the work of art needs to be decoded separately, which requires more effort and time from the audience. The advantage of manipulating or creating works of art on the other hand is their customizability, as they can be made to communicate any message.

The connection between the two possibilities mentioned above seems to offer the benefits of both. If known works of art are manipulated, the advertisement breaks with what the audience is expecting to see, therefore raising attention for and probably the time spent view-

ing the advertisement. While the pre-encoded knowledge and emotion connected with the original work of art can then still be transferred to the brand or product, additional information can be given through the manipulation.

6.1.3   Media

The potential that art offers for advertising is best used in print advertisements. While the communication through images is faster and more effective than text in all media, print offers the possibility to be viewed for as long as the customer wants. If works of art are used, the choice of magazines not only depends on the product and target group. Art-related magazines offer both the opportunity and the threat that the advertisement is not recognized as such, but fades into the other works of art surrounding it. While this offers the possibility of communicating a message on a more subconscious level, the activation and attention of the customer might also be too low to recognize it at all. Additionally, the audience of art magazines might see the "misuse" of artworks in an advertising context more critical than the general public.

In youth magazines and the yellow press, artworks can merely serve as eye-catchers. If they do not go unrecognized due to the general clutter of images, the attention and activation needed to decode an artwork cannot be expected to be high enough.

The best frames to use art in advertising are business and political magazines. While it can be expected that the customers here are mainly well educated and therefore recognize the appropriated art as such, the clutter of other artworks is low. The work of art therefore keeps its potential as an eye-catcher, while the audience is able to also understand or at least appreciate it.

6.2   Advantages of the Appropriation of Art in Advertising

Apart from serving the possibilities of image communication and as an eye-catcher, art also offers other advantages to advertisers, which justifies the consideration of its use in an advertisement Especially companies or brands that offer goods and/ or services which in themselves or whose benefits are hard to show in a picture, can benefit from the arts' aura

and metaphorical power. Service providers in general are facing the problem of the intangibility of their product and are often trying to show happy, satisfied customers in their advertising instead (Jung & von Matt 2002, 33). In addition to this promise of satisfaction, advertising using the arts can make it possible to show the problem and solution, as well as how the solution is reached. By providing an artful image, and a guideline to its interpretation in the company's favour, customers are not only made to believe that they will be satisfied, but through letting them understand the solution are empowered to understand why. The campaigns of the CCA and Absolut Vodka described earlier show examples of products that in themselves do not provide benefits which are well advertisable. Cardboard boxes on the one hand are easily replaceable, low interest products, while vodka on the other hand is best when it is without colour, odour and taste. Both campaigns, instead of trying to show the benefits of their products, managed to associate them with the higher art world, where they served as a source of inspiration and gained additional value through creativity. Generalizing these possibilities, advertising can use the art to transform goods and services into perceived works of art, by opposing each real property with a supposedly artistic property. Mass-produced products can be stylized to individually crafted masterpieces of flawless perfection.

Art can also be used to protect a brand from attacks from so called "Anti-Advertising", "culture jamming" or "brand hacking". By commissioning artists to manipulate one's own advertising, brands try to create an image which is more complex and more self-depreciating and more intelligent (Liebl 2006, 38). By making these collaborations public, it is also hard for customers to distinguish between real and commissioned attacks on the brand, while both benefit the image.

Finally, apart from the benefits on perception and image, in some cases it might also be more profitable to use images that already exist in the public domain and that already communicate the right message, than to produce new images just for the advertisement. This might also be accomplished through tax deductibility and state support if the arts or artists are supported through the production of the advertisement.

6.3   Risks

Although the appropriation of art in advertising has numerous advantages, it also bears some risks that can cause a campaign to not reach its desired goals. The main cause for these risks lies in a failed perception of the intention and the message of the advertisements, which results in a low rate of recall and remembering.

When advertising for low-involved customers, advertisements need to be easily perceivable. As the use of art is not as common in advertising as e.g. celebrity testimonials, more cognitive effort is required to decode the message. Another hurdle to the easy perception and processing of the intended message of the image can be the lack of pre-established knowledge of the art-work in use, which therefore lacks the potential to activate pre-established knowledge (Lachmann 2002, 115). If it cannot be related to something that is already known, or at least to interests and/ or desires of the customers, the work of art does not cause activation and is therefore also not remembered. Through the use of changing images, the ability to remember advertisements is further decreased. A measure that can be taken to reduce these risks is to use e.g. key motifs that appear in all advertisements.

Studies that analysed the effect of quoting known advertising campaigns showed that with low involved audiences the quotation reactivates the original advertisement to a much higher degree than the quoting advertisement (Lachmann 2002, 118). If transferred to the quotation of well-known works of art in advertising, these findings could mean that although the artwork is recognized and appreciated, the company that uses it as advertising remembered to a lower degree. When using known works of art it is therefore important to clearly communicate the brand or product that is advertised, so that it does not fall back behind the work of art.

From the viewpoint of the artists, using their artworks in advertising can result in a lower perceived value. A study by Dinu (2004) among university students showed that although the value of well known works of art was not lowered due to their use in advertising, unknown pieces were evaluated as less aesthetically and financially valuable. This leads to the assumption that artists should carefully look at the campaigns their artworks are used for, as for example the Absolut Vodka and CCA campaigns, when they had gained a reputation of using fine art through established artists, also gave unknown artists the opportunity to get

publicity. Companies without this reputation should therefore primarily focus on using known artists and artworks, as the images could otherwise be perceived as mere illustrations instead of having the desired effect of associating the company with the art scene. In general, the risks that the use of art poses can be reduced through clear, consistent and contrasting advertising as outlined in section 2.3.

6.4   Using Art-Related Spaces for Advertising

The previous sections (6.1 – 6.3) mainly described techniques and measures that refer to how the arts can be used in traditional advertising. Although it provides the means that can implement works of art the easiest, and that might be sufficient for most standard campaigns, the art world also provides other potential points of contact with customers, which nowadays are unused or may even be unrecognized.

In addition to the growing interest in the arts, which manifests itself in rising numbers of visitors at exhibitions and higher prices at auctions worldwide (Büsing & Klaas 2007), the merging of the arts and advertising can help brands to attribute the aura of masterpieces or sources for inspiration for the artists to their image or products. Using the spaces museums or galleries offer in their exhibitions, a company's advertising can be set into a scene and environment, which is otherwise only touched by the world of business through sponsorship or corporate collections. The great advantage museums and galleries can offer to companies is that the audience is exposing itself to the images voluntarily, they explicitly come to watch. The time of contact with advertising on gallery- or museum-walls can therefore be expected to be significantly longer than in magazines or on billboards.

Figure 20. "Campbell's Soup I" Andy Warhol (1965)

The ideal case for this kind of advertising would be a work of art like e.g. Warhols' "Campbell's Soup I" (Figure 22). This picture, while prominently showing nothing else then the real life product in all its details, was exhibited in museums around the world, discussed by art critiques and the public alike. While this was not commissioned advertising, it surely served Campbell's to get its brand known with more (and different) people than it did with its own traditional advertising. As the picture is still seen as one prime example for the pop-art and is still shown and reprinted, also its

effect as advertising is still active. While a success like that of "Campbell's Soup I" can surely not be planned, the picture shows what possibilities the art world can offer for advertisers.

To be able to reach a high level of attention and recognition, such advertisements need to be recognized as art. If they are too obviously recognized as advertisements, they will most likely be faced with ignorance and avoidance like in all other media. As they are presented in an environment which is generally considered free of advertising, the rejection might even be harsher.

Apart from creating and exhibiting advertisements which are recognized as works of art, museums and galleries also offer the possibility of show-casing advertisements in themed exhibitions. While in this case the aura of real works of art is not transferred to the brand or product, it can still enhance the image of the companies' advertising and its perception as it is attributed to the art scene. Although the number of advertisements on display can work as a distraction and hinder the message of the individual advertisements to be transferred, the increased time of contact and the interest of the audience in being exposed to and decoding the advertisements on display are surely beneficial.

6.5   Summary

The arts offer a vast amount of possibilities of being applied in advertising. In traditional advertising, due to the positive attitude towards the arts that most people have, it can be used to target almost all target groups. The educational level and expectable amount of interest in the artworks by the audience then has to determine how complex and modern the appropriated work of art can be and how dominantly it can be placed in the advertisement. The more educated the target group is, the less known, more complex and manipulated the works of art can be, while a little manipulation can attract attention in all target groups. For mass audiences, well-known works of art seem to be most promising, as they can be expected to be recognized most often.

In terms of layout, works of art offer great opportunities for creating contrast and consistency. Due to their rare occurrence in advertising, images of works of art contrast with their environment and get noticed. But works of art can also easily create physical and emotional stimuli. While the works of art are not different from normal images in terms of physical stimuli (colours, contrasts, size), they can be especially well used to evoke emotional stimuli

that are either too often used in conventional advertising to get noticed, or as with nudes, cannot be used with photographic images at all without negative reactions in the public. The consistency of advertising campaigns using the art can be structured in several levels, but should always be continuing over a longer period of time, so that customers can get used to and recognize the advertiser through its use of works of art. Because the clearness of the message of an advertisement can be hindered by the use of a work of art, the contrast and consistency need to be especially well defined. A semantic connection between the artwork and product or brand also helps to keep the message of the advertisement clear.

In print advertising, which seems to be the medium best suited for appropriating works of art, the choice of magazines and newspapers is strongly connected to the desired target groups. But apart from this consideration, the art also seems to be most suited for publications related to business and politics, as the contrast to the surrounding content is the highest, while the audience can still be expected to be well educated. In magazines related to the arts, advertisements appropriating works of art could easily be overseen or regarded as misusing the artworks.

The general advantage of using the arts in advertising lies in the opportunities it offers to relate products that have very little USPs, benefits which are hard to show in other images or text to the creative and "higher" world of the fine arts. The products themselves can even be stylized to works of art. For service providers the use of works of art, apart from relating to tradition and heritage, can also work as means to explain and provide an image of the offered service.

The main risks that the use of works of art in advertising has, are related to the low involvement of customers. Because of the complexity of works of art, more effort is necessary to decode an advertisement, which cannot be expected from a low-involved customer. The quoting of a well-known image has also been shown to mainly reactivate the original image instead of the brand that is quoting it. These risks can be lowered through an advertisement layout, which is consistent over time, so that customers learn to understand the advertisements and relate them to the advertising brand already because of the use of art in a certain way.

In addition to the opportunities in traditional advertising, the arts can also offer possibilities to advertisers outside the traditional media. Authentic works of art that idealize, use or picture the product or brand without a straight connection to the company can be used to ad-

vertise in spaces where no competition distracts customers' attention, like museum or galleries. While this form of advertising highly depends on the advertisement to be recognized as a genuine work of art, it provides a high amount of exposure over a long period. Museums and galleries can also be used to exhibit and raise the awareness of advertisements through exhibitions that focus on the aesthetics of advertising.

The success of art appropriation in advertising partly relies on the fact that it is only rarely used, and therefore raises attention. Campaigns focusing on the arts should therefore carefully consider the advertising environment and competitors campaigns. However, if executed in the right way, these campaigns can be successful above average and leave an impression over a very long time. Looking back at the campaign of the CCA, David Ogilvy, founder of the Ogilvy & Mather advertising agency said: "I denounced the campaign as an exercise in amateurish pretension. I pointed out that it violated all the principles of good advertising …. And I predicted that would soon be consigned to oblivion …. Thirty-eight years have passed, and … I have come to think that it is the best campaign of corporate advertising that has ever appeared in print" (Hoffmann, 2002, 91 Gaps in the original).

7   FINAL CONCLUSION

In this thesis, the possibilities of art appropriation in print advertising were examined, based on advertising theory. These possibilities mainly arise because of the increasing information overflow through a growing number of media channels and advertisements and the generally low involvement of audiences of advertisements in the mass media. Under these circumstances, advertisers need to ensure that their advertisements do not go unnoticed in the general clutter. Whether an advertisement is perceived and its message is transferred to the customers depends on a layout which is easily perceivable and fast to process. The "3-C-Principle" established by Lachmann can help to analyze and plan a campaign under these circumstances. Applying contrast, consistency and clearness to a campaign does not only enhance the transfer of the message itself, but also helps to build the long-term image of a company or brand. The use of images, as opposed to copy-text only, also eases the processing of advertisements. As they are processed in the brain less consciously, they already show an effect even without the customer having to actively look at the advertisement. Images are also encoded twice in the brain, increasing the rate of both recall and recognition. Through the multitude of possibilities images offer advertisers, as e.g. through analogies, metaphors or associations, they can be used to communicate more messages in the same or even a shorter amount of time then text.

Some of these techniques, as well as other practices from the business world, are also used by artists to build their image and sell their work. But while advertisers are pushing their work towards the audiences to make sure they receive the desired message, artists, especially in the traditional fine arts, still take the passive approach to let people come to see their work if they are interested. There is also a great difference between the intention to create art and advertising. Advertisements are created to sell a product other than themselves, while art is created mainly to express creativity, the profit the artist can make with it is only secondary. In the past the connection of the arts and advertising has been closer, as artists created images for patrons and the aristocracy. As the artists started to work independently and monarchies lost their power, advertisers took over their role to create images for companies that now were in control. Although this separation is very strict nowadays, both, the advertisers and the artists, take techniques and ideas from each other, which are based on a mutual past.

In today's advertising, with the established technology for reproduction and manipulation of images, advertisers can implement works of art in numerous ways, reaching from mere objects of decoration to the central tool of communication. Through various techniques of manipulation, the message and appearance of the works of art can be adjusted to perfectly suit the desired message of the advertisement and can make it and the company or product being advertised be perceived as both traditional and/ or modern. The art can also be used to visualize services or products which are otherwise intangible or difficult to present and add attributes like status or innovativeness that the product might originally lack.

While the studies by Dinu (2004) and Bickelhaupt (2005) suggest that the appropriation of works of art is generally rare, the case studies of Odol, the Container Corporation of America and Absolut Vodka have shown that campaigns based on the use of art can be outstandingly successful. All three campaigns increased both the profit and the awareness of their advertised products substantially through the consequent and continuous use of artists and their works of art over a long period of time.

Taking from the analyzed theories of advertising and experience of the appropriation of art in advertising in the past, this thesis has summarized the applicability of art in future campaigns. While some risks are surely connected with its appropriation, the world of art offers advertisers some unique possibilities to reach and communicate with customers. Either through the use of emotional stimuli which could not be evoked through the use of photographic images or the mere aura of the world of art with which the advertised product or company is associated, if artworks are used in the right context and appropriate layout, they can be used to reach almost any target group.

The proposed development of creating corporate art in the sense of Warhols "Campbell's Soup" images, which would not be recognized as advertisements, but unique works of art and therefore reaching museums and galleries as new spaces to communicate the company's or brand's image surely means a long-term commitment towards the art world. But its association of the advertising company with a source of inspiration for the art world, or even the product as a piece of art itself could leverage the image and success way beyond what classical advertising could achieve.

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