
Motive and Responsibility as Influences on Graphic Design Outcomes

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Good design is good citizenship.

– Milton Glaser

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Abstract

In the world of visual communication many message-making strategies are used to convey information to a defined audience. The ways in which these strategies are used can greatly impact the meaning and success of a graphic design solution. Often strong emotion is employed to intentionally influence a defined audience. In addition, the format and context in which facts are presented in a message are also greatly effective.

When looking at the potential communication power that solutions can hold, it is important to assess the types of messages being communicated and related ethical responsibilities that accompany them. This thesis study focuses on single-page, printed promotional messages specifically created to have strong influences on their respective viewers. When creating promotional messages the client may have specific motives, responsibilities, content and requirements that the designer should be aware of. Both the client and designer may share the responsibility for how that content is represented. The audiences of these messages are also responsible to think critically about the messages being presented to them.

This thesis aims to define clearly the ethical responsibilities of the client, designer and audience when examining promotional messages. These definitions are defined through research done within the areas of graphic design and related fields, and the analysis of the semantic and syntactic decisions made in relation to selected, relevant promotional messages. The analysis of existing promotional messages led to a design application that focuses on the development of multiple, potential symbols for a single entity in order to examine how the interpretation of a message varies when different message-making strategies are used. The strategies used in this application focus on specific syntactic decisions that relate to the diverse factual and emotional goals of each solution.

Key Words

Visual Communication
Graphic Design
Message-Making Strategies
Promotional Messages
Ethical Responsibility
Audience Interpretation

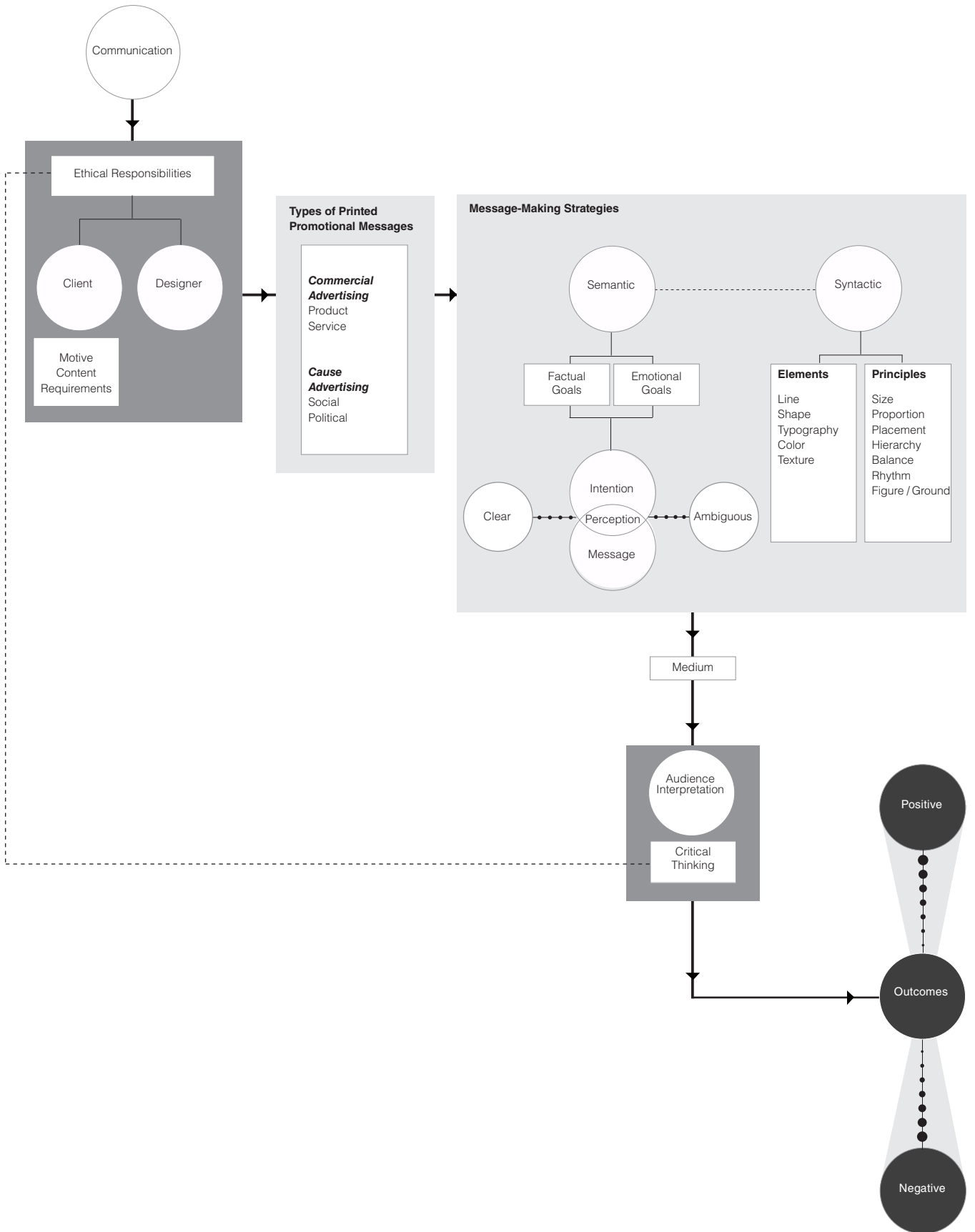
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In the world of visual communication many message-making strategies are used to convey information to a defined audience. The ways in which these strategies are used can greatly impact the meaning and success of a graphic design solution. Often strong emotion is employed to intentionally influence a defined audience. In addition, the format and context in which facts are presented in a message are also greatly effective. For example, a solution can intentionally convey either a clear or ambiguous message, or can be unintentionally ambiguous depending on the format and context in which facts are presented.

When looking at the potential communication power that solutions can hold, it is important to assess the types of messages being communicated and related ethical responsibilities that accompany them. This thesis study focuses on single-page, printed promotional messages specifically created to have strong influences on their respective viewers. These types of messages include both commercial and cause advertising. The goal of commercial advertisements is to sell a product or service to an identified audience. Cause advertisements are created with the goal of increasing awareness of significant social and political issues, in an effort to change the public's attitudes and behaviors and stimulate change. When creating promotional messages the client may have specific motives, responsibilities, content and requirements that the designer should be aware of. Both the client and designer may share the responsibility for how that content is represented. The audiences of these messages are also responsible to think critically about the messages being presented to them.

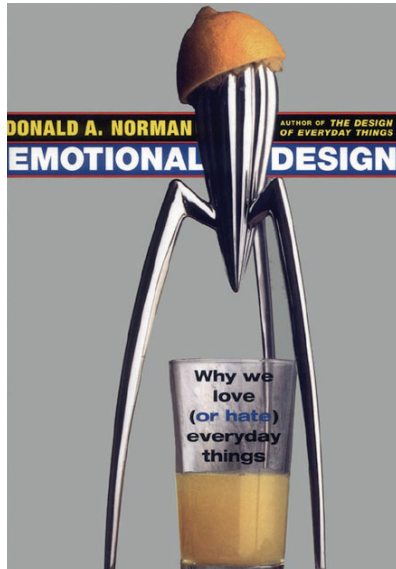
This thesis aims to define clearly the ethical responsibilities of the client, designer and audience when examining promotional messages. These definitions will potentially be defined through the analysis of the semantic and syntactic decisions made in relation to a solution as well as an investigation of the client's given parameters. These aspects, along with the considerations of audience responsibility and interpretation, will determine the nature and magnitude of potential outcomes.



- 1 What ethical responsibilities do the client, designer and audience each have when creating messages?
- 2 How do the client's motives, responsibilities, constraints and requirements affect the designer's role in creating promotional messages?
- 3 Does the use of emotion affect the meaning and interpretation of a message?
- 4 How do syntactic decisions affect the meaning and interpretation of a message?
- 5 Do the formats and contexts in which a fact is presented affect the meaning and interpretation of a message?
- 6 How does audience interpretation affect the impact of a solution?
- 7 How does audience responsibility affect the impact of a solution?
- 8 Can a solution have both positive and negative outcomes depending on the perspective and intentions of the client, designer or audience?

Marketing	<p>The activities of an entity related to the buying and selling of a product or service. It also includes researching and identifying a target audience.</p> <p><i>Investopedia.com</i></p>
Advertising Photography	<p>The process or method of producing photographic images specifically for commercial use.</p> <p><i>http://cias.rit.edu/photography</i></p>
Psychology	<p>The study of sciences and theories related to the mental and behavioral characteristics of an individual or group.</p> <p><i>Stedman's Medical Dictionary</i></p>
Ethics	<p>A branch of philosophy that deals with morality. Ethics is concerned with distinguishing between good and bad, right and wrong, and between virtuous and non-virtuous characteristics of individuals or groups. Codes of ethics are developed to encourage professionals to be conscious of their actions and minimize harm to society.</p> <p><i>New Dictionary of Cultural Literacy</i></p>
Sociology	<p>The systematic study of the development, structure, interaction and collective behavior of organized groups of human beings.</p> <p><i>New Dictionary of Cultural Literacy</i></p>
Economics	<p>A social science concerned chiefly with description and analysis of the production, distribution and consumption of goods and services.</p> <p><i>WordNet</i></p>
Anthropology	<p>The study of human beings and their ancestors through time and space and in relation to physical character, environmental and social relations and culture.</p> <p><i>New Dictionary of Cultural Literacy</i></p>
Gender Studies	<p>A field of interdisciplinary study which analyzes the phenomenon of gender.</p> <p><i>www.genderstudies.northwestern.edu</i></p>

This thesis study seeks to analyze how and why graphic design solutions have the potential to deliver powerful and impactful messages to identified audiences. If a solution has a negative impact, such as the audience being misinformed or negatively influenced, the outcome may be severe. In addition, clearly defining the ethical responsibilities of the client, designer and audience can potentially increase awareness of the impact a message may have on viewers. Consideration of these factors and others plays an important role within the overall graphic design problem solving process.



Donald A. Norman
Emotional Design Book Cover



Jake Cress
Emotional Furniture (Chair)

Description

In *Emotional Design*, Donald Norman argues that consumers do not just use products, they become emotionally involved with them. Norman explores the consumer's reaction when encountering an object. He states that a consumer's reaction is determined not only by how well it works, but by how good it looks, and by the self-image, loyalty and nostalgia it evokes. Therefore, when products are aesthetically pleasing and play a role in the consumers' ideas about themselves and society, they are experienced positively.

Levels of Processing

In order for a positive experience to be likely, a designer must identify a target audience since no single product can satisfy everyone. Understanding how an audience experiences a product is essential for designing a successful product. Norman describes three levels on which a consumer processes their experience with a product including visceral, behavioral and reflective (21).

The visceral level can be described as the automatic or pre-wired layer, which reacts to the visual appearance of a design. The behavioral level controls everyday behaviors and reacts to the pleasure and effectiveness when using a product. The reflective level is the contemplative part of the brain which reflects on the use of a product and reacts to the self-image, self-satisfaction and memories a product provides. Each level plays a critical role in human behavior as well as an important role in the design, marketing and use of products.

**The Future of
Emotional Machines
and Robots**

Robots offer many possibilities, some which are accepted and some which are considered unethical and immoral. Norman provides several examples of both ethical and unethical purposes robots could be used for in the future. For example, the use of robots in dangerous situations that put people's lives at risk is an example of an ethical benefit. However, the benefits this technology provides comes with consequences. The same technology could be used for negative unethical purposes such as the enhancement of illegal activities: robbery, murder and terrorism (203).

Norman claims the use of robots as tutors could provide motivation for students by making them emotionally involved. Diagrams, illustrations, videos and animated illustrations can be used as powerful teaching aids which make learning a stimulating and motivating experience. However, the consequences of this technology include the possibility that robots may take over the jobs of teachers as well as others (204).

Norman concludes this section by stating that machines "are developing motor skills, and soon they will have affect and emotion. The positive impact will be enormous. The negative consequences will also be significant" (211).

Relevance

Emotional Design is a useful precedent because it discusses the role of emotion in the field of industrial design. Looking at how consumers become emotionally involved with products of industrial design and how emotion affects the designer of those products can create a useful bridge between the consumer and designer. This precedent also includes a parallel to the ethical responsibilities of client, designer and audience in graphic design, as Norman discusses the ethical issues and implications of emotional machines and robots.

Description

In the book *Good: An Introduction to Ethics in Graphic Design*, Roberts speaks of a world where awareness of ethics is increasing, but ethical behavior may be decreasing. The book discusses the role and responsibilities of the designer, as well as the role and responsibilities of those in related fields. Throughout the book Robert's goal is to question what it means to be a good designer.

Creating an Ethical Code of Practice

In order to establish an ethical code of practice for graphic design, Roberts conducts four interviews with experts in the fields of philosophy, law, theology and politics as starting points for an investigation of ethics (034). The individual chosen for each interview has specialized interests within their respective fields that relate to ethics. For example, philosophy expert Anthony Grayling has specific interests in how humankind defines truth, happiness and guilt. Law expert Jacqueline Roach is a trained journalist specializing in the representation of parents and children. Theology expert and bishop Richard Holloway is a published author of several books dealing with spiritual and ethical dilemmas. Finally, politics expert Delyth Morgan has an extensive background in public awareness campaigns for a wide variety of social issues.

Throughout these interviews multiple themes occurred that could aid in the establishment of an ethical code of practice in graphic design. The themes that reoccurred throughout the interviews raise questions related to their application to graphic design (064).

The following are questions raised under each theme:

Responsibility

How might a designer evaluate the conflicting interests of those to whom they are responsible?

Professionalism

What are the general and specific professional principles that can be applied in design?

Freedom and Ideology

Freedom of speech and freedom of choice are, within reason, basic human rights.

Is it then our role to censor by refusing certain sorts of work? How might designers stay true to their core beliefs and concerns while being tolerant and open to the view of others?

Equality and Reciprocity

Considering all people as equal, regardless of difference, is a basic human right.

How might these notions shape design practice?

The Market Economy

Design is a competitive business that requires enormous self-belief and self-determination.

How might we succeed as designers without behaving badly?

Opposing Versions of Good

How might we arrive at a more useful and accurate way to assess the value of design work?

Happiness and Quality of Life

Is design that makes the majority happy more valuable than that which appeals to the few?

How might a designer try to improve the quality of life for others?

**Debating
Good Essays**

Five essays are included in the book on topics related to the over arching idea of debating good. The essays cover the following questions: Should I be nice to everyone? Who should I work for? Is it okay to be happy? Who has the right to judge? And what is it worth?

Following the essays, Roberts states: “Broadly the conclusion so far is that graphic design can be ‘good’ by virtue of its content, its form or both. However, behaving ethically requires good intentions as well as outcomes” (112). She goes on to explain that a balance needs to be struck between personal morals and designing for the greater society. In her words, “being a designer can make us happy by virtue of being useful to our clients and the community at large” (112).

What it Means

Fifteen individuals working in the fields of furniture, product, exhibition and graphic design, as well as architecture, photojournalism and installation and public art were interviewed on what it means to be ‘good.’ In interviewing this wide range of professionals, Roberts concludes that “graphic design is a powerful tool because it is crucial in the communication of messages. It has a role in persuading, educating, and delighting others” (144). In addition, she states that designers are most often in a position that requires them to respond to parameters set by clients that are outside of the designer’s control. Therefore, Roberts urges designers to find respectful and receptive clients with ethical messages. She goes on to encourage an open debate between client and designer about ethics in design work. This relationship requires designers to demonstrate awareness of business constraints while framing discussions within larger ethical contexts (144). The following are examples of graphic design symbols that communicate the ethical messages of two non-profit organizations.



Milton Glaser
World Health Organization
Aids Symbol



Johnson Banks
Shelter Charity
Identity Symbol

Relevance

Because *Good* includes a theoretical section that considers ethics in relation to philosophy, law, theology and politics, the book is a useful precedent. Examining ethics within these four diverse areas can provide a well rounded understanding of ethics and create a bridge to its relation to graphic design. The book also discusses the role of ethics in fields related to graphic design including furniture, product and exhibition design, as well as architecture, photojournalism and installation and public art. In addition, this precedent provides the opportunity to study the responsibility of the designer, which may lead to further insight on the responsibility of the client and audience.

United Colors of Benetton

United Colors of Benetton is one of the most well known global brands in the world. Specializing in fashion the brand has an international style. It is also present in other areas including eye wear, accessories, perfumes, home and baby products. The aim of the *United Colors of Benetton* is to create “added value for the brand,” and to create an image of a global enterprise that invests in research that is modern, projected towards the future, and emphasizes the principal characteristic of uniqueness (www.benetton.com).



French Connection United Kingdom

Founded in 1972 by Stephen Marks, the *French Connection* creates and designs clothing that appeals to a broad range of customers. It is a global brand that operates in more than 25 countries, with 26 stores in the United States and more than 1500 outlets worldwide (www.frenchconnection.com). The *French Connection United Kingdom* has become well known for the use of the controversial acronym ‘fcuk’ to promote their product. This acronym usually appears in lower case and is accompanied by content that intentionally encourages the word play.



United Colors of Benetton & French Connection United Kingdom**Relevance**

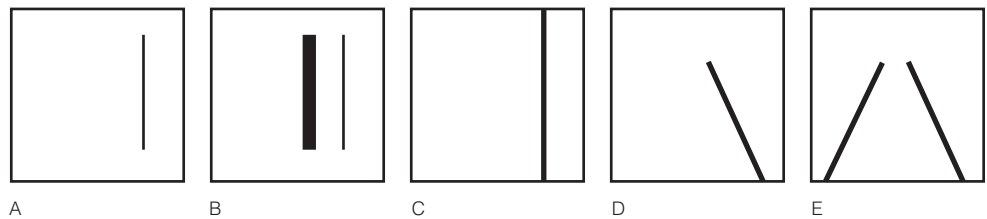
The *United Colors of Benetton* and the *French Connection United Kingdom* are examples of promotional messages that intend to sell a product with the intention of creating a powerful impact on the viewer.

The *United Colors of Benetton* ads are an example of commercial advertising as well as cause advertising. This creates unique factual and emotional goals, as the ads do not directly address the product they are selling, but in contrast employ strong emotion and communicate a range of social issues. The majority of these messages have raised controversy because the images used throughout their ads shock the viewer and contain sensitive subject matter, often dealing with social issues. The controversy that surrounds the Benetton ad campaigns make them key examples when examining the ethical responsibilities of the client, designer and audience in promotional messages.

The *French Connection United Kingdom* commercial advertisements are also well known for the controversy they create. These advertisements use fact and emotion in a strong manner to attract the consumer. For example, the ads often display the acronym 'fcuk' in lowercase letters instead of the full company name, *French Connection United Kingdom*. The use of this acronym creates shock, and therefore attracts the viewer's attention to the product. The acronym also appears within a specific format and context. For example, in the image above the acronym appears on a large scale billboard and in close proximity to the word 'fashion.' The format and context in which the information is being displayed in this ad heightens the shock value for the viewer. Looking at the semantic and syntactic decisions made throughout this series of ads will potentially assist in the understanding of factual and emotional goals in promotional messages and its impact on the viewer.

Interpretation

In *Graphic Design Basics*, Amy E. Arntson provides examples that demonstrate a viewer's interaction with simple marks drawn on a page and the meaning interpreted from them. Arntson provided five examples (A–E) each of which communicates a different meaning. For example, the black mark in figure (A) appears closer to the viewer than the white field it occupies, despite the fact they are on the same two-dimensional surface. Figure (B) shows a second mark in addition to the first that is larger in size. This causes the interpretation to become more complex as the larger mark seems closer to the viewer than the smaller one. Figure (C) depicts a single vertical line that bleeds off the top and bottom of its surrounding box. This line does not disrupt the two-dimensional space. Figure (D) depicts a single line placed on a diagonal that begins to suggest spatial depth. The addition of a second diagonal line, shown in figure (E), allows the viewer to interpret spatial depth and the beginnings of a road and horizon line. These interpretations are influenced by personal experience and cultural systems of signs and symbols (45).

**Semiotics**

Semiotics can be defined as the “study of influences on our perception” (Arntson, 45). This model of perception incorporates the visual language of signs, symbols and language. It breaks down visuals into the categories of icon, symbol and index.

Icon

A representation of the object itself, such as a road sign with an image of a car as the icon.

Symbol

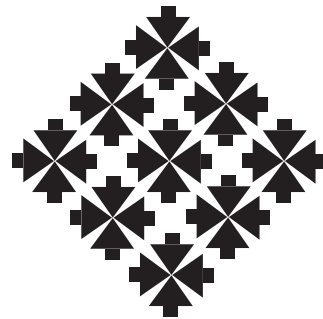
An image with culturally accepted meaning, such as a circle with a line through it is culturally accepted as meaning forbidden. In addition, words are considered symbols.

Index

A visual we have learned to associate with a particular meaning, such as a thermometer is an index of temperature.

Exercises

In *Graphic Design Basics*, Amy E. Arntson provides examples of student exercises at the end of each chapter. The third chapter in the book discusses perception. After providing a definition of figure / ground and describing the importance of the relationship between figure and ground, Arntson describes two exercises to enhance the reading (56). The first exercise states that students should group several duplicate arrows to form an interesting and symmetrical pattern that stresses the creation of shapes in figure and in ground. A visual example of a student solution is given (A). The second exercise involves the exploration of typographic form and counterform relationships. The relationship created here can be stable, reversible or ambiguous but must remain legible (B).



A Final Student Solution Exercise 1



Solution Components



B Final Student Solution Exercise 2



Solution Components

Relevance

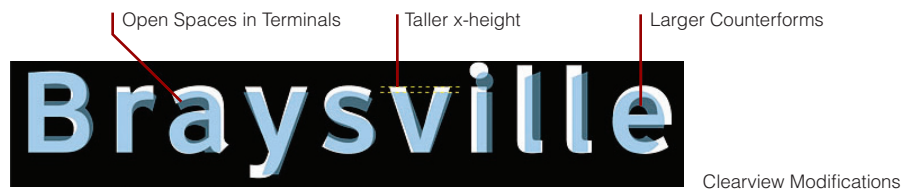
Graphic Design Basics emphasizes how the use of syntactic elements can influence the way a message is perceived. For example, in Exercise A an overall symmetrical pattern and shape can be perceived as well as individual arrows. The same principles are occurring in Exercise B where an overall shape can be seen as well as the individual letterforms. This exercise is also an example of a design being intentionally ambiguous through the use of syntactic decisions. For example, Exercise B uses several design concepts, including figure / ground, positive and negative space and closure, in order for both letterforms (e and b) to be visually understood despite their appearing in partial form. Examining how these syntactic elements effect the perception of an image can be useful when looking at how other design examples use syntactic elements to convey a message. Referencing the semiotics (page 15) can also aid in understanding how a message is interpreted and why.

Braysville

FHWA Series

Braysville

Clearview



Clearview Modifications

Description

The Road to Clarity by Joshua Yaffa is an article published in the *New York Times* that explains the goals and objectives of the Clearview typeface. The article is accompanied by a multi-media case study that compares the Clearview typeface with the original *Federal Highway Administration* (FHWA) typefaces series. In addition to the comparison, the case study shows an evolution in highway signage beginning with the existing problems and continuing to the process in which Clearview was constructed and chosen. It goes on to discuss how Clearview was tested, the improvements it has made and plans for future design and research.

Relevance

This is a useful precedent because it is an example of how specific syntactic decisions, such as these related to typography, can create substantial differences in the success of the solution. In the case study above, subtle changes were made from the original FHWA Series typeface in the terminals, x-height and counter spaces of the letters to create the Clearview typeface. Though the changes were subtle, testing shows they made a substantial difference in clarity and legibility when used on highway signage. This case study is an example of the fact that the success of a solution can be based on specific syntactic decisions made by the designer. The importance of these decisions should be considered by the designer when creating a promotional message for a client.

In addition, this case study touches on the ethical responsibility of the designer to consider the viewer, and issues that relate to them. For example, in designing the Clearview typeface issues of viewer readability and accessibility were considered. If these issues had not been taken into account the consequences may be negative. For example, the viewer, in this case a driver, may lose their way or cause an accident because they were unable to read the signage.

Graphic Design Solutions

In the book *Graphic Design Solutions*, Robin Landa describes ethical responsibilities in relation to graphic design. She begins by stating that it is the responsibility of each designer to discover ethical ways to practice. With an unlimited number of solutions to any given design problem, it is important to consider the benefits and consequences that accompany each one before deciding on a final solution. Landa stresses the importance of the designer's personal ethics. She states it is important not to compromise personal ethics in order to satisfy client demands. Instead, educating the client and professionally communicating ethical alternatives is key (19).

The First Things First Manifesto

Landa mentions The *First Things First* manifesto as a starting point for creating ethical standards within the field of design. Originally written in 1964 by Ken Garland and updated in 2000 by Adbusters and six other design magazines, it is "a call to designers to use problem-solving skills in pursuit of projects that would better society" (Landa, 18). The original members of the manifesto were concerned with what they called 'cultural interventions.' These include materials that directly benefit society and move away from consumerism, such as, information design, public service advertising campaigns, or messages relating education or health.

Though the manifesto aims to steer away from advertising, Landa points out that there are benefits to advertising as well. These benefits include the ability to drive the economy and provide information and choices to the public. The critical aspect relevant to this point is creating ethical advertisements that bring better products, services and concepts to identified audiences. These audiences are generally made up of a large population, making advertising a form of mass communication. Since these types of message reach so many people, they are accompanied by a variety of positive and negative outcomes. Landa claims it is the responsibility of the designer to be aware of messages that have negative connotations and make ethical decisions around creating them (19).

Regulations

In addition to abiding to personal morals, a designer must also be aware of existing regulations surrounding message-making. Both commercial and cause advertising are types of messages that are regulated through advocacy groups. It is the aim of advocacy groups to establish a code of ethics for fellow designers to adhere to. Landa lists several examples of these types of groups including (19):

Adbusters

AIGA

Advertising Women of New York (AWNY)

Commercial Alert

The Art Directors Club of New York

The International Association of Business Communicators (IABC)

AIGA Regulations

The following are examples of ethical regulations established by the *American Institute of Graphic Arts* (AIGA) and *The International Association of Business Communicators* (IABC). AIGA has created a series called *Design Business and Ethics*, a collection of brochures which outline the ethical and professional issues encountered by designers and clients. The first of nine brochures titled *A Client's Guide to Design: How to Get the Most Out of the Process* contains a section on *Business Expectations for a Professional Designer* (www.aiga.org). The ethical standards that a professional designer adheres to as an AIGA member are as follows:

- *A professional designer does not work on assignments that create potential conflicts of interest without a client's prior consent.*
- *A professional designer treats all work and knowledge of a client's business as confidential.*
- *A professional designer provides realistic design and production schedules for all projects and will notify the client when unforeseen circumstances may alter those schedules.*
- *A professional designer will clearly outline all intellectual property ownership and usage rights in a project proposal or estimate.*

Clients can expect AIGA members to live up to these business and ethical standards for professional designers. Through consistently professional work, AIGA members have documented substantial bottom-line contributions to corporations and organizations.

IABC Regulations

The International Association of Business Communicators (IABC) has also developed a *Code of Ethics for Professional Communicators* (www.iabc.org). The Code is based on three principles of professional communication. IABC states:

These principles assume that just societies are governed by a profound respect for human rights and the rule of law; that ethics, the criteria for determining what is right and wrong, can be agreed upon by members of an organization; and, that understanding matters of taste requires sensitivity to cultural norms.

These principles are essential:

- *Professional communication is legal, ethical and in good taste.*
- *Professional communication is ethical.*
- *Professional communication is in good taste.*

Recognizing these principles, members of IABC will:

- *Engage in communication that is not only legal but also ethical and sensitive to cultural values and beliefs.*
- *Engage in truthful, accurate and fair communication that facilitates respect and mutual understanding.*
- *Adhere to the following articles of the IABC Code of Ethics for Professional Communicators.*

Because conditions in the world are constantly changing, members of IABC will work to improve their individual competence and to increase the body of knowledge in the field with research and education.

Relevance

It is important to research the ethical regulations that exist in relation to graphic design in order to understand the established responsibilities of the designer. Adhering to an organization's established ethical responsibilities allows a designer to build a relationship with a client that depends upon a common ground. This common ground shares moral and ethical values that are clearly and professionally predetermined. This ensures the client is aware of the designer's ethical responsibilities and is willing and able to agree to them. In turn the designer becomes aware of the client's specific motives, responsibilities, constraints, and requirements, and has the opportunity to agree or disagree with them. This process potentially provides an opportunity to create ethical design, while maintaining a professional relationship between client and designer.

**Conscientious
Objectives**

Conscientious Objectives: Designing for an Ethical Message by John Cranmer and Yolanda Zappaterra describes the importance of effective design, design legislation and a range of responsible practices regarding who a designer works with and how they work.

Effective Design

Cranmer and Zappaterra explain the importance of creating effective design by referencing an article written by Paula Scher of Pentagram in *The New York Times*. The article critiqued the fact that many organizations approve documents or products that are poorly designed. The point raised in the article is not one of purely aesthetic value. Many poorly designed documents and products result in negative outcomes. A precedent for this type of design given by Cranmer and Zappaterra is the 2000 US President election ballot that caused voting confusion in Palm Beach, Florida, due to its design (21).

Design Legislation

The *Americans with Disabilities Act (ADA)* is a piece of legislation that directly affects design. It includes guidelines which ensure individuals with disabilities have the same access to print materials as those who are without disabilities. These guidelines include the use of Braille and large-print on signage. Guidelines such as these also benefit those who are ageing and experiencing a decrease in visual ability. Demographics such as these are making the issues of clarity and legibility in design a major concern. It is the responsibility of the designer to ensure their work is completely accessible to as many individuals as possible (Cranmer and Zappaterra, 22).

Who You Work With

Cranmer and Zappaterra explain the difficulties of choosing which clients to work with in order to maintain an ethical practice as a designer. Determining a set of standards that define acceptable clients is an important process that every designer should establish before choosing whom to work for. These standards can be tailored depending on the type of organization a designer may be working for. For example, if working for an advertising firm agency a designer would want to ask who their clients are and what product suppliers they use. If working for a company a designer would want to ask what products or services they promote and if they are honest in their claims and production process. Once a designer chooses a client it is important to create a contract that establishes specific parameters relating to both the client and designer (28).

**Conscientious
Objectives**
(continued)

How You Work

Cranmer and Zappaterra go on to explain how a designer should work. First, a designer should be honest and avoid design messages that make false claims of any kind. Secondly, it is important for a designer to maintain individual morals and ethical values and not compromise them to meet a client's demands. Thirdly, a designer should insist on doing their own research, create their own focus groups, and use their findings to the fullest extent. If a client disagrees with the designer's findings, a designer should educate the client and insist they consider an alternative solution to the problem (29).

Relevance

This book offers vital information about creating effective design and the legislation that directly affects it. It is essential for a designer to consider how effective and accessible a graphic design solution is, and be responsible for educating his/her client. In addition, it is important for the designer to determine the types of clients they are willing to work with in order to choose a work environment that practices an ethical and professional business. This allows for a higher probability that the relationship between client and designer is successful.

Emotional Design

In the book *Emotional Design*, Donald A. Norman explains the role emotion plays in relation to a product. This is an important area of study to research as emotion plays a similar role in relation to graphic design solutions.

Objects that Evoke Memories

Norman begins by explaining that the aesthetic value of a product is not always the most dominant or important aspect of a solution. In contrast, it is often the associations the user makes with a product that causes an emotional attachment that is most important. The associations the viewer makes with a product stem from their history of interaction with a product and the memories it evokes. Norman gives several examples of products that commonly evoke memories but are seldom considered aesthetically pleasing. These products include keepsakes, mementoes, postcards and souvenir monuments (46). The aesthetic value of these objects is secondary to its semantic value because the user is not attached to the object itself but rather to its relationship, meaning and feelings it represents.

In addition, Norman argues that the emotional connection a user feels toward an object can become more important than the object's usability and practicality (3). Consider the teapot shown below by French artist Jacques Carelman. This teapot is intentionally designed to be impossible to use as its handle and spout are positioned on the same side of the pot. However, the design has proven to be a success on the market. This is because the teapot offers pleasing aesthetics and a form that the viewer may find amusing or ironic, which causes an emotional attachment.



Jacques Carelman
An Impossible Teapot

Also discussed in the book is the emotional value of photographs. Norman describes a photograph's ability to tell stories and bring the viewer back to a significant event (50). In addition, photographs are a vehicle in which individuals may share memories and emotions across time, place and people. The use of images and photographs in graphic design solutions have similar emotional effects on the viewer. Specific images are often used within promotional messages to evoke a wide range of emotions within the viewer.

**Blaming
Inanimate Objects**

In this section of the book, Norman discusses another level of emotion that users experience when interacting with a product. This level of emotion is reflective and causes the user to make social judgements about a product that directly relate to its design quality. These social judgements include blame and credit. Users often reflect on their interactions with a product by deciding whether or not the product caused them to feel dissatisfaction or pleasure. If the product caused the user to feel pleasure then credit is given to the product. In contrast if dissatisfaction is felt then blame is given to the product. Norman states that in order to assign social judgements to products the user must treat the object as if it has human qualities and is able to make choices (50).

Once blame or credit is established by the user Norman explains the next step in the reflection process is to assign cause. When cause is established the emotions evoked within a user often become stronger. For example, Norman describes two separate situations involving hope and anxiety. The first situation begins with the user feeling hopeful. This emotion stems from the expectation of a positive result from a product. In the second situation the user feels anxious, which stems from the expectation of a negative experience with a product. If the result is the opposite of what the user expected then the emotions evolve into disappointment or relief. Cause is then assigned, and the emotions the user experiences become more complex. For example, when blame is assigned feelings of remorse, anger, shame and reproach are felt. In contrast, when credit is assigned feelings of pride, gratification, gratitude and admiration are felt (141).

This section of the book concludes that the reflection process a user experiences after interacting with a product is the basis for the emotional responses that occur within the user. Expectations are born out of these experiences, as users build upon previous interactions with products. If expectations are continuously not met then a violation of trust occurs. Blame is then assigned, and the user experiences negative emotions (142).

Norman explains that trust is a key but complex concept to establish when designing products. Creating trust requires communicating promises, making a clear attempt to deliver those promises, and evidence that the attempt was made. The establishment of trust comes with high expectations from the user. Advertisements and recommendations that lead the user to a product are sources from which these expectations are built (143).

Relevance

Parallels can be drawn between the reflective process that users experience after interacting with a product and the reflective process a viewer experiences after interacting with a graphic design solution. For example, in viewing promotional messages the audience may assign credit or blame to the solution after reflecting on the message it is communicating. If the solution fails to meet audience expectations then more complex emotions develop. Promotional messages are intentionally created to evoke complex, strong emotions in viewers by communicating a message in an unexpected way. The aim of creating promotional messages that evoke emotions within the viewer is to cause the viewer to act in a specific way. The actions may include buying a specific product or service or aiding in the promotion of a particular social or political cause. In addition, trust must be established between the viewer and the solution in order for a promotional message to be effective.

Graphic Design Solutions

Graphic Design Solutions by Robin Landa defines graphic design as “a visual language that is used to convey a message to an audience, and is a visual representation of an idea that relies on the creation, selection, and organization for visual elements to create an effective communication” (4). Graphic design has the ability to communicate a message with impact and purpose through a well thought out solution. Solutions can be used to persuade or inform an identified audience and have the potential to influence human behavior through their effectiveness.

Components of the Design Process

To ensure that a solution is effective, specific components are considered throughout the graphic design problem solving process. The components considered include: strategy, concept, design, production and execution (Landa, 26).

Strategy

Landa defines strategy as the “master plan, a starting point to determine several key factors, such as the problem to solve, the objectives, and the audience.”

Concept

This stage focuses on the creative solution to the design problem and the underlying thought or reasoning for how a solution will be designed.

Design

This stage focuses on choosing visual elements that clearly communicate the specific and intended goals of the developed concept. During this stage the designer must consider and utilize the elements and principles of design as shown on pages 26–36.

Production

This stage focuses on preparing the electronic files, collecting needed imagery and working out any remaining technical issues.

Execution

This stage focuses on the physical process of fulfilling the concept. Final final refinements to the solution also occur at this time.

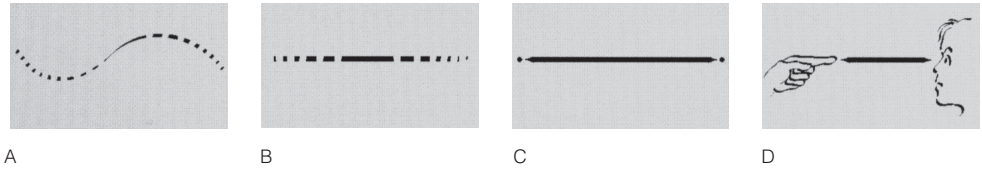
Relevance

Researching the elements and principles of design (pages 26–36) that are considered during the graphic design problem solving process is relevant to this thesis study because they are considered the building blocks of two-dimensional design solutions. As the most basic form of design they can aid in the analysis of complex solutions, and assist in understanding how syntactic decisions affect the meaning and interpretation of a message.

Elements	Principles
Line	Size
Shape	Proportion
Typography	Placement
Color	Hierarchy
Texture	Balance
	Rhythm
	Figure / Ground

Line

Launching the Imagination by Mary Stewart defines line as a point in motion (A), a series of adjacent points (B), a connection between points (C), or an implied connection between points (D). There are also a number of different types of line including, actual, implied and expressive lines as well as line networks (1-1).



Actual Lines

Actual lines are physically drawn lines on a page.

Implied Lines

Implied lines are marks on a page which give enough information for the human eye to connect several visual parts to create a line.

Expressive Lines

Expressive lines are used to contain, define, or combine elements within a composition to express emotion or meaning.

Line Networks

Line networks are multiple lines that are placed in a group to further describe volume or suggest space. Hatching and cross-hatching are examples of line networks.

Shape

Shape occurs when a line connects to enclose an area, an area of color or texture is defined by a clear boundary, or an area is surrounded. Types of shape include rectilinear/geometric, curvilinear/organic, representational, abstract and nonobjective (Landa, 47).

Rectilinear shapes

Dominated by straight lines and angular corners, this type of shape is also referred to as geometric and is often found within the constructed world.

Curvilinear shapes

Dominated by curved lines and flowing corners, this type of shape is also referred to as organic and is often found within the natural world.

Representational shapes

Closely reassembling a perception of reality, this type of shape refers to specific subject matter.

Abstract shapes

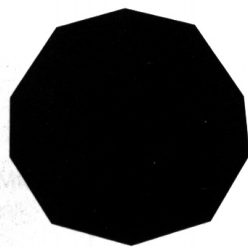
This type of shape does not resemble a perception of reality and does not refer to specific subject matter.

Nonobjective shapes

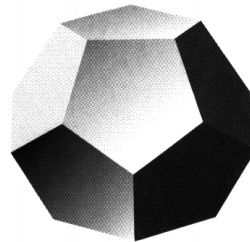
In their purest form such as circles, squares and triangles, this type of shape does not refer to any outside subject matter.

Shape vs. Volume

Graphic Design Basics by Amy Arntson describes shape as a two-dimensional element on a flat surface. In contrast, volume describes a three-dimensional surface. The illusion of volume can occur through the use of shape and value. The use of continuous values or shading and gradation can create spatial depth and the illusion of three dimensions on a two-dimensional surface (49).



Shape



Volume

Typography

Typography in relation to graphic design can be defined as the arrangement of letterforms on a two-dimensional surface (Landa, 74). These letterforms can be used to create a written message or as imagery within a composition. The relationship between type and image within a solution has the potential to create a powerful, impactful message.



Becky Kliese
Word Illustration



Becky Kliese
Word Illustration



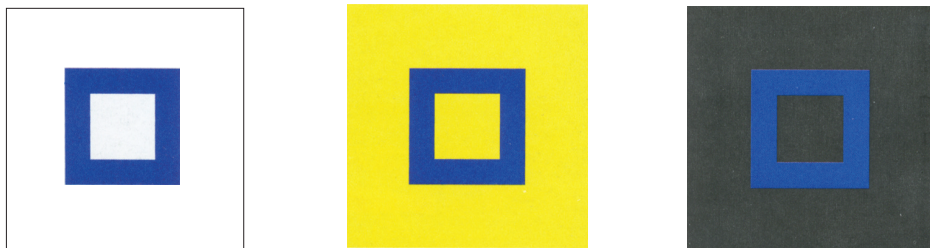
Herb Lubalin
Marriage Logo

Message, form and structure are important aspects of typography that should be considered during the graphic design problem solving process. Other considerations include emphasis, alignment, unity, spacing, rhythm and figure / ground relationships.

In addition, it is important to consider how accessible the typography within a design is. For example, it is important to ensure a design is understandable and legible to a wide audience, including those with disabilities. Specific considerations may include the size of the type, the addition of braille and / or other visual and nonvisual tools to aid in assisting those in need.

Color

Color can be defined as light that reflects or is absorbed by an object. Each color is made up of properties that affect their appearance, including, hue, value, intensity and temperature. In addition to properties, a color's appearance can be affected by what surrounds it; this is known as simultaneous contrast (Stewart, 2–2). The following visuals illustrate this concept by showing how the same shade of blue (shown on the center squares) shifts in appearance depending on the color that surrounds it (the white, yellow and gray squares).



Simultaneous Contrast

Hue

The name given to identify a color.

Value

The degree of lightness or darkness within a hue.

Intensity

The saturation or brightness of a color.

Temperature

The heat of a color, which can be described in relation to both physical and psychological experiences.

Emotion

Graphic Design Solutions by Robin Landa explains that the use of color within a design solution has the potential to evoke emotional responses within the viewer. These responses can range from individual to universal and are affected by personal memories and cultural associations. The choice of colors within a composition should reflect these considerations as well as the profile of the audience and its color preferences, the character of the subject matter, and the awareness of current color trends (48).

Texture

Texture can be described in terms of tactile and visual texture. Tactile texture can be felt, where visual texture is created using a simulation of physical texture. Visual texture is used within two-dimensional graphic design solutions to appeal to the viewer's sense of touch and connect them to the image. A third type of texture is known as illusory texture, or texture which appears as tactile texture but is actually visual texture. This type of illusion can add weight and suggest volume in two-dimensional shapes (Stewart, 1–15).



Deborah Butterfield
Large Horse #4
Sculpture with tactile texture



Gerald Bustamante
Bicycling West, Inc.
Poster design with visual texture



Gerald Reis and David Asari
The Nature Company
Packaging design with visual texture

**Scale and
Proportion**

Scale in relation to graphic design can be described as the size of an image or object compared to a standard human size within a solution (Stewart, 3–13). Scale can also be discussed in terms of proportion. *Graphic Design Basics* by Amy Arntson defines proportion as the relationship of size, quantity, or degree between several organized elements within a solution (82). The use of scale and proportion within a solution can create a focal point, cause tension, and may also be used to create interest by breaking away from expected scales and proportions.



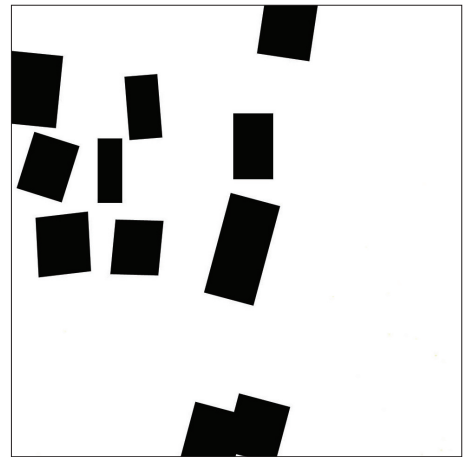
Don Egensteiner
Young & Rubicam, Inc
Ad in Fortune Magazine

Placement

Placement can be described as the location of an element within a larger composition. The location decisions can be used to create balance, contrast, and give a specific area a degree of visual weight. Placement can also be discussed in terms of proximity. Proximity occurs when elements within a composition are placed close to or far away from one another. The closer two elements are, the more likely the viewer's eye will see them as a group (Arntson, 82). For example, the painting shown below by Nancy Graves is composed of multiple rectangular shapes of various sizes and orientations. The composition achieves unity by placing the large yellow rectangle behind the smaller rectangular shapes. The placement and proximity of the large yellow square in relation to the smaller rectangular shapes provides visual weight and causes the shapes to be seen as a group. In the depiction of the painting to the right the large yellow square is removed from the composition and the smaller rectangular shapes appear to be floating in space.



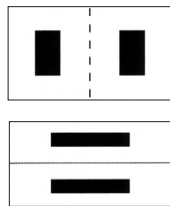
Nancy Graves
Oil Painting



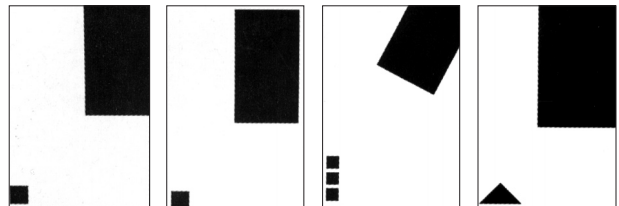
Compositional structure of painting (left)
with large yellow square removed

Balance

Balance is achieved when multiple elements within a solution have strengths that offset each other. This creates visual weights placed in specific sections of a solution in order to create a symmetric or asymmetric balance. Symmetrical balance occurs when identical or similar shapes are placed from left to right or top to bottom in mirrored positions on either side of a central vertical or horizontal axis. Asymmetry occurs through the use of contrast to achieve equal visual weight among elements. This creates a sense of movement and change within a solution (Stewart, 3–9).



Symmetrical Balance



Asymmetrical Balance

There are a number of elements and principles of design that affect balance of a composition by creating visual weight. These include size, placement, shape, color, and texture (Arntson, 66).

Size

The larger an element appears on a page the more visual weight it carries. Size contrast within a solution can create a dynamic balance.

Proportion

A composition is able to support more visual weight in its center than the edges. Larger shapes in the center of a composition can be balanced by placing smaller ones closer to the edges. Grouping shapes is also a way to create balance and contrast. For example, isolating a shape from other surrounding shapes will emphasize that shape. In addition, careful placement of elements within a solution lead the viewers eye through the composition, also creating the ability to create spacial depth.

Shape

Complicated shapes provide more visual weight than simple shapes. A small complex shape can be balanced with a larger simple shape.

Color

Intense or bright colors appear to have more visual weight than low intensity or toned-down colors. Contrast in value can create balance. A small area of black will balance a larger gray area, as will a small intensely colored area balance a larger area filled with a color that is lower in intensity.

Texture

Visual texture adds visual weight to a shape. A small highly textured area will balance a larger area of simple texture.

Hierarchy

Hierarchy can be defined as the arrangement of elements within a solution in order to create emphasis and focal points, as well as a priority order of all visual elements within a design. Elements such as scale, placement, shape, texture and color can establish a hierarchy within a solution by accentuating a primary focal point along with supporting focal points within a design. Creating a hierarchy helps the viewer's eyes flow through the solution from the most important aspect to the lesser important aspects with ease (Arntson, 120).

In addition to the use of elements, tools such as grids, alignment and anomalies can be used to establish a hierarchy. *Launching the Imagination* by Mary Stewart defines grid as a compositional structure that divides a format into columns and margins. The use of a grid helps to unify a design. Alignment is defined as visual connections made between elements by placing them in line with one another. The viewer's eye is capable of making these connections among the elements because the lines are implied and not physical. Breaking away from the standards created by a grid or alignment structure can also be used to create emphasis. This method of creating emphasis is called an anomaly and is effective because the human eye is trained to seek connections within a solution and create unity; a unique or uniform shape will immediately stand out (Stewart, 3–15).

Rhythm

Visual rhythm is created when multiple elements of a design are organized in a deliberate pattern. *Launching the Imagination* by Mary Stewart explains that a pattern is created through the repetition of shapes, values, colors and textures within a defined area. Pattern can be used to aid in the unification of individual elements of a design as well as provide a sense of pace (Stewart, 3–34). For example, in the image shown on the left a simple flowing line is repeated to create a slow-paced and soothing rhythm. In contrast the image shown on the right uses diagonal lines and intersecting shapes to create movement and excitement throughout the piece, resulting in a faster pace.



Bridget Riley
Drift No. 2



Michael James
Improvisation

Figure / Ground

Figure / ground refers to the distinction between an object and its background. Figure / ground is an important concept; it is the way the eye perceives a composition. For example, an object is only visible to the extent that it can be viewed as separate from its background. This is also referred to as positive and negative space, positive being the space occupied by the object and negative being the background space (Arntson, 45).

There are three types of figure / ground relationships:

Stable Figure / Ground

Occurs when each object, mark, or shape within a composition is perceived in an unchanging relationship of object against background. The figure becomes the focus of the composition.

Reversible Figure / Ground

Occurs when the figure and ground can be focused on equally. Here the object can become background and vice versa. However, both figure and ground can not be perceived simultaneously, so the human eye will switch between the two.

Ambiguous Figure / Ground

Occurs within compositions when both the figure and ground of a composition challenge the viewer to focus on each simultaneously. Since the human eye cannot focus on both figure and ground simultaneously, the eye is carried throughout the composition with no element assigned as dominant. Often compositions that are ambiguous in terms of figure / ground are composed of multiple images, such as the example shown on the right.



Paul Rand
Logo Design for abc
Stable figure / ground



Bruce Edwards
Logo for Minnesota Zoo
Reversible figure / ground



Designer Unknown
Japanese symbolic picture
Ambiguous figure / ground

Definition

Advertising is a specific area related to graphic design that is persuasive and intends to sell a product, service, or promote an organization or cause. It is considered a type of promotional message that intends to attract a viewer's attention, communicate a specific message, and persuade the audience to act on that message. Many advertisements have both persuasive and informative aspects within their compositions. However, informing the viewer is a secondary goal to the primary goal of persuasion (Arntson, 164).

**Functional &
Emotional Benefits
of Advertising**

Graphic Design Solutions by Robin Landa states that the functional benefits of advertising occur in the informational components of an advertisement. They describe the practical or useful characteristics of a product, service, organization or cause. In contrast the emotional benefits of advertising are based on the viewer's reaction to a message. These reactions are not based on the informational components of an advertisement but the persuasive components (262).

**Types of
Advertising**

Many different types of advertising exist for specific purposes. This thesis study will focus on two specific types of promotional messages known as commercial and cause advertising.

Commercial Advertising

The goal of commercial advertising is to sell a product or service. Landa explains that commercial advertising can come in many forms including "single advertisements, campaigns, or brand building in any traditional medium: television, radio, online, print, or direct response" (257) In addition, ads can be found in a variety of unconventional media and formats including but not limited to, graphics on sidewalks, stickers, coffee cup sleeves, wine corks and doorknob hangers. The advertisements gathered and analyzed throughout this thesis study will focus on single-page, printed commercial advertisements.

Cause Advertising

The goal of cause advertising is to advocate for a specific social or political cause or promote an organization that supports a specific social or political belief. Landa explains that cause advertisements are sponsored by corporations or organizations and are often used to raise funds to support a particular cause or belief (258). Cause advertisements can also come in a wide range of traditional and unconventional formats. The advertisements gathered and analyzed throughout this thesis study will focus on single-page, printed cause advertisements.

**Elements of an
Advertisement**

In the book *Graphic Design Solutions*, Landa also explains that the most common construction of these types of advertisements includes elements such as a visual, headline, body copy, tag-line and a sign-off (261).

Visual

A photograph, illustration, graphic, typography or any combination.

Headline

The main verbal message, on which the most visual emphasis is placed.

Body Copy

The text that further explains the main advertising concept and message.

Tag-line / Slogan

Helps complete the communication of a message.

Sign-off

Includes the name and logo of the organization responsible for the advertisement.

In addition to common elements, other concepts such as strategy and idea need to be considered when developing an advertisement. The strategy of an advertisement can be described as the development of goals that aid in the persuasiveness and success of the advertisement. The idea is then the creative solution that will carry out the strategy used in relation to the advertisement (Landa, 262).

**Developing Powerful
Advertisements**

Landa goes on to explain that in order to develop a powerful advertisement a message needs to be constructed that is engaging, memorable, unique and long-lasting. This will aid in the success of the ad by causing the viewer to take notice, remember and act. Often advertisements are created using specific tools that enhance the meaning of the message and strengthen its impact on the viewer, including (266):

Pun

A play on words that evokes an emotional response from the viewer.

Visual Analogy

Compares the likeness or similarities between two items.

A Visual Metaphor

Uses a visual that ordinarily identifies one thing to identify another.

Symbols & Icons

Represent a corporation or brand in a specific, intentional way.

Life Experience

Directly relates the advertisement to the viewer by showing qualities similar to their lifestyle.

Lifestyle and Attitude

A desirable lifestyle or spirit is created.

Endorsement

Advertisements may feature a celebrity to endorse a product, service, organization, or cause. An endorsement may also feature an average person with whom the viewer can identify.

Practical Reason

Proves the viewer needs the product or service, or should support the organization or cause through demonstration or explanation.

Exaggeration

Drives home a point and causes a strong emotional response from the viewer.

Unexpectedness

Gives the viewer an element that seems incongruent or absurd. This can also be referred to as making the familiar strange or the strange familiar.

Poignancy

Causes the viewer to feel touched, sad or regretful and prompts action.

Shock

Causes the viewer to feel horrified, angry or disgusted and prompts action.

Practices of Looking

In the book *Practices of Looking: An Introduction to Visual Culture*, Marita Sturken and Lisa Cartwright explain that audiences interpret messages based not only on their aesthetic values but also on the social, political and cultural contexts in which they are viewed. In addition, individual viewers interpret each message differently based on their social, cultural and personal experiences (25).

Decoding

Sturken and Cartwright define conventions as codes that audiences learn from because they have been raised in a particular culture that becomes second nature. Many of the messages that audiences are exposed to are created according to aesthetic, social, political or cultural conventions. When viewers come in contact with a message, a process of decoding conventions begins on a mostly subconscious level.

The decoding process that occurs within a viewer when interpreting a message involves the interpretation of clues that were intended, unintended and suggested. The context in which the message is conveyed is also a key element because a viewer will decode a message according to where and when the message was displayed or the social context in which it was presented (56). Sturken and Cartwright refer to Stuart Hall, who wrote of three positions that an audience can take as decoders of messages including (57):

Dominant-hegemonic Reading

Describes a position where the viewer is able to receive the dominant message of a solution in an unquestioning manner.

Negotiated Reading

Describes a position where the viewer can negotiate an interpretation from the solution and its dominant meanings.

Oppositional Reading

Describes a position where the viewer can oppose a message by disagreeing or rejecting it all together.

**Message-Makers
Intentions**

Message-makers commonly intend a solution to convey a particular meaning. Though no message can be accurately interpreted as intended every time it is viewed, audience research can ensure the message intended to be conveyed will be accurately interpreted most of the time. When a message is inaccurately interpreted, it is most likely because a viewer has brought individual experiences and associations to the message that were not anticipated or the viewer was influenced by the context in which the message was presented. For example, a message may be viewed in juxtaposition to a secondary message it was not meant to be seen in relation to (Sturken and Cartwright, 45).

Relevance

Understanding how a message is interpreted by its audience explains how audience interpretations affect the impact of a solution. Through understanding how the interpretation process works within a viewer, the responsibilities of the audience in relation to interpreting a message can be established. In addition, this research confirms that a solution can have both a positive and a negative outcome depending on the perspective and intentions of the client, designer and audience.

This section includes selected relevant examples of one-page printed advertisements, which will be analyzed using the matrices that follow. Each example corresponds to a specific type of advertising including commercial and and cause advertising. Commercial advertising can be defined as promotional messages that intend to sell a product or service. Cause advertising can be defined as messages that promote a social or political cause or organization.

The following matrices are provided for the purpose of analyzing promotional messages. Matrix A provides a y-axis for the titles of selected examples to be plugged in under the appropriate type of message. This axis corresponds with the x-axis where design elements are listed. The grey boxes provide cross-reference points where an X is placed when a design element appears dominant in a given example. Matrix B works in a similar fashion except the x-axis lists design principles. Using these two matrices in combination will provide a visual explanation of the dominant elements and principles of design that appear in a given example.

Analyzing Commercial Advertising Using Elements of Design

The following images are selected relevant examples of one-page printed commercial advertisements. Each example has been assigned one of two categories, product or service, and will be analyzed using Matrix A on the following page.

Product



Benetton



Dolce & Gabbana



Downy Soft



Fayreform



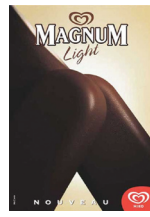
French Connection



Kiss Cigarettes



NMA Shoes



Magnum Ice Cream



Playstation



Popular Science



Puma



Sisley



Stella Coffee



Toyota Prius

Service



Alpine



BPA



Eurostar



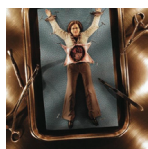
FGA Lawfirm



Lo Jack Tattoo



Muncher



Ontario College



Semos



U.S. Army

Matrix A

Analyzing Commercial Advertising Using Elements of Design

Type of Message	Design Elements					
	Line	Shape	Typography	Color	Texture	Value
<i>Commercial Advertising</i>						
<i>Product</i>						
Benetton		X				X
Dolce & Gabbana		X			X	
Downy Soft		X			X	
Fayreform			X		X	
French Connection			X			
NMA Shoes		X	X			
Kiss Cigarettes		X	X	X		
Magnum Ice Cream		X			X	
Playstation					X	X
Popular Science		X				
Puma		X		X		
Sisley				X	X	
Stella Coffee		X			X	
Toyota Prius	X	X				
<i>Service</i>						
Alpine Plastic Surgery		X		X		
British Pregnancy Advisory			X	X		
Eurostar		X	X			
FGA Lawfirm		X	X			
Lo Jack Tattoo		X				X
Muncher Food Service				X	X	
Ontario College of Design		X			X	
Semos Photoshop Lessons		X				X
U.S. Army			X	X		

Analyzing Cause Advertising Using Elements of Design

The following images are selected relevant examples of one-page printed cause advertisements. Each example has been assigned one of two categories, political or social, and will be analyzed using Matrix A on the following page.

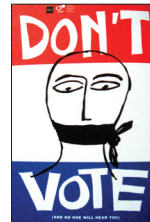
Political



Abolish Torture



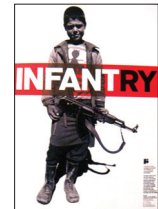
AIDS Crisis



Don't Vote



I Want Out



Infantry



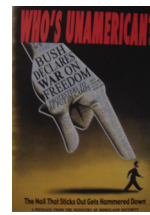
Innocent



Israel Palestine



UNable



Unamerican

Social



40 Dumb Animals



Absolute



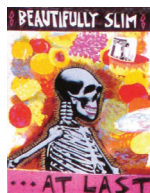
AIDS (Dying)



AIDS (Wolf)



Barnardo's



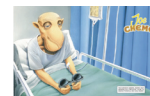
Beautifully Slim



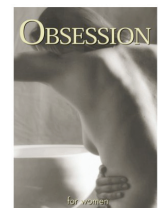
Breast Cancer



Family Brain



Joe Chemo



Obsession



Pedestrians



PETA



Smoking Terrorism



Take Care Be Safe

Matrix A

Analyzing Cause Advertising Using Elements of Design

Type of Message	Design Elements					
	Line	Shape	Typography	Color	Texture	Value
<i>Cause Advertising</i>						
<i>Political</i>						
Abolish Torture			X			
AIDS Crisis			X	X		
Don't Vote				X		
I Want Out			X	X		
Infantry			X	X		
Innocent	X		X			
Israel Palestine		X		X		
UNable		X	X			
Unamerican		X	X			
<i>Social</i>						
40 Dumb Animals			X	X		
Absolute Impotence		X	X			
AIDS (Dying)			X		X	
AIDS (Wolf)		X	X		X	
Barnardo's		X				
Beautifully Slim			X	X		
Breast Cancer		X		X		
Family Brain		X				
Joe Chemo		X	X			
Obsession		X	X			
Pedestrians		X		X		
PETA		X			X	
Smoking Terrorism		X			X	
Take Care Be Safe		X	X			

Analyzing Commercial Advertising Using Principles of Design

The following images are selected relevant examples of one-page printed commercial advertisements. Each example has been assigned one of two categories, product or service, and will be analyzed using Matrix B on the following page.

Product



Benetton



Dolce & Gabbana



Downy Soft



Fayreform



French Connection



Kiss Cigarettes



NMA Shoes



Magnum Ice Cream



Playstation



Popular Science



Puma



Sisley



Stella Coffee



Toyota Prius

Service



Alpine



BPA



Eurostar



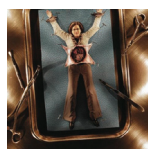
FGA Lawfirm



Lo Jack Tattoo



Muncher



Ontario College



Semos



U.S. Army

Matrix B

Analyzing Commercial Advertising Using Principles of Design

Type of Message	Design Principles						
	Size	Proportion	Placement	Hierarchy	Balance	Rhythm	Figure/Ground
<i>Commercial Advertising</i>							
<i>Product</i>							
Benetton			X				X
Dolce & Gabbana			X				
Downy Soft		X		X			
Fayreform			X				
French Connection			X				X
Kiss Cigarettes			X				
Killer Heels	X	X	X		X		
Magnum Ice cream	X		X				
Playstation			X				
Popular Science			X			X	
Puma			X				
Sisley			X				
Stella Coffee	X		X				
Toyota Prius		X		X			
<i>Service</i>							
Alpine Plastic Surgery	X						
British Pregnancy Advisory			X				
Eurostar			X			X	
FGA Lawfirm	X				X		
Lo Jack Tattoo		X					X
Muncher Food Service			X				X
Ontario College of Design	X	X					
Semos Photoshop Lessons	X	X					
U.S. Army			X		X		

Analyzing Cause Advertising Using Principles of Design

The following images are selected relevant examples of one-page printed cause advertisements. Each example has been assigned one of two categories, political or social, and will be analyzed using Matrix B on the following page.

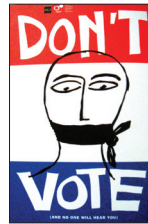
Political



Abolish Torture



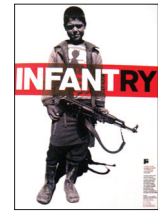
AIDS Crisis



Don't Vote



I Want Out



Infantry



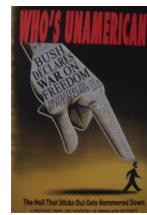
Innocent



Israel Palestine



UNable



Unamerican

Social



40 Dumb Animals



Absolute



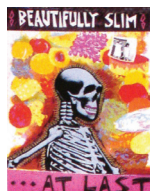
AIDS (Dying)



AIDS (Wolf)



Barnardo's



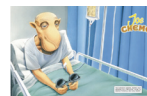
Beautifully Slim



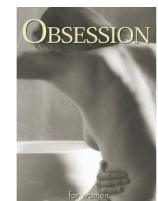
Breast Cancer



Family Brain



Joe Chemo



Obsession



Pedestrians



PETA



Smoking Terrorism



Take Care Be Safe

Matrix B

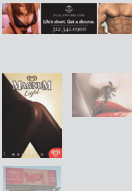





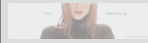
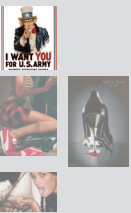

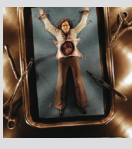
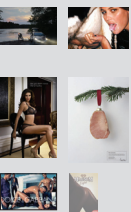


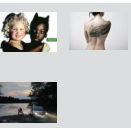
Analyzing Cause Advertising Using Principles of Design


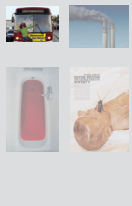
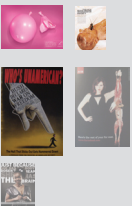
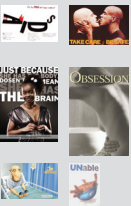











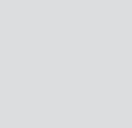
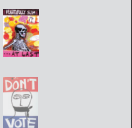

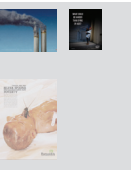

Type of Message	Design Principles						
<i>Cause Advertising</i>	Size	Proportion	Placement	Hierarchy	Balance	Rhythm	Figure /Ground
<i>Political</i>							
Abolish Torture	X		X				
AIDS Crisis			X	X			
Don't Vote	X					X	
I Want Out			X				
Infantry			X				X
Innocent			X				X
Israel Palestine	X	X					
UNable			X		X		
Unamerican		X	X				
<i>Social</i>							
40 Dumb Animals			X		X		
Absolute Impotence					X		
AIDS (Dying)			X				X
AIDS (Wolf)	X	X	X				
Barnardo's		X	X				
Beautifully Slim						X	
Breast Cancer		X	X				
Family Brain		X	X				
Joe Chemo			X				
Obsession	X		X				
Pedestrians	X		X				
PETA		X					X
Smoking Terrorism	X		X				
Take Care Be Safe			X		X		

Matrix C provides cross-reference points where the dominant syntactic decisions made in relation to a solution are highlighted. The same selected relevant examples from Matrices A and B are used in this matrix to visually showcase the relationship between the dominant elements and principles determined in the previous matrices. A scaled down visual of each example is placed at the appropriate cross-reference point. Additional copies of the same example are placed at relevant, though secondary, cross-reference points at a lower opacity. These duplicates highlight syntactic decisions that are also useful to mention in the example, but secondary compared to those that appear at full opacity.

Matrix C

Analyzing Commercial Advertising Using Syntactic Decisions

Design Elements	Design Principles						
	Size	Proportion	Placement	Hierarchy	Balance	Rhythm	Figure /Ground
Line							
Shape							
Typography							
Color							
Texture							
Value							

Design Elements	Design Principles						
	Size	Proportion	Placement	Hierarchy	Balance	Rhythm	Fig/Ground
Line							
Shape							
Typography							
Color							
Texture							
Value							

How Promotional Messages Use Syntactic Decisions to Communicate

Matrix D was composed in order to analyze how promotional messages use syntactic decisions (previously analyzed in Matrices A–C) to communicate. Each example is placed to the right of a list of the elements and principles of design. The elements and principles found to be dominant in that particular example, through the use of the previous matrices (A–C), are highlighted using a black circle. To the right of each example is a list of strategies used within advertising to strengthen the power and impact of a promotional message. Definitions of these strategies can be found in the research section under advertising (page 39). The strategies dominant to that particular example are highlighted using a black circle. This provides a method of analyzing how a dominant syntactic decision of an example communicates fact or conveys emotion to the viewer and creates an impact.

Syntactic & Semantic Decisions in Commercial Advertisements



Benetton

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
	●	Visual Metaphor
●		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
	●	Shock



Dolce & Gabbana

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
●		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
	●	Shock



Downy Soft

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
	●	Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
●		Exaggeration
	●	Unexpectedness
		Poignancy
	●	Shock

Syntactic & Semantic Decisions in Commercial Advertisements



Fayreform

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
●		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
		Shock



French Connection

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
	●	Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
●		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
	●	Shock



Kiss Cigarettes

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
●		Pun
		Visual Analogy
	●	Visual Metaphor
		Symbols and Icons
		Life Experience
●		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
	●	Shock

Syntactic & Semantic Decisions in Commercial Advertisements



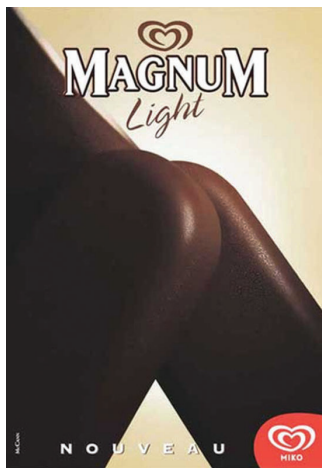
NMA Shoes

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
	●	Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
●		Lifestyle and Attitude
		Endorsement
		Practical Reason
	●	Exaggeration
		Unexpectedness
		Poignancy
	●	Shock



Magnum Ice Cream

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
●		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
	●	Exaggeration
	●	Unexpectedness
		Poignancy
		Shock



Playstation

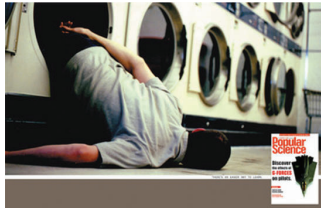
Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
●		Lifestyle and Attitude
		Endorsement
		Practical Reason
	●	Exaggeration
		Unexpectedness
		Poignancy
		Shock

Syntactic & Semantic Decisions in Commercial Advertisements



Popular Science

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
●	●	Unexpectedness
		Poignancy
●		Shock



Puma

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
●		Exaggeration
	●	Unexpectedness
	●	Poignancy
		Shock



Sisley

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
●	●	Unexpectedness
	●	Poignancy
		Shock

Syntactic & Semantic Decisions in Commercial Advertisements



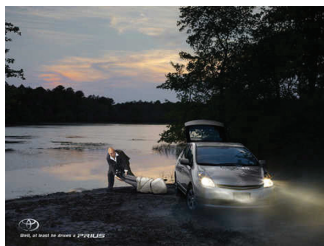
Stella Coffee

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
●		Visual Analogy
		Visual Metaphor
		Symbols and Icons
●		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
	●	Exaggeration
		Unexpectedness
	●	Poignancy
		Shock



Toyota Prius

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
●		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
	●	Shock



Alpine Plastic Surgery

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
●		Visual Analogy
●		Visual Metaphor
●		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
		Shock

Syntactic & Semantic Decisions in Commercial Advertisements



British Pregnancy Advisory

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
●		Pun
		Visual Analogy
●		Visual Metaphor
		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
		Shock



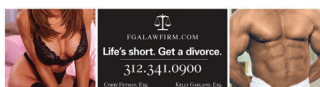
Eurostar

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
●		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
	●	Poignancy
	●	Shock



FGA Lawfirm

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
●		Life Experience
	●	Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
	●	Poignancy
	●	Shock

Syntactic & Semantic Decisions in Commercial Advertisements



Lo Jack Tattoo

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
●		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
	●	Shock



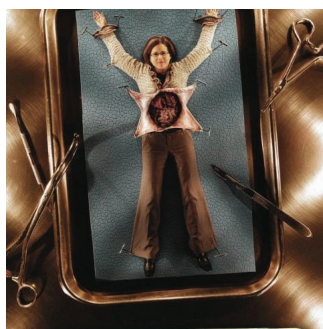
Muncher Food Service

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
●		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
		Shock



Ontario College of Design

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
●	●	Exaggeration
	●	Unexpectedness
		Poignancy
	●	Shock

Syntactic & Semantic Decisions in Commercial Advertisements



Semos Photoshop Lessons

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
●		Symbols and Icons
●		Life Experience
		Lifestyle and Attitude
		Endorsement
●		Practical Reason
	●	Exaggeration
		Unexpectedness
		Poignancy
		Shock



U.S. Army

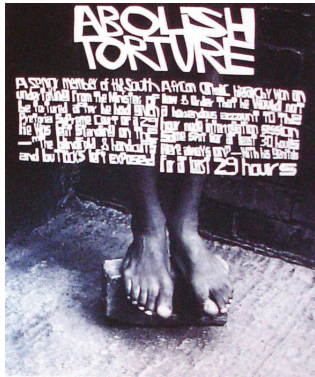
Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
●		Symbols and Icons
	●	Life Experience
		Lifestyle and Attitude
●		Endorsement
		Practical Reason
		Exaggeration
		Unexpectedness
		Poignancy
		Shock

Syntactic & Semantic Decisions in Cause Advertisements



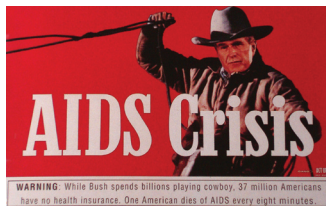
Abolish Torture

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
•		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
		Unexpectedness
		Poignancy
	•	Shock



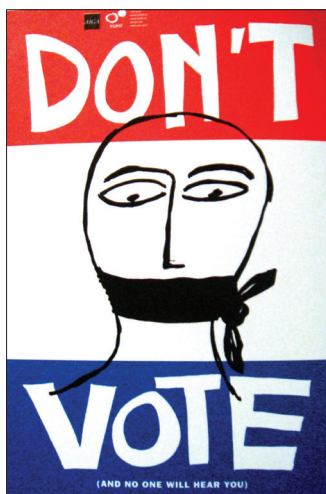
AIDS Crisis

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
	•	Visual Analogy
		Visual Metaphor
•		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
	•	Endorsement
		Practical Reason
		Exaggeration
	•	Unexpectedness
		Poignancy
		Shock



Don't Vote

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
•		Symbols and Icons
•		Life Experience
		Lifestyle and Attitude
		Endorsement
•		Practical Reason
		Exaggeration
		Unexpectedness
	•	Poignancy
	•	Shock

Syntactic & Semantic Decisions in Cause Advertisements



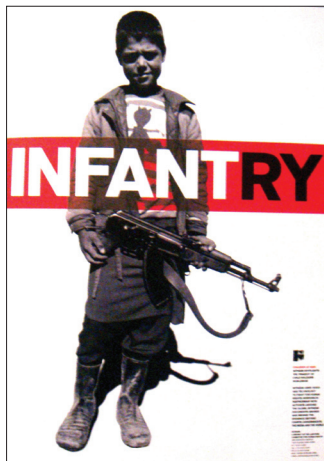
I Want Out

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
	●	Pun
		Visual Analogy
		Visual Metaphor
●		Symbols and Icons
●	●	Life Experience
		Lifestyle and Attitude
●		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
		Shock



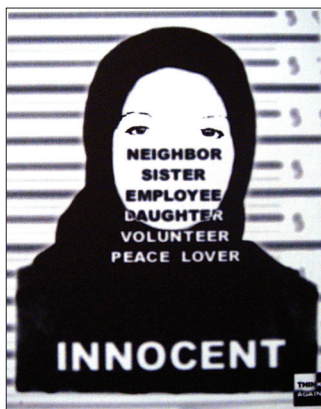
Infantry

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
	●	Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
●		Life Experience
		Lifestyle and Attitude
●		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
	●	Poignancy
	●	Shock



Innocent

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
●		Symbols and Icons
●		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
	●	Poignancy
	●	Shock

Syntactic & Semantic Decisions in Cause Advertisements



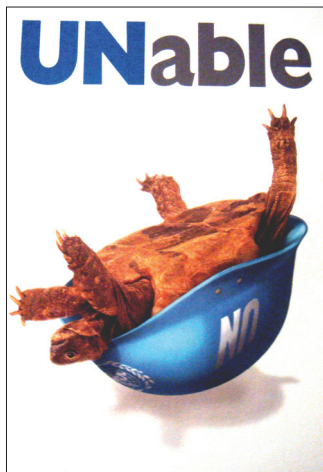
Israel Palestine

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
●	●	Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
	●	Shock



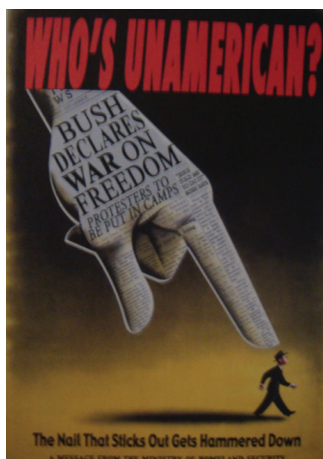
UNable

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
●	●	Pun
		Visual Analogy
		Visual Metaphor
●		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
		Shock



Unamerican

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
●	●	Symbols and Icons
●		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
	●	Exaggeration
	●	Unexpectedness
		Poignancy
		Shock

Syntactic & Semantic Decisions in Cause Advertisements



40 Dumb Animals

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
●		Pun
●		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
	●	Poignancy
	●	Shock



Absolute Impotence

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
●		Pun
●		Visual Analogy
		Visual Metaphor
		Symbols and Icons
	●	Life Experience
	●	Lifestyle and Attitude
		Endorsement
●		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
		Shock



AIDS (Dying)

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
●		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
		Unexpectedness
	●	Poignancy
		Shock

Syntactic & Semantic Decisions in Cause Advertisements



AIDS (Wolf)

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
●		Visual Metaphor
●		Symbols and Icons
●	●	Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
		Shock



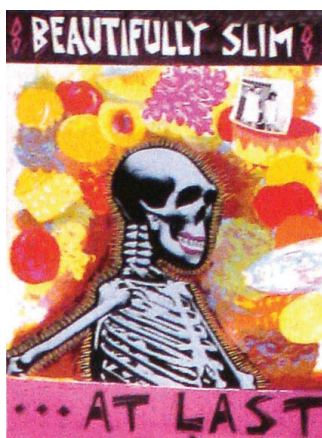
Barnardo's

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
●		Visual Metaphor
●		Symbols and Icons
●	●	Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
		Shock



Beautifully Slim

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
	●	Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
●		Lifestyle and Attitude
		Endorsement
		Practical Reason
	●	Exaggeration
		Unexpectedness
		Poignancy
		Shock

Syntactic & Semantic Decisions in Cause Advertisements



Breast Cancer

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
	●	Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
●		Life Experience
		Lifestyle and Attitude
		Endorsement
●		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
		Shock



Family Brain

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
●		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
●		Exaggeration
	●	Unexpectedness
	●	Poignancy
	●	Shock



Joe Chemo

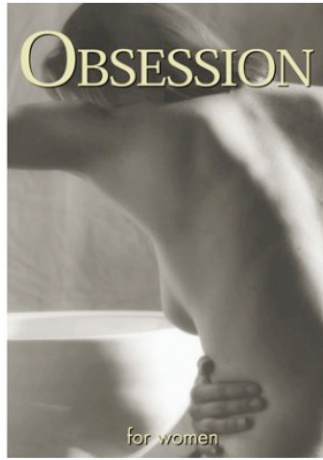
Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
	●	Pun
		Visual Analogy
	●	Visual Metaphor
		Symbols and Icons
		Life Experience
●		Lifestyle and Attitude
		Endorsement
●		Practical Reason
		Exaggeration
		Unexpectedness
	●	Poignancy
		Shock

Syntactic & Semantic Decisions in Cause Advertisements



Obsession

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
	●	Pun
		Visual Analogy
	●	Visual Metaphor
		Symbols and Icons
●		Life Experience
●		Lifestyle and Attitude
●		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
	●	Poignancy
	●	Shock



Pedestrians

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
●		Life Experience
		Lifestyle and Attitude
●		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
	●	Poignancy
		Shock



Peta

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
●		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
	●	Poignancy
	●	Shock

Syntactic & Semantic Decisions in Cause Advertisements



Smoking Terrorism

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
	●	Visual Analogy
		Visual Metaphor
		Symbols and Icons
●		Life Experience
		Lifestyle and Attitude
●		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
	●	Poignancy
	●	Shock



Take Care Be Safe

Dominant Syntactic Decisions

- Line
- Shape
- Typography
- Color
- Texture
- Value
- Size
- Proportion
- Placement
- Hierarchy
- Balance
- Rhythm
- Figure / Ground

Semantic Goals

Factual	Emotional	
		Pun
		Visual Analogy
		Visual Metaphor
		Symbols and Icons
●		Life Experience
		Lifestyle and Attitude
		Endorsement
		Practical Reason
		Exaggeration
	●	Unexpectedness
		Poignancy
		Shock

The examination of the selected promotional messages within the matrices on pages 42–70 revealed several key trends about the use of syntactic and semantic message-making strategies specifically in relation to commercial and cause advertising.

Commercial Advertising

Syntactic Trends

The dominant syntactic decisions that were most widely used in the selected commercial advertisements were shape and placement. As stated on page 27 of this documentation shape occurs when a line connects to enclose an area, an area of color or texture is defined by a clear boundary, or an area is surrounded. Placement can be described as the location of an element within a composition (expanded definition found on page 32).

The use of typography and texture also stood out in a large number of the selected examples. Typography can be defined as the arrangement of letterforms on a two-dimensional surface. Visual texture is used upon a two-dimensional surface to appeal to the viewer’s sense of touch and further connect them to the image. Expanded descriptions of these elements and principles can be found on pages 28 and 30 of this documentation.

Dominant Syntactic Trends

Elements	Principles
Shape	Placement
Typography	
Texture	

Semantic Trends

The dominant semantic decision among the selected commercial advertisements, in relation to factual understanding, was overwhelmingly the portrayal of a particular lifestyle and / or attitude. Page 39 of this documentation defines lifestyle and attitude as the creation of a desirable spirit within a design solution. In addition, the use of unexpectedness and shock were consistently used to create an emotional impact for the viewer. This thesis documentation defines unexpectedness as an element presented to the viewer that seems incongruent or absurd (expanded definition found on page 39). This can also be referred to as making the familiar strange. The use of unexpectedness can create shock, which makes the viewer feel horrified, angry or disgusted and prompts action.

Dominant Semantic Trends

Factual Understanding	Emotional Impact
Lifestyle and Attitude	Unexpectedness
	Shock

Cause Advertising

Syntactic Trends

Shape and placement were the most commonly used syntactic decisions in the selected cause advertisements. Shape and placement were also the most commonly used syntactic decisions in the selected commercial advertisements. In contrast, the use of typography was more commonly used as a dominant syntactic decision in the cause advertisement examples than it was in the commercial advertisement examples.

Color was found to be a dominant syntactic decision within many of the cause advertisement examples. Page 29 of this documentation defines color as light that reflects or is absorbed by an object. The use of color within a design solution has the potential to evoke emotional responses within the viewer. These responses can range from individual to universal and are affected by personal memories and cultural associations.

Dominant Syntactic Trends

Elements	Principles
Shape Typography Color	Placement

Semantic Trends

The dominant semantic decisions that were most widely used in the selected cause advertisements, in relation to factual understanding, were the use of symbols and icons and portrayal of life experience. Page 39 of this documentation describes symbols and icons as marks that represent a corporation or brand in a specific, intentional way. They are often used in cause advertising to make a corporation or brand instantly recognizable and familiar to the viewer. Portraying life experience through an advertisement allows the viewer to relate to the content of an ad by depicting qualities of life that are similar to the their lifestyle (expanded definition found on page 39). This is an effective way to make the viewer connect with and relate to the advertisement.

Unexpectedness and shock were consistently used to create an emotional impact on the viewer in both the cause and commercial advertising examples. In contrast, the use of poignancy appeared more dominant in the cause advertising examples than in commercial advertisements. The use of poignancy causes the viewer to feel touched, sad or regretful and prompts action (expanded definition found on page 39).

Dominant Semantic Trends

Factual Understanding	Emotional Impact
Symbols and Icons Life Experience	Unexpectedness Poignancy Shock

Design Application Proposal One:**How the Consideration of Ethical Responsibilities Can Affect the Meaning of a Message**

A potential application for this thesis study may include creating a series of awareness materials that communicate extreme messages in alternative but equally effective ways. Often awareness campaigns promote an idea or philosophy that is controversial. Extreme semantic and syntactic decisions are often made in relation to awareness materials to communicate the message effectively. These extreme decisions, in addition to an already controversial topic, create impactful messages that directly effect the viewer. When creating messages intended to raise awareness it is important for the designer to consider his/her ethical responsibilities in relation to viewer/audience outcomes. In many cases a designer will be working with a client who may have specific motives, responsibilities, content and requirements. The designer needs to be aware of the client's given parameters and also share the responsibility for how the content is represented. This application intends to focus on the responsibilities of the designer in relation to viewer/audience outcomes. Through the exploration of existing messages this application aims to pinpoint aspects of the message that are extreme and raise ethical questions. In designing the corresponding awareness materials, different semantic and syntactic decisions will be made in order to create a message that is not so extreme but has an equally powerful impact on the viewer. The final solution compared with the original message will potentially display how the consideration of ethical responsibilities by the designer can directly affect the meaning of a message and its impact on the viewer.

A possible set of existing messages that could be used in this application include those produced by the People for Ethical Treatment of Animals (PETA). PETA is a well-known organization that produces extreme advertisements to promote the protection of animals. A second possible set of existing messages that could be used in this application include those produced by Barnardo's. Barnardo's is an organization based in the United Kingdom that believes in the potential of every child no matter who they are or what they have done. The messages which promote the Barnardo's organization have a consistent history of being extreme and powerful. Developing a set of alternative awareness materials in relation to either of these existing messages could potentially display an alternative way to convey equally strong and powerful messages. The alternative messages would be developed with consideration of the designer's ethical responsibilities in relation to viewer / audience outcome.

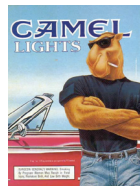


PETA Ad (Left)
Barnardo's Ad (Right)

Once the development and testing phases of this application were complete a set of posters could be designed that would clearly communicate the outcome of the experiment. The set of posters would address a specific audience who would benefit from hearing about the results. This audience may include organizations or services looking to develop an awareness campaign as well as the graphic designers they are working with.

Design Application Proposal Two:**How Types of Messages Affect Audience Interpretation and Outcome**

A potential application for this thesis study may include the development of different types of messages for a single entity. The types of messages used in this application include, commercial and cause advertising. Commercial advertising can be defined as a promotional message used to sell a product or service. Cause advertising can be defined as a message that promotes a social or political cause or organization. Using these types of messages for a single product within this application would highlight the differences between the messages. The differences would be highlighted by the use of separate message-making strategies to convey distinct factual and emotional goals for a single entity depending on the type of message. For example, in the examples shown below different semantic and syntactic decisions were made to convey various factual and emotional aspects of cigarettes, depending on the purpose of the message.

Commercial Advertising Examples

Cause Advertising Examples

When creating promotional messages it is important to take into consideration the designer's ethical responsibilities in relation to viewer/audience outcomes, as they are effective formats for communicating semantic and syntactic decisions that have potential to deliver distinct powerful, impactful messages to an identified audience. The comparison of the final solutions would highlight the different impacts each type of message had on the viewer. Possible formats for these messages may include a magazine spread, printed advertisement, poster, exhibition panel, brochure and / or booklet.

Possible entities used within this application include products such as toys and video games for children. These products are appropriate to this application as they have unexpected positive and negative aspects that could benefit from being shown in both types of messages. For example, toys are often depicted as being harmless, playful and fun. However, recent studies have shown that more and more toys are actually hazardous to children and contact with them should be avoided. Similarly, video games are often shown as being harmful to children, leading to poor physical health, academic failure and violence. However, studies have shown that video games can also have positive affects on children and even enhance their abilities.

Design Application Proposal Three:**How Semantic and Syntactic Decisions Affect the Interpretation of a Message**

A potential application for this thesis study may include the development of several identity systems for a single entity. The purpose of an identity system is to provide a systematic visual and verbal program to establish a consistent appearance and identity for a group or entity. In order to create a meaningful and distinct look, specific semantic and syntactic decisions are made throughout the graphic design problem solving process. This application intends to develop several identity systems for a single entity in order to examine how the interpretation of a message varies when different message-making strategies are used. The strategies used in this application will focus on specific syntactic decisions that relate to the factual and emotional goals of a solution. Individual solutions created as part of the identity system may include logos, business cards, letterheads, web banners, packaging, t-shirts and / or various labels.

When creating a promotional message, such as an identity system, it is important to take into consideration the designer's ethical responsibilities in relation to viewer/audience outcomes, as it is an effective format for communicating semantic and syntactic decisions that have potential to deliver powerful, impactful messages to an identified audience. However, the semantic and syntactic decisions made in relation to identity systems are often different than those used in other advertising formats including magazine spreads, flyers, billboards, public installations, posters and / or postcards. For example, promotional messages often communicate emotion through the use of unexpected or emotion-provoking images, sometimes juxtaposed with a phrase or slogan. In contrast, identity systems use emotion in a different manner. They rely on more subtle syntactic decisions to communicate specific aspects of an entity to an identified audience. The audience then becomes emotionally attached to the identity because it offers a sense of familiarity. This application aims to explore this difference and the possibilities that exist if the semantic and syntactic decisions made in relation to identity systems were similar to those of other advertisement formats.

In choosing a specific entity to develop several identity systems for, it is important to choose one that represents a larger context. This will ensure that the chosen entity has a strong message that will benefit from the development of several identity systems that examine how the interpretation of a message varies when different message-making strategies are used. The following entities were chosen because they require consideration of the designer's ethical responsibilities in relation to viewer/audience outcome, as they are well-known organizations within Rochester that raise ethical questions.

Possible Entities

High Falls Brewing



**Modifications
of Design Application
Proposal Three**

The chosen application for this thesis study is a modified version of the third initial proposal, *How Semantic and Syntactic Decisions Affect the Interpretation of a Message*. The modifications include further exploration of the entity that several identity systems will be developed for. The entities considered in the initial proposal include, *The Eastman Kodak Company*, *High Falls Brewing Company*, *Seneca Park Zoo* and *Rochester Gas and Electric Company*. Though each of these entities have both positive and negative ethical aspects, further exploration of entities with more unexpected positive and / or negative ethical aspects will be considered. One type of entity with these qualities includes toy companies. As mentioned in the second initial proposal, toys are often depicted as being harmless, playful and fun. However, recent studies have shown that many toys are actually hazardous to children and contact with them should be avoided.

Additional Possible Entities

Crazy Label
Seamour Sheep Comics



Vermont Teddy Bear Company
Crazy For You Teddy Bear



Toys 'R' Us



Mega Brands Toys



Through additional research of each entity considered for this design application, *Toys 'R' Us* was chosen as the entity of focus. Entities such as *Crazy Label* and the *Vermont Teddy Bear Company* were not chosen because the negative ethical aspects of the company were focused around one specific toy within the brand and were minimal in relation to the overall size and scope of the company. *Toys 'R' Us* was chosen over *Mega Brands* because of the specific language used in the logo, especially the inclusion of the word *Toys*. The use of this direct and specific language has the potential to create a strong visual and conceptual impact on the viewer.

Toys 'R' Us

Toys 'R' Us is an appropriate entity of focus for this application because it contains unexpected positive and negative ethical aspects that could be effectively communicated through the development of several identity systems. For example, *Toys 'R' Us* markets itself to the public as an organization that is highly aware of safety issues related to toys and children. On many levels the public persona they project is truthful and ethical. Many of the brands sold through *Toys 'R' Us* are safe and beneficial to children. However, there is also a group of brands sold solely through *Toys 'R' Us* that contain chemicals harmful to children. These brands include *Imaginarium*, *Totally Me!*, *You & Me*, and *Just Like Home*. These four brand names are not only sold solely through *Toys 'R' Us* but are also owned by the same company which owns the *Toys 'R' Us* brand, *Geoffrey Inc.* (www.goodguide.com).

In addition to the positive and negative ethical aspects related to children's safety, there are also positive and negative ethical aspects related to the social and environmental practices of *Toys 'R' Us* as a company. For example, in April of 2008, *Toys 'R' Us* launched a new line of environmentally friendly toys marketed under the *Toys 'R' Us* brand. The line included natural wooden toys, natural cotton plush animals and organic cotton dolls. The packaging for these toys is made from at least 70% recycled materials that are marked with a special 'R' seal that includes a green leaf and the words, recycle, renew, reuse, rethink. This is an example of a positive ethical decision in relation to *Toys 'R' Us*' environmental performance (www.greenbiz.com). However, organizations such as the *National Environmental Trust* and *GoodGuide* state that overall the efforts of *Toys 'R' Us* to become an environmentally friendly organization are minimal at best.

GoodGuide also gave *Toys 'R' Us* a poor rating in relation to its social performance. This rating is based on philanthropy, customer satisfaction, employee satisfaction, and labor and human rights.

Toys 'R' Us Traditional Logo



Toys 'R' Us Green Logo



Toys 'R' Us
Safety Regulations

Safety Mission Statement

As the world's leading dedicated toy and baby products retailer, we understand the trust parents place in us to ensure the safety of the products we sell and to provide only the safest shopping environment for them and their families. We take that responsibility very seriously. One of the important parts of our mission as a company is to help parents keep their kids safe. We fulfill this mission by working vigilantly on behalf of our customers to look for ways to raise the bar on product safety in our stores. We have put in place industry-leading product safety standards that meet and exceed federally mandated requirements. In addition, we provide the resources parents, grandparents and childcare providers need to ensure they have the most up-to-date information on product safety and recalls. Beyond product safety, we strive to make available the necessary information and products to help parents and caregivers prevent accidental injuries – one of the leading causes of death in children under the age of 14. We do this by partnering with organizations like Safe Kids Worldwide to develop tips and guides, and ensuring that our merchandise assortment includes products and equipment like bike helmets and elbow and knee pads. At Toys 'R' Us, we love kids and babies, and our commitment to their safety is non-negotiable. You can be sure that at every turn, we will continue to look for ways to fulfill our commitment to the safety of the families we serve (www.toysrus.com).

Product Safety Standards

The safety of our customers is, and always has been, our highest priority. We simply will not tolerate unsafe products on our store shelves. That is why we continue to enhance our industry-leading rigorous product safety standards. Failure by manufacturers to meet our safety requirements has consequences – up to and including termination of our business relationship.

We have a very strict safety assurance program for all the products we carry. We require that any products we purchase comply with all applicable government and industry laws, codes and requirements. We have mandated that our manufacturers test every toy shipment to Toys 'R' Us stores before it leaves the country of origin for a variety of potential safety concerns including lead, small parts, sharp edges, flammability and other hazards (www.toysrus.com).

GoodGuide

GoodGuide is incorporated as a *for benefit* organization, building a comprehensive source of information on the environmental, social and health performance of products and companies. The *GoodGuide* team works with a network of leading academic institutions, government data sources, non-governmental organizations, and private research firms to bring world-class information to consumers.

GoodGuide aggregates and analyzes data on both product and company performance. They employ a range of scientific methods including health hazard assessment, environmental impact assessment, and social impact assessment, in order to identify major impacts to human health, the environment and society.

The following information represents the findings of *GoodGuide* in relation to *Toys 'R' Us*. The findings expose a substantial gap between the safety claims of *Toys 'R' Us* and the results of the research done by *GoodGuide*.

GoodGuide
Ratings for Toys 'R' Us

Environmental Performance: 0 out of 10 (Terrible)
Social Performance: 1.1 out of 10 (Terrible)

Environmental
Performance

The Environmental Performance rating is based on the study of toxic and / or hazardous materials, and how the company affects climate change, energy and water. Specific considerations include:

Environmental Corporate Governance

Rating: 0 out of 10 (Terrible)

The company's rating is based on whether the company has an environmental manager (such as a senior environmental officer) at its board or executive level, and whether the company factors environmental performance into compensation. Rating is relative to other companies in the same industry.

Social
Performance

The Social Performance rating is based on the study of philanthropy, customer satisfaction, employee satisfaction and labor and human rights. Specific considerations include:

Traditional Governance Concerns

Rating: 0 out of 10 (Terrible)

The company's rating is based on its policies and performance on governance issues such as management diversity, board independence, separation of CEO and Chairman roles, responsiveness to shareholder activism, campaign finance policies and bribery policies. Rating is relative to other companies in the same industry.

Community Engagement

Rating: 2.1 out of 10 (Poor)

The company's rating is based on its community support programs and engagement with local communities. Rating is relative to other companies in the same industry.

Employee Motivation and Development

Rating: 0 out of 10 (Terrible)

The company's rating is based on its hiring and retention policies. Rating is relative to other companies in the same industry.

Labor Relations

Rating: 2.2 out of 10 (Poor)

The company's rating is based on its collective bargaining policies, workforce reductions, labor-related controversies and fines. Rating is relative to other companies in the same industry.

(www.goodguide.com)

GoodGuide Ratings
for *Totally Me!* Jewelry
(Product of *Toys 'R' Us*)



Total Health Rating: 0 out of 10 (Terrible)

Health Rating

The total health rating for this product is based on testing for several chemicals including: lead, mercury, PVC (chlorine), cadmium, arsenic and other, which includes testing for antimony, chromium, tin and bromine. This particular product is one example of many *Toys 'R' Us* products that received poor health ratings through *GoodGuide*.

Lead: Low Levels Found

Risks

Lead can cause severe damage to the nervous system and kidneys, as well as be the cause of miscarriages and problems with sperm production in adults. Children are more vulnerable to lead poisoning than adults; lead can cause brain damage in children at high levels and even affect mental and physical development even at lower exposures.

Standards

There is no safe level of lead. The U.S. Consumer Product Safety Commission's recall level for toys with lead paint is 600 parts per million (ppm). The American Academy of Pediatrics recommends a maximum of 40 ppm of lead in children's products. The European standard for migration of lead from toys to children is 90 ppm. The U.S. voluntary standard for migration of lead from toys is 90 ppm.

Mercury: Low Levels Found

Risks

Mercury is a potent neurotoxin. Exposure to high levels of mercury can permanently damage the brain and kidneys, as well as affect developing fetuses in pregnant women. Symptoms of mercury nervous system damage can include tremors and problems with vision, hearing and memory.

Standards

U.S. and European Union packaging standards limit mercury to no more than 100 ppm in packaging. The European standard for migration of mercury from toys is 60 ppm. The U.S. voluntary standard is 60 ppm.

Health Rating
(continued)

PVC (Chlorine): Dangerous Contaminants Found

Risks

The manufacture and disposal of polyvinylchloride (PVC) generates cancer-causing chemicals such as cadmium, lead, phthalates and dioxins. PVC toy products often contain dangerous additives such as phthalates and lead, used for softening and stabilizing the PVC plastic. These additives can leach out of toys and pose dangers to children.

Standards

Toy manufacturers are not currently required to disclose the chemical composition of toys. Products with chlorine at levels above 10,000 ppm are, however, likely to be made primarily of PVC.

Cadmium: Dangerous Contaminants Found

Risks

Cadmium is associated with lung and prostate cancer, bone loss and increased blood pressure. Acute exposure to high levels can result in nausea, vomiting and death.

Standards

The European Union restricts cadmium in plastics, including PVC, and in electronic products such as toys.

Arsenic: Dangerous Contaminants Found

Risks

Inorganic arsenic is associated with lung, skin and bladder cancers. Arsenic may also interfere with fetal development leading to brain deficits. Low level arsenic exposure may contribute to Type 2 diabetes.

Standards

The European standard for migration of arsenic from toys is 25 ppm. The U.S. voluntary standard for migration of arsenic from toys is 25 ppm.

Other (Includes Antimony, Chromium, Tin and Bromine)

Rating: Low Levels Found

(www.goodguide.com)

Green America

In addition to the *GoodGuide* results exposing a gap between Toys 'R' Us' safety regulations and their findings, an article published by *Green America* also reveals significant ethical issues. The ethical issues raised in this article relate to labor, governance, Health and Safety. The following are quotes within the article which are gathered from a number of sources:

Labor

According to a report by Oxfam titled 'Trading Away Our Rights,' Toys 'R' Us and Wal-Mart source from a factory in Guandong, China where management routinely hides evidence of poor labor conditions in order to pass screens. Regular violations include the following (www.oxfam.org):

- *Workers are pushed to work between 180 and 250 hours of overtime per month when the legal monthly limit is 36 hours.*
- *Workers are penalized with heavy fines for being late, answering back to managers and for not making their beds.*
- *Workers do not have written contracts, maternity leave or social insurance coverage. 50% of workers do not receive the minimum wage according to hours worked.*
- *Managers deceive inspectors by falsifying time sheets and wage documents, coaching workers on how to answer inspectors' questions and by terminating uncooperative workers.*

Governance

Toys 'R' Us received a score of 45 out of 100 on the Human Rights Campaign 2006 Corporate Equality Index which rates large corporations based on seven factors on policies that affect their gay, lesbian, bisexual, and transgender employees, consumers and investors. This is an increase of two points from the company's 2005 score (www.hrc.org).

In August 2000, a class-action suit was filed against Toys 'R' Us alleging that, in contradiction to a posted confidentiality statement, the company allows market researchers to access consumer data and build personal profiles from information gathered from its web site. A similar suit brought by the New Jersey's Division of Consumer Affairs resulted in a December 2001 settlement between Toys 'R' Us and New Jersey, which required Toys 'R' Us to pay a fine of \$50,000 and revamp its protection of personal information by providing a complete and accurate summary regarding the disclosure of personal information (www.cnn.com).

Green America
(continued)

Health and Safety

In October 2007, Toys 'R' Us recalled 16,000 Chinese-made military toys from its shelves because of lead contamination. Earlier in the month the toy giant recalled 15,000 room decor sets because some of the paint used in the sets contained unsafe levels of lead (www.msnbc.msn.com).

Several consumer groups and states' attorneys general called for an investigation into high levels of lead found in Toys 'R' Us baby bibs. The toymaker has said it immediately pulled Winnie the Pooh, Koala Baby, and Especially for Baby brand bibs off its shelves after it learned lead was present. This follows a few months after Wal-Mart was forced to pull some of its baby bibs also containing high concentrations of lead (www.corpwatch.org).

Toys 'R' Us
Internal Audit

Toys 'R' Us uses a systematic visual identity system that includes several variations. The following images are examples of the existing identity system for Toys 'R' Us.

Existing Logos



Logo Variations



Logo Applications



International Variations



**Identity System
Development**

In order to begin designing several identity systems for *Toys 'R' Us* in an organized and systematic fashion, the focus will remain on the *Toys 'R' Us* logo redesign before any full identify systems are created. The consideration and redesign of the existing *Toys 'R' Us* logo has been done through the use of a model for symbol development adapted from Jim Bare at the Indiana State University. The model includes the exploration of several different types of symbols including Initial, Product / Service, Literal / Illustrative, Abstract, and Allegorical symbols. The existing *Toys 'R' Us* mark is considered a logotype, or a typographic symbol in which the name of the company is used as the symbol. The exploration of many different kinds of symbols will allow a wide range of marks to be developed that have the ability to represent either a positive or negative view of *Toys 'R' Us*. In addition, exploring many types of symbols will allow for both expected and unexpected marks to evolve that may add to the concept of the symbol as well as make it more dynamic and thought provoking.

Types of Symbols

Initial

A typographic symbol derived from the initial(s) of the company name.

Product/Service

A symbol based literally on the products(s) or service(s) related to the company.

Literal/Illustrative

A symbol derived from the name of a company.

Abstract




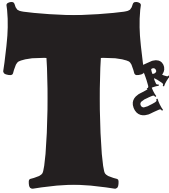

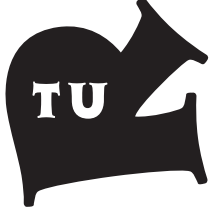






A symbol in which an abstract design is used which will identify the company through use and exposure.

Allegorical





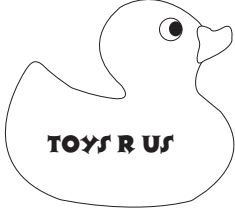

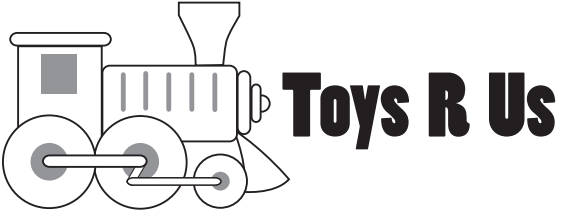
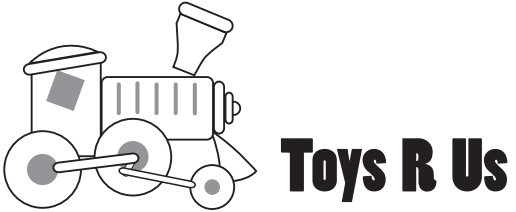
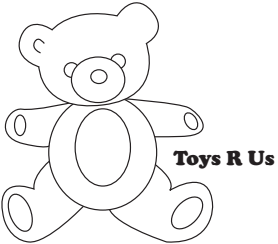
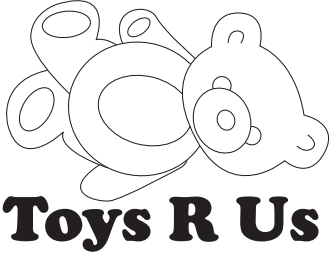
A symbol based on an image that may be indirectly related to the company through a simile or metaphor.

The following pages (87–91) show symbol ideation that is organized by category as well as by positive or negative representation. This structure allows for the development of symbols to remain logical and organized throughout the graphic design problem solving process. In addition, it clearly defines the goal of each symbol as aiming to represent the positive or negative aspects of the *Toys 'R' Us* company.

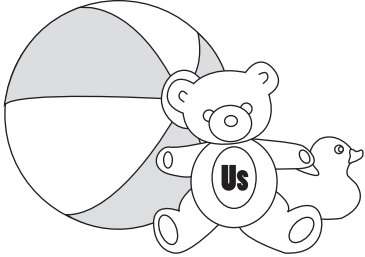
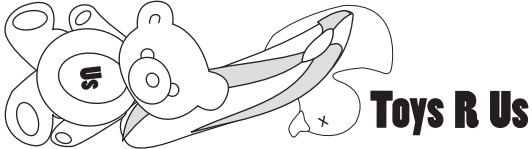

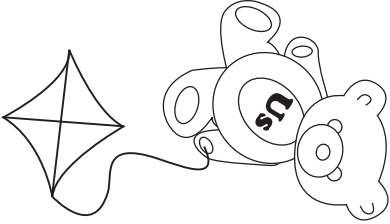
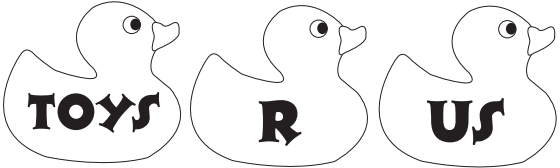

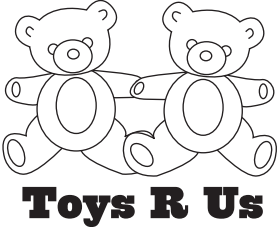

Initial: A typographic symbol derived from the initial(s) of the company name.

Positive Representation	Negative Representation
	
	
	
	
	
	

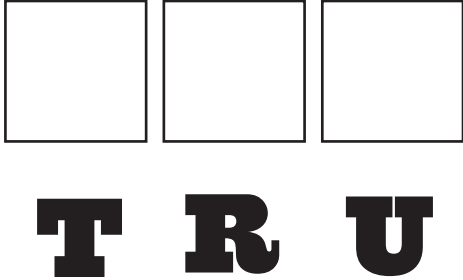
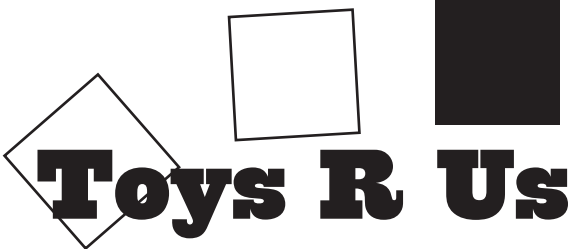
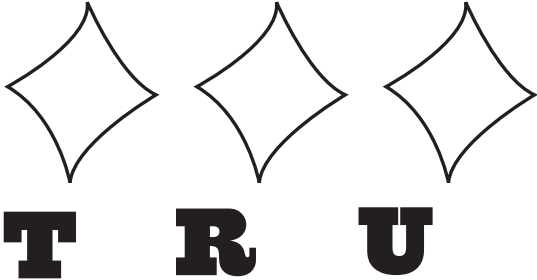
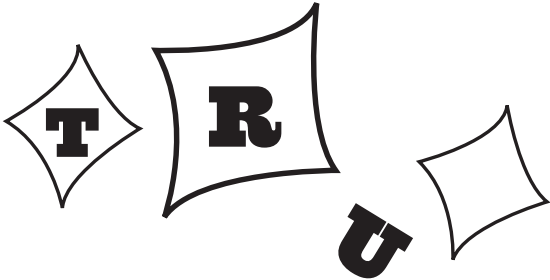

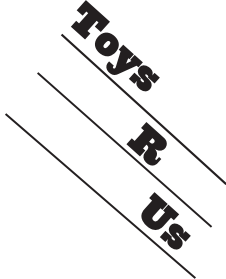

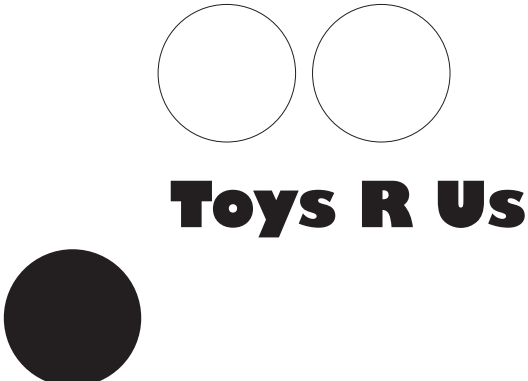
Product/Service: A symbol based literally on the products(s) or service(s) related to the company.

Positive Representation	Negative Representation
	
	
	
	
	







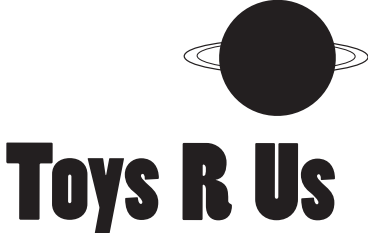
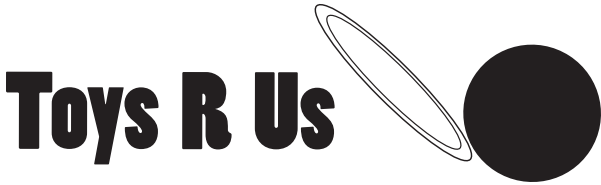
Literal/Illustrative: A symbol derived from the name of the company.

Positive Representation	Negative Representation
	
	
	
	

Abstract: A symbol in which an abstract design is used to identify the company through use and exposure.

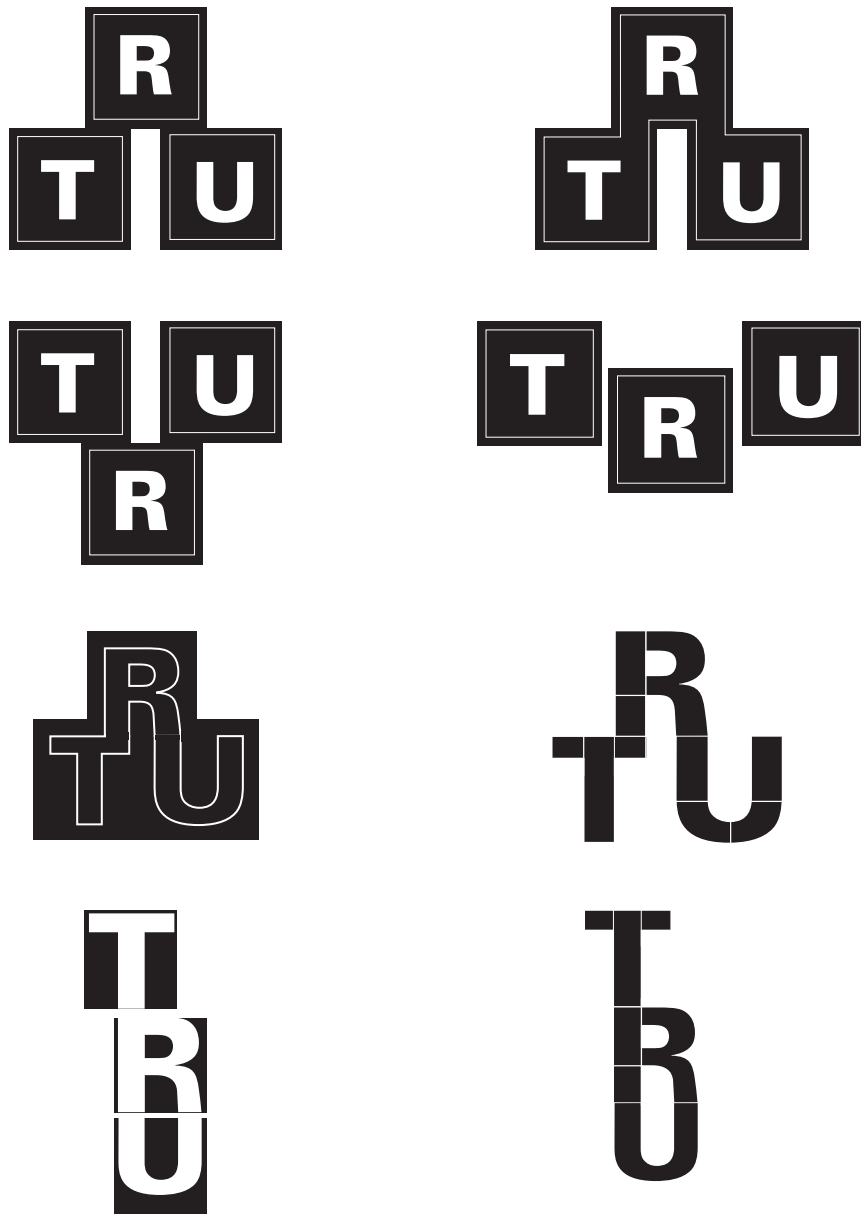
Positive Representation	Negative Representation
	
	
	
	

Allegorical: A symbol based on an image that may be indirectly related to the company through a simile or metaphor.

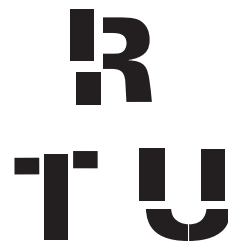
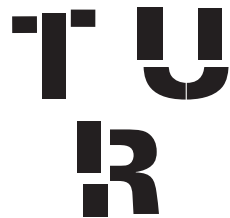
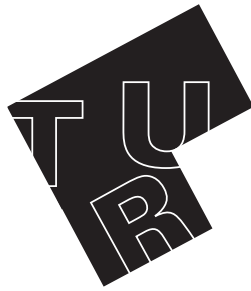
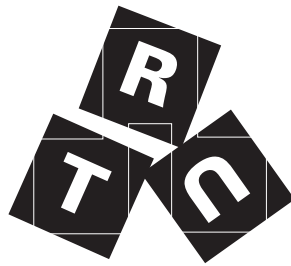
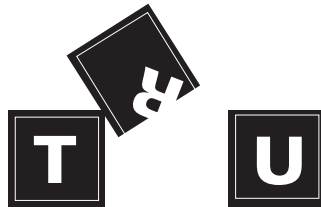
Positive Representation	Negative Representation
	
	
	
	

After the exploration of many symbol concepts for all five types of symbols (shown on pages 87–91) nine concepts were chosen to be further developed. These nine concepts were selected through a reductive process that excluded concepts that were visually or conceptually redundant, overly complex, and /or lacking in potential. Each chosen concept includes further development of both the positive and negative representation of *Toys 'R' Us* as well as the development of the symbol on its own and with the words *Toys 'R' Us* as a signature. The following pages (92–109) show ideation for all nine positive and negative concepts.

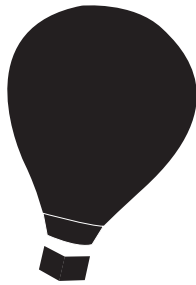
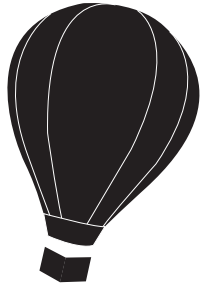
Concept One
Positive Representation



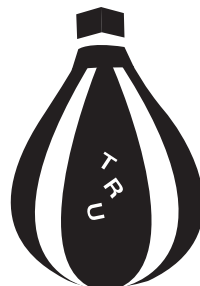
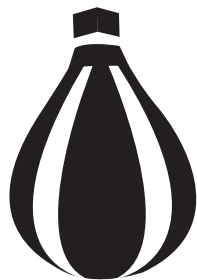
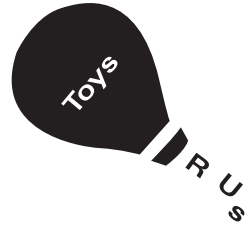
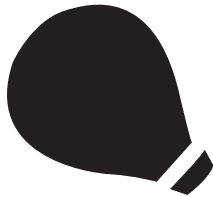
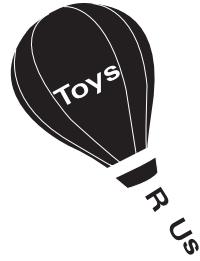
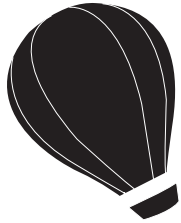
Concept One
Negative Representation



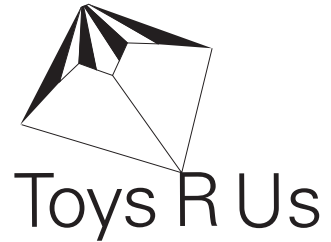
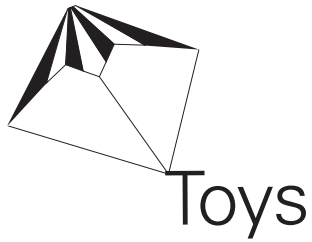
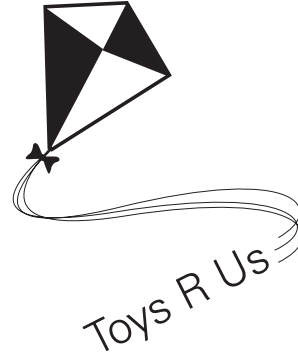
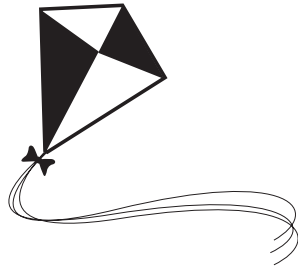
Concept Two
Positive Representation



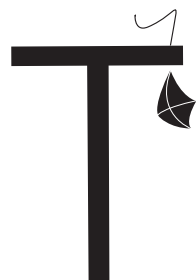
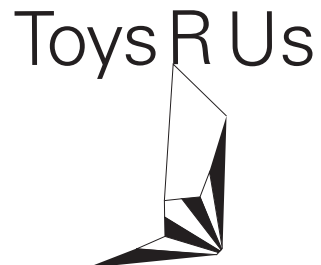
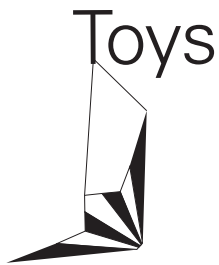
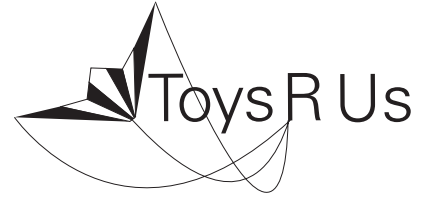
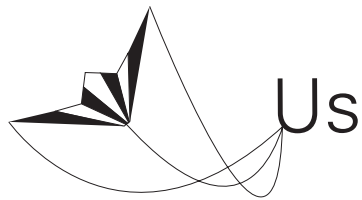
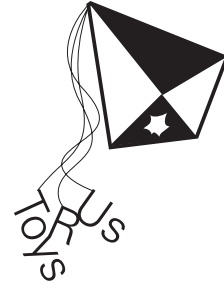
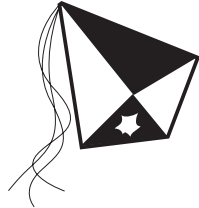
Concept Two
Negative Representation



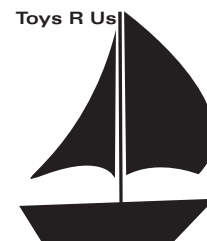
Concept Three
Positive Representation



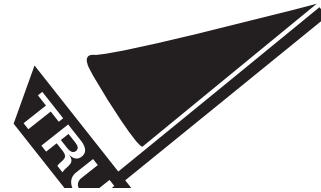
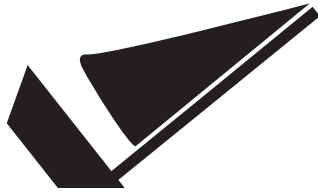
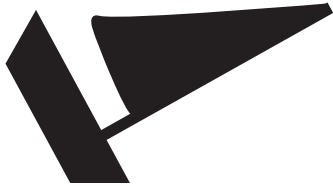
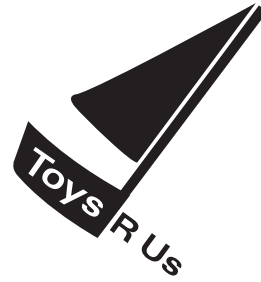
Concept Three
Negative Representation



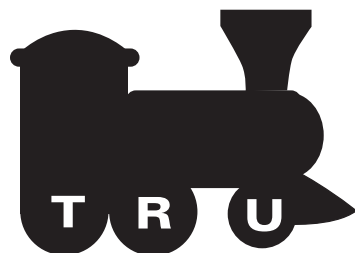
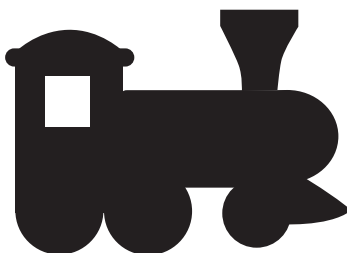
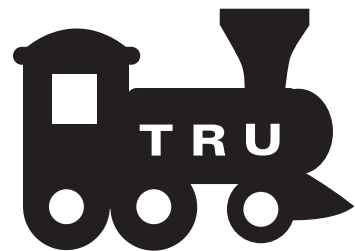
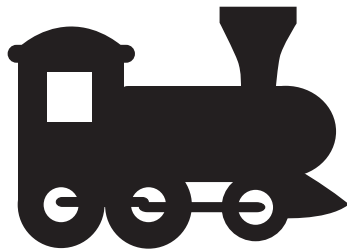
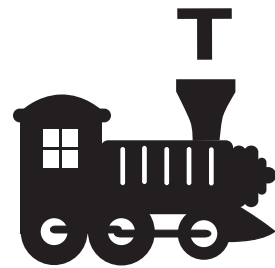
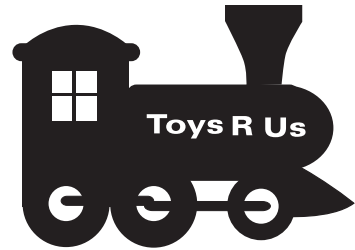
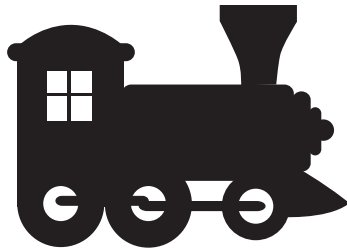
Concept Four
Positive Representation



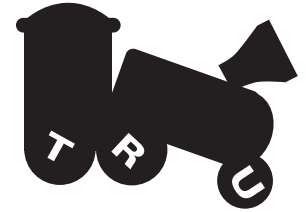
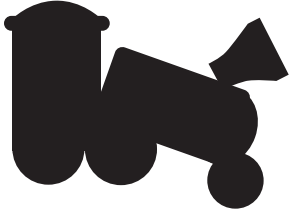
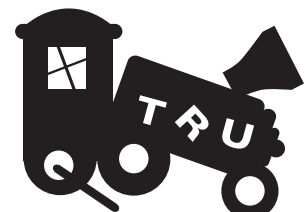
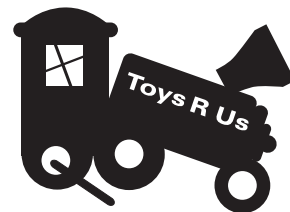
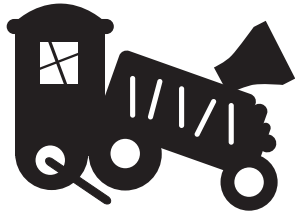
Concept Four
Negative Representation



Concept Five
Positive Representation



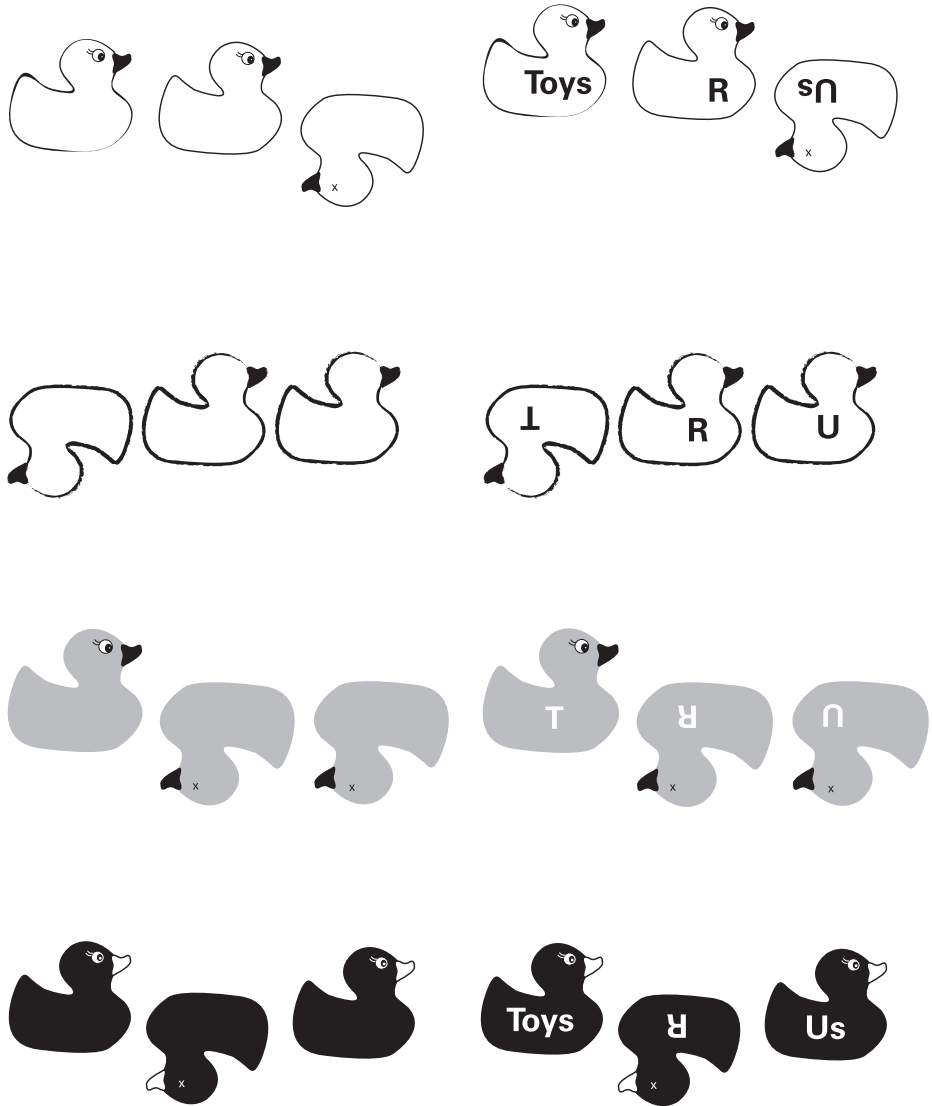
Concept Five
Negative Representation



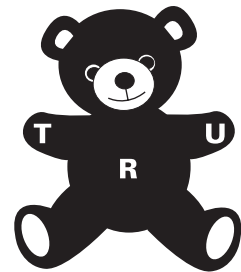
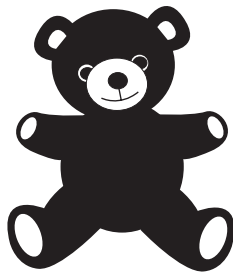
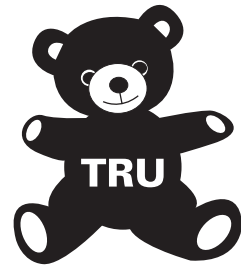
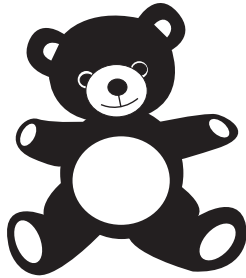
Concept Six
Positive Representation



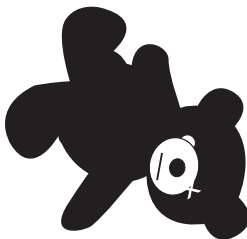
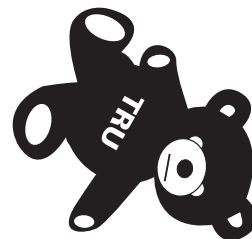
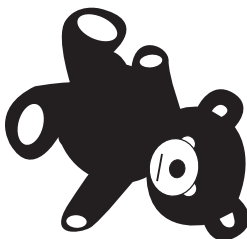
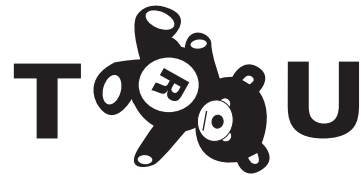
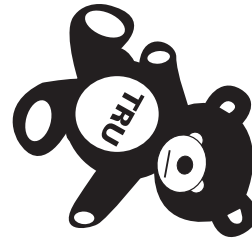
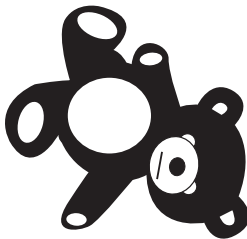
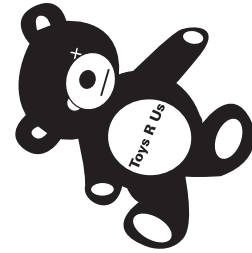
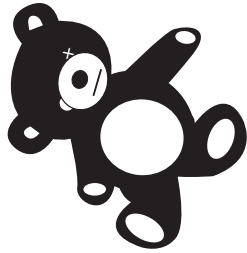
Concept Six
Negative Representation



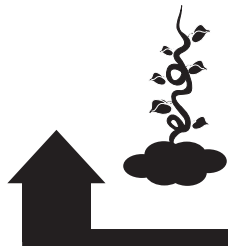
Concept Seven
Positive Representation



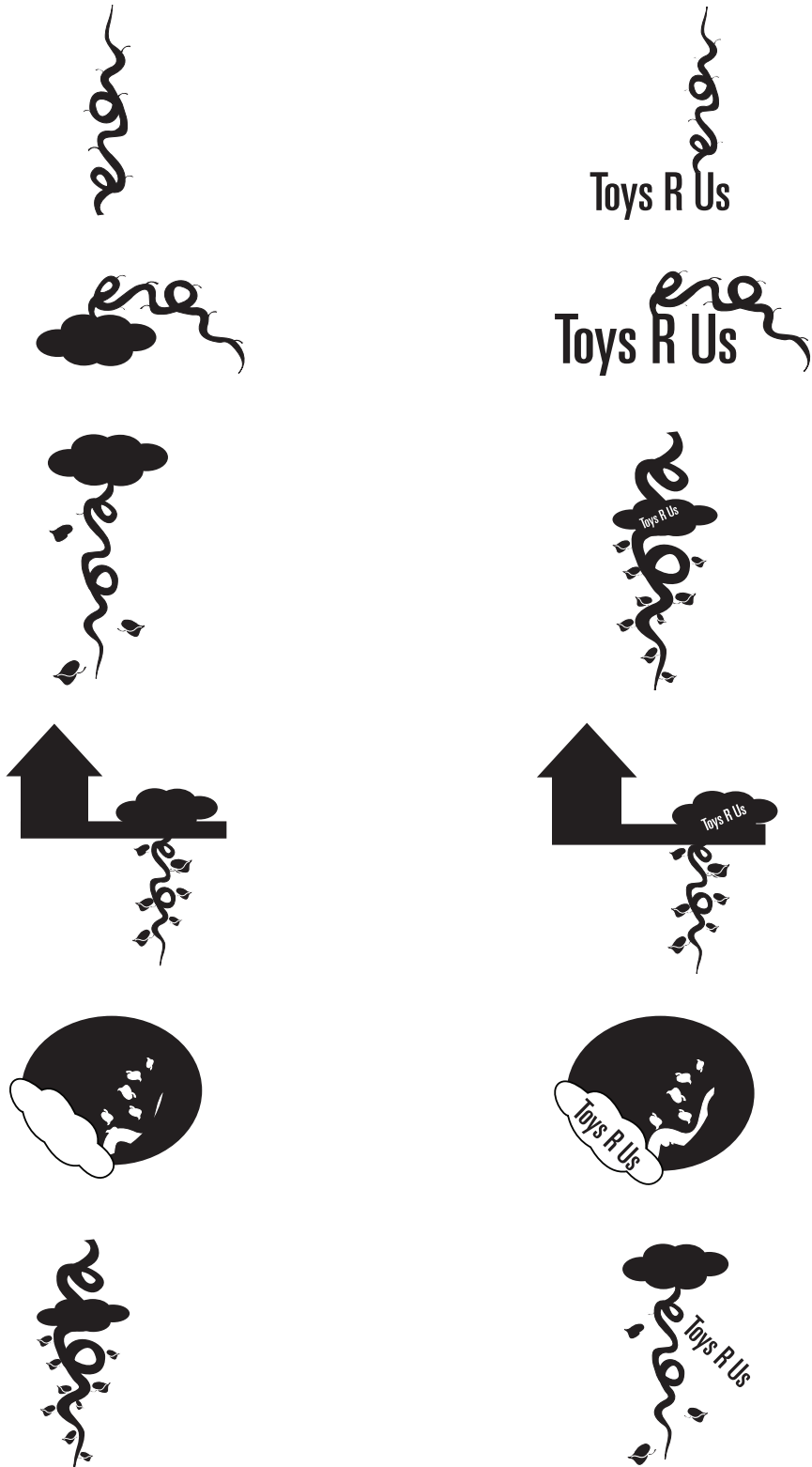
Concept Seven
Negative Representation



Concept Eight
Positive Representation



Concept Eight
Negative Representation



Concept Nine
Positive Representation



Concept Nine
Negative Representation



Introduction

The primary goal of the intermediate evaluation process was to test the effectiveness of the symbols shown on pages 92–109. This process occurred in two phases. The first phase focused on the nine symbols that aim to represent *Toys 'R' Us* in a positive way. The effectiveness of these nine symbols was determined through the distribution of a questionnaire that asked participants to identify the symbol as well as determine whether or not it could represent a toy store (shown on pages 111–116). Determining the effectiveness of each symbol provided the opportunity to establish the four most successful symbols in a systematic way. These four symbols were then further developed into potential logos for *Toys 'R' Us*. In addition, four corresponding logo directions that aim to represent *Toys 'R' Us* in a negative way were developed. The effectiveness and impact of these eight further developed, potential logos was then tested through a second questionnaire (shown on pages 117–128) in phase two of the evaluation process.

Audience & Location

The test audience for both phases of the intermediate evaluation process consisted of twenty to thirty middle school students between the ages of ten and fourteen, all of which attended Merton Williams Middle School in Hilton, New York. This demographic was selected as the test audience because their age provides them with the ability to critically think about the symbols being presented to them in the questionnaire, yet they are still young enough to identify with toys and the proposed symbols that aim to represent a toy store. In addition, a random group of ten to fifteen adults, the majority of which were parents, teachers and /or day care providers, were asked to participate. This demographic was selected because it represents a group of adults that are likely to make purchases for children at a toy store, such as *Toys 'R' Us*.

Evaluation Procedure


Each participant was given a multiple page questionnaire that included depictions of the symbols being evaluated. The Merton Williams Middle School participants were given fifteen to twenty minutes to fill out and submit each questionnaire. The phase one questionnaire was distributed in a classroom setting at their school on the morning of April 14th, 2009. The phase two questionnaire was distributed in a similar fashion on the morning of April 17th, 2009. The adult participants completed the questionnaires on the same dates as the middle school participants in a number of different locations, including but not limited to, Merton Williams Middle School and several locations at the Rochester Institute of Technology including the Wallace Library and Margaret's House Child Day Care.

Example Questionnaire
 (Page One)

The following is an example of the two-page questionnaire distributed for phase one of the intermediate evaluation process. On the left-hand side participants were asked to identify each symbol in the space provided. In addition, they were asked to check the boxes that corresponded with the words that best describe each symbol. The words listed in the survey such as loyal, unique, international, and honest (full list of words included below and on page 153), are words that *Toys 'R' Us* uses to describe itself as a company in a variety of their promotional materials. Finally, participants were asked whether or not the symbol had the potential to represent a toy store and why.

Symbol Development for Toy Store

Please fill in the blank below each symbol. Please check **ALL** the boxes that best describe the symbol, then answer the following questions.




This is a symbol of _____

<input type="checkbox"/> Loyal	<input type="checkbox"/> Spectacular	<input type="checkbox"/> Special	<input type="checkbox"/> Playful	<input type="checkbox"/> Upbeat
<input type="checkbox"/> Unique	<input type="checkbox"/> Creative	<input type="checkbox"/> Experienced	<input type="checkbox"/> Visionary	<input type="checkbox"/> New
<input type="checkbox"/> International	<input type="checkbox"/> Dedicated	<input type="checkbox"/> Dream-like	<input type="checkbox"/> Exceptional	<input type="checkbox"/> Healthy
<input type="checkbox"/> Honest	<input type="checkbox"/> Fun	<input type="checkbox"/> Large	<input type="checkbox"/> For Kids	<input type="checkbox"/> Safe

Does this symbol have the potential to represent a toy store? Yes No

Why or Why Not? _____




This is a symbol of _____

<input type="checkbox"/> Loyal	<input type="checkbox"/> Spectacular	<input type="checkbox"/> Special	<input type="checkbox"/> Playful	<input type="checkbox"/> Upbeat
<input type="checkbox"/> Unique	<input type="checkbox"/> Creative	<input type="checkbox"/> Experienced	<input type="checkbox"/> Visionary	<input type="checkbox"/> New
<input type="checkbox"/> International	<input type="checkbox"/> Dedicated	<input type="checkbox"/> Dream-like	<input type="checkbox"/> Exceptional	<input type="checkbox"/> Healthy
<input type="checkbox"/> Honest	<input type="checkbox"/> Fun	<input type="checkbox"/> Large	<input type="checkbox"/> For Kids	<input type="checkbox"/> Safe

Does this symbol have the potential to represent a toy store? Yes No

Why or Why Not? _____




This is a symbol of _____

<input type="checkbox"/> Loyal	<input type="checkbox"/> Spectacular	<input type="checkbox"/> Special	<input type="checkbox"/> Playful	<input type="checkbox"/> Upbeat
<input type="checkbox"/> Unique	<input type="checkbox"/> Creative	<input type="checkbox"/> Experienced	<input type="checkbox"/> Visionary	<input type="checkbox"/> New
<input type="checkbox"/> International	<input type="checkbox"/> Dedicated	<input type="checkbox"/> Dream-like	<input type="checkbox"/> Exceptional	<input type="checkbox"/> Healthy
<input type="checkbox"/> Honest	<input type="checkbox"/> Fun	<input type="checkbox"/> Large	<input type="checkbox"/> For Kids	<input type="checkbox"/> Safe

Does this symbol have the potential to represent a toy store? Yes No

Why or Why Not? _____




This is a symbol of _____

<input type="checkbox"/> Loyal	<input type="checkbox"/> Spectacular	<input type="checkbox"/> Special	<input type="checkbox"/> Playful	<input type="checkbox"/> Upbeat
<input type="checkbox"/> Unique	<input type="checkbox"/> Creative	<input type="checkbox"/> Experienced	<input type="checkbox"/> Visionary	<input type="checkbox"/> New
<input type="checkbox"/> International	<input type="checkbox"/> Dedicated	<input type="checkbox"/> Dream-like	<input type="checkbox"/> Exceptional	<input type="checkbox"/> Healthy
<input type="checkbox"/> Honest	<input type="checkbox"/> Fun	<input type="checkbox"/> Large	<input type="checkbox"/> For Kids	<input type="checkbox"/> Safe

Does this symbol have the potential to represent a toy store? Yes No

Why or Why Not? _____



This is a symbol of _____

<input type="checkbox"/> Loyal	<input type="checkbox"/> Spectacular	<input type="checkbox"/> Special	<input type="checkbox"/> Playful	<input type="checkbox"/> Upbeat
<input type="checkbox"/> Unique	<input type="checkbox"/> Creative	<input type="checkbox"/> Experienced	<input type="checkbox"/> Visionary	<input type="checkbox"/> New
<input type="checkbox"/> International	<input type="checkbox"/> Dedicated	<input type="checkbox"/> Dream-like	<input type="checkbox"/> Exceptional	<input type="checkbox"/> Healthy
<input type="checkbox"/> Honest	<input type="checkbox"/> Fun	<input type="checkbox"/> Large	<input type="checkbox"/> For Kids	<input type="checkbox"/> Safe


Does this symbol have the potential to represent a toy store? Yes No

Why or Why Not? _____

Example Questionnaire
 (Page Two)

Page two of the questionnaire continues in a similar fashion as described on the previous page but also includes a section at the bottom of the page where participants were asked to rank all nine symbols from strongest (1) to weakest (9).

Symbol Development for Toy Store
Page 2




This is a symbol of _____

<input type="checkbox"/> Loyal	<input type="checkbox"/> Spectacular	<input type="checkbox"/> Special	<input type="checkbox"/> Playful	<input type="checkbox"/> Upbeat
<input type="checkbox"/> Unique	<input type="checkbox"/> Creative	<input type="checkbox"/> Experienced	<input type="checkbox"/> Visionary	<input type="checkbox"/> New
<input type="checkbox"/> International	<input type="checkbox"/> Dedicated	<input type="checkbox"/> Dream-like	<input type="checkbox"/> Exceptional	<input type="checkbox"/> Healthy
<input type="checkbox"/> Honest	<input type="checkbox"/> Fun	<input type="checkbox"/> Large	<input type="checkbox"/> For Kids	<input type="checkbox"/> Safe

Does this symbol have the potential to represent a toy store? Yes No

Why or Why Not? _____




This is a symbol of _____

<input type="checkbox"/> Loyal	<input type="checkbox"/> Spectacular	<input type="checkbox"/> Special	<input type="checkbox"/> Playful	<input type="checkbox"/> Upbeat
<input type="checkbox"/> Unique	<input type="checkbox"/> Creative	<input type="checkbox"/> Experienced	<input type="checkbox"/> Visionary	<input type="checkbox"/> New
<input type="checkbox"/> International	<input type="checkbox"/> Dedicated	<input type="checkbox"/> Dream-like	<input type="checkbox"/> Exceptional	<input type="checkbox"/> Healthy
<input type="checkbox"/> Honest	<input type="checkbox"/> Fun	<input type="checkbox"/> Large	<input type="checkbox"/> For Kids	<input type="checkbox"/> Safe

Does this symbol have the potential to represent a toy store? Yes No

Why or Why Not? _____




This is a symbol of _____

<input type="checkbox"/> Loyal	<input type="checkbox"/> Spectacular	<input type="checkbox"/> Special	<input type="checkbox"/> Playful	<input type="checkbox"/> Upbeat
<input type="checkbox"/> Unique	<input type="checkbox"/> Creative	<input type="checkbox"/> Experienced	<input type="checkbox"/> Visionary	<input type="checkbox"/> New
<input type="checkbox"/> International	<input type="checkbox"/> Dedicated	<input type="checkbox"/> Dream-like	<input type="checkbox"/> Exceptional	<input type="checkbox"/> Healthy
<input type="checkbox"/> Honest	<input type="checkbox"/> Fun	<input type="checkbox"/> Large	<input type="checkbox"/> For Kids	<input type="checkbox"/> Safe

Does this symbol have the potential to represent a toy store? Yes No

Why or Why Not? _____












This is a symbol of _____

<input type="checkbox"/> Loyal	<input type="checkbox"/> Spectacular	<input type="checkbox"/> Special	<input type="checkbox"/> Playful	<input type="checkbox"/> Upbeat
<input type="checkbox"/> Unique	<input type="checkbox"/> Creative	<input type="checkbox"/> Experienced	<input type="checkbox"/> Visionary	<input type="checkbox"/> New
<input type="checkbox"/> International	<input type="checkbox"/> Dedicated	<input type="checkbox"/> Dream-like	<input type="checkbox"/> Exceptional	<input type="checkbox"/> Healthy
<input type="checkbox"/> Honest	<input type="checkbox"/> Fun	<input type="checkbox"/> Large	<input type="checkbox"/> For Kids	<input type="checkbox"/> Safe

Does this symbol have the potential to represent a toy store? Yes No

Why or Why Not? _____

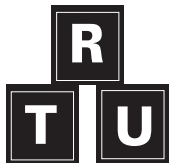
Please rank the following nine symbols from strongest (1) to weakest (9).

 _____	 _____	 _____
 _____	 _____	 _____
 _____	 _____	 _____

The following results illustrate the percentage of participants that identified each symbol correctly and incorrectly. The four words that the participants most often used to describe the symbol are highlighted using the color coding system defined below. In addition, the percentage of the participants that felt the symbol could or could not represent a toy store are listed below, with the most common reasons why or why not

Color Coding

■ Middle School Students ■ Adults/Parents/Teachers ■ Both



Building Blocks

Kids:
 Correct: 100%
 Incorrect 0%

Adults
 Correct: 100%
 Incorrect: 0%

- | | | | | |
|--|---|--------------------------------------|--|--|
| <input type="checkbox"/> Loyal | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Special | <input checked="" type="checkbox"/> Playful | <input type="checkbox"/> Upbeat |
| <input type="checkbox"/> Unique | <input type="checkbox"/> Creative | <input type="checkbox"/> Experienced | <input type="checkbox"/> Visionary | <input type="checkbox"/> New |
| <input type="checkbox"/> International | <input type="checkbox"/> Dedicated | <input type="checkbox"/> Dream-like | <input type="checkbox"/> Exceptional | <input type="checkbox"/> Healthy |
| <input type="checkbox"/> Honest | <input checked="" type="checkbox"/> Fun | <input type="checkbox"/> Large | <input checked="" type="checkbox"/> For Kids | <input checked="" type="checkbox"/> Safe |

The percentages to the right represent how many participants felt this symbol could represent a toy store:

Kids	Adults/Parents
92% Yes	86% Yes
8% No	14% No

Those who responded yes stated:

It shows learning and building and kids like building
 Looks like child's toy, TRU is honest like true
 It's familiar to kids, lots of kids have blocks

Those who responded no stated:

A little bland. . . not modern enough



Hot Air Balloon

Kids
 Correct: 92%
 Incorrect: 8%

Adults
 Correct: 100%
 Incorrect: 0%

- | | | | | |
|--|--|--|--------------------------------------|--|
| <input type="checkbox"/> Loyal | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Special | <input type="checkbox"/> Playful | <input checked="" type="checkbox"/> Upbeat |
| <input checked="" type="checkbox"/> Unique | <input checked="" type="checkbox"/> Creative | <input type="checkbox"/> Experienced | <input type="checkbox"/> Visionary | <input type="checkbox"/> New |
| <input type="checkbox"/> International | <input type="checkbox"/> Dedicated | <input checked="" type="checkbox"/> Dream-like | <input type="checkbox"/> Exceptional | <input type="checkbox"/> Healthy |
| <input type="checkbox"/> Honest | <input checked="" type="checkbox"/> Fun | <input type="checkbox"/> Large | <input type="checkbox"/> For Kids | <input type="checkbox"/> Safe |

The percentages to the right represent how many participants felt this symbol could represent a toy store:

Kids	Adults/Parents
48% Yes	72% Yes
52% No	28% No

Those who responded yes stated:

It represents ideas and creativity
 Hot air balloons are unique and interesting, offers a once-in-a-lifetime experience
 Kids relate joy and excitement with balloons and hot air balloons

Those who responded no stated:

I don't relate this object to kids
 This isn't a toy, kids can't play with it and may not know what it is



Jester Hat

Kids
Correct: 79%
Incorrect: 21%

Adults
Correct: 100%
Incorrect: 0%

- | | | | | |
|--|--|--------------------------------------|---|--|
| <input type="checkbox"/> Loyal | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Special | <input checked="" type="checkbox"/> Playful | <input type="checkbox"/> Upbeat |
| <input checked="" type="checkbox"/> Unique | <input checked="" type="checkbox"/> Creative | <input type="checkbox"/> Experienced | <input type="checkbox"/> Visionary | <input type="checkbox"/> New |
| <input type="checkbox"/> International | <input type="checkbox"/> Dedicated | <input type="checkbox"/> Dream-like | <input type="checkbox"/> Exceptional | <input type="checkbox"/> Healthy |
| <input type="checkbox"/> Honest | <input checked="" type="checkbox"/> Fun | <input type="checkbox"/> Large | <input type="checkbox"/> For Kids | <input checked="" type="checkbox"/> Safe |

The percentages to the right represent how many participants felt this symbol could represent a toy store:

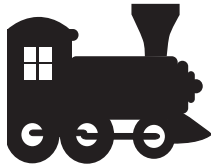
Kids	Adults/Parents
48% Yes	72% Yes
52% No	28% No

Those who responded yes stated:

It's playful, fun, whimsical and comical
The symbol implies entertainment
Kids like goofy hats

Those who responded no stated:

Time period is too specific
I'm not sure what this represents
Kids may be afraid of clowns or clown-like things



Train

Kids:
Correct: 100%
Incorrect 0%

Adults
Correct: 100%
Incorrect: 0%

- | | | | | |
|--|---|---|--|--|
| <input type="checkbox"/> Loyal | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Special | <input checked="" type="checkbox"/> Playful | <input type="checkbox"/> Upbeat |
| <input type="checkbox"/> Unique | <input type="checkbox"/> Creative | <input type="checkbox"/> Experienced | <input type="checkbox"/> Visionary | <input type="checkbox"/> New |
| <input type="checkbox"/> International | <input checked="" type="checkbox"/> Dedicated | <input type="checkbox"/> Dream-like | <input type="checkbox"/> Exceptional | <input type="checkbox"/> Healthy |
| <input type="checkbox"/> Honest | <input checked="" type="checkbox"/> Fun | <input checked="" type="checkbox"/> Large | <input checked="" type="checkbox"/> For Kids | <input checked="" type="checkbox"/> Safe |

The percentages to the right represent how many participants felt this symbol could represent a toy store:

Kids	Adults/Parents
96% Yes	86% Yes
4% No	14% No

Those who responded yes stated:

Kids like trains, especially young kids
Reminds me of Monopoly or Thomas the Train
Good for young kids

Those who responded no stated:

Train sets are popular but a bit ordinary



Kite

Kids:
Correct: 100%
Incorrect 0%

Adults
Correct: 100%
Incorrect: 0%

- | | | | | |
|--|---|--|--|--|
| <input type="checkbox"/> Loyal | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Special | <input checked="" type="checkbox"/> Playful | <input type="checkbox"/> Upbeat |
| <input type="checkbox"/> Unique | <input type="checkbox"/> Creative | <input type="checkbox"/> Experienced | <input type="checkbox"/> Visionary | <input type="checkbox"/> New |
| <input type="checkbox"/> International | <input type="checkbox"/> Dedicated | <input checked="" type="checkbox"/> Dream-like | <input type="checkbox"/> Exceptional | <input type="checkbox"/> Healthy |
| <input type="checkbox"/> Honest | <input checked="" type="checkbox"/> Fun | <input type="checkbox"/> Large | <input checked="" type="checkbox"/> For Kids | <input checked="" type="checkbox"/> Safe |

The percentages to the right represent how many participants felt this symbol could represent a toy store:

Kids	Adults/Parents
81% Yes	100% Yes
19% No	0% No

Those who responded yes stated:

It's playful and shows movement and creativity, kids love them
Represents good old fashion entertainment and healthy exercise
Could be a universal symbol of simple pleasures

Those who responded no stated:

Little kids don't always play with kites, it's not really a toy



Boat

Kids:
Correct: 100%
Incorrect 0%

Adults
Correct: 100%
Incorrect: 0%

- | | | | | |
|---|--|--------------------------------------|--|--|
| <input type="checkbox"/> Loyal | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Special | <input type="checkbox"/> Playful | <input checked="" type="checkbox"/> Upbeat |
| <input type="checkbox"/> Unique | <input checked="" type="checkbox"/> Creative | <input type="checkbox"/> Experienced | <input type="checkbox"/> Visionary | <input type="checkbox"/> New |
| <input checked="" type="checkbox"/> International | <input type="checkbox"/> Dedicated | <input type="checkbox"/> Dream-like | <input type="checkbox"/> Exceptional | <input type="checkbox"/> Healthy |
| <input type="checkbox"/> Honest | <input checked="" type="checkbox"/> Fun | <input type="checkbox"/> Large | <input checked="" type="checkbox"/> For Kids | <input checked="" type="checkbox"/> Safe |

The percentages to the right represent how many participants felt this symbol could represent a toy store:

Kids	Adults/Parents
66% Yes	29% Yes
34% No	71% No

Those who responded yes stated:

It's peaceful and comforting
Fun and adventurous

Those who responded no stated:

More related to boats and outdoors then toys
Some kids are afraid of boats/water
Too specific, not everyone may relate to it



Beanstalk

Kids
Correct: 31%
Incorrect: 69%

Adults
Correct: 58%
Incorrect : 42%

- | | | | | |
|--|--|--|---|---|
| <input type="checkbox"/> Loyal | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Special | <input checked="" type="checkbox"/> Playful | <input type="checkbox"/> Upbeat |
| <input checked="" type="checkbox"/> Unique | <input checked="" type="checkbox"/> Creative | <input type="checkbox"/> Experienced | <input type="checkbox"/> Visionary | <input type="checkbox"/> New |
| <input type="checkbox"/> International | <input type="checkbox"/> Dedicated | <input checked="" type="checkbox"/> Dream-like | <input type="checkbox"/> Exceptional | <input checked="" type="checkbox"/> Healthy |
| <input type="checkbox"/> Honest | <input type="checkbox"/> Fun | <input type="checkbox"/> Large | <input type="checkbox"/> For Kids | <input type="checkbox"/> Safe |

The percentages to the right represent how many participants felt this symbol could represent a toy store:

Kids	Adults/Parents
22% Yes	29% Yes
78% No	71% No

Those who responded yes stated:

It's fun and inspirational
It reminds me of the vine from the Super Mario Brothers videogame

Those who responded no stated:

I don't know what this represents
Too ambiguous/confusing
I thought it was a beehive



Teddy-Bear

Kids
Correct: 100%
Incorrect : 0%

Adults
Correct: 100%
Incorrect: 0%

- | | | | | |
|---|---|--------------------------------------|--|--|
| <input checked="" type="checkbox"/> Loyal | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Special | <input checked="" type="checkbox"/> Playful | <input type="checkbox"/> Upbeat |
| <input type="checkbox"/> Unique | <input type="checkbox"/> Creative | <input type="checkbox"/> Experienced | <input type="checkbox"/> Visionary | <input type="checkbox"/> New |
| <input type="checkbox"/> International | <input type="checkbox"/> Dedicated | <input type="checkbox"/> Dream-like | <input type="checkbox"/> Exceptional | <input type="checkbox"/> Healthy |
| <input type="checkbox"/> Honest | <input checked="" type="checkbox"/> Fun | <input type="checkbox"/> Large | <input checked="" type="checkbox"/> For Kids | <input checked="" type="checkbox"/> Safe |

The percentages to the right represent how many participants felt this symbol could represent a toy store:

Kids	Adults/Parents
100% Yes	86% Yes
0% No	14% No

Those who responded yes stated:

Kids enjoy having a stuffed animal as a buddy
Parents and kids like stuffed animals, who doesn't?
It's symbolic of comfort and safety

Those who responded no stated:

A teddy-bear is a bit cliché



- | | | | | |
|--|---|--------------------------------------|--|--|
| <input type="checkbox"/> Loyal | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Special | <input checked="" type="checkbox"/> Playful | <input type="checkbox"/> Upbeat |
| <input type="checkbox"/> Unique | <input type="checkbox"/> Creative | <input type="checkbox"/> Experienced | <input type="checkbox"/> Visionary | <input type="checkbox"/> New |
| <input type="checkbox"/> International | <input type="checkbox"/> Dedicated | <input type="checkbox"/> Dream-like | <input type="checkbox"/> Exceptional | <input type="checkbox"/> Healthy |
| <input type="checkbox"/> Honest | <input checked="" type="checkbox"/> Fun | <input type="checkbox"/> Large | <input checked="" type="checkbox"/> For Kids | <input checked="" type="checkbox"/> Safe |

Kids
Correct: 100%
Incorrect : 0%

The percentages to the right represent how many participants felt this symbol could represent a toy store:

Kids	Adults/Parents
86% Yes	58% Yes
17% No	42% No

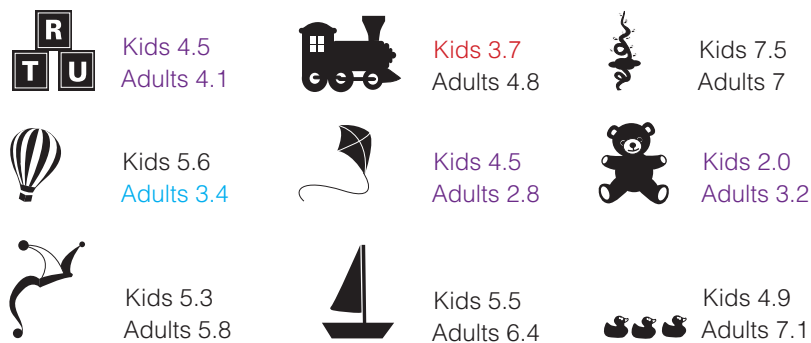
Adults
Correct: 100%
Incorrect: 0%

Those who responded yes stated:
Kids like to play in the bath with rubber ducks
Ducks are peaceful and fun to watch
Ducks are cute and enjoyable

Those who responded no stated:
Some people may not find ducks playful
It's sweet but not really toy-related

Ranking Results

The following scores represent the averaged ranking that each symbol received, when ranked from strongest (1) to weakest (9). The four most popular symbols are highlighted using the color coding system established on page 113. The corresponding numbers represent the average ranking each symbol received from both the kids and adults. The lowest averages represent the strongest symbols because a lower number, such as one, was used to rank the stronger symbols and a higher number, such as 9, was used to rank the weaker symbols.

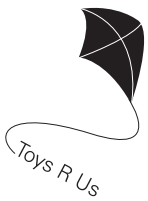

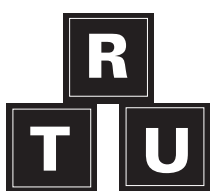




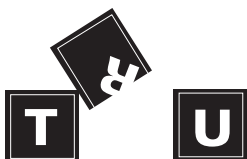


Analysis of Results

Of the nine symbols evaluated in this questionnaire, the strongest were the building blocks, train, kite and teddy-bear. These four symbols were considered the strongest because the highest percentages of participants said they had the potential to represent a toy store. They were also identified correctly 100% of the time by all participants. The building blocks, kite and teddy-bear also received the best averages when ranked from strongest (1) to weakest (9) by both the middle school students and adult participants. The train symbol received a good average from the middle school students, but not from the adults who preferred the hot air balloon. However, 52% of the middle school students stated that the hot air balloon does not have the potential to represent a toy store and 8% identified it incorrectly. Therefore, the building blocks, train, kite and teddy-bear symbols will be used in the second phase of the intermediate evaluation process.

**Example
Questionnaire**
(Page One)

The following is an example of the three-page questionnaire distributed for phase two of the intermediate evaluation process. This phase of the evaluation process focused on eight potential logos that represent *Toys 'R' Us* in either a positive or negative way. These logo directions were further developed and expanded after the results of the first questionnaire, distributed during phase one of the intermediate evaluation process was completed (an analysis of phase one results can be found on pages 113–116). All eight logo directions (four positive and negative) are shown on page one of the evaluation form, which is used by participants as a reference page. The logo directions are purposefully not arranged in their corresponding pairs to avoid having the participants make direct comparisons between the positive and negative versions of each symbol. The same test audience was used for phase two of the evaluation process that was used in phase one, which included twenty to thirty middle school students and ten to fifteen adults (expanded description provided on page 110).

In-Progress Toys 'R' Us Logo Exploration		Page 1	
A		B	
C		D	
E		F	
G		H	

**Example
Questionnaire**
(Page Two)

Page two of this questionnaire asks participants to describe themselves in order to determine their age, gender and whether or not they are a parent. The remaining questions relate to the specific communication goals of the potential logos as well as their relative impact on the participant.

In-Progress Toys 'R' Us Logo Exploration Page 2

Please describe yourself by checking all that apply. Age 10-14 Male Parent
 Age 15-20 Female Parent to child under the age of 14
 Age 21+

Please check all that apply. Which logos most strongly communicate the following message:

"BUY Toys 'R' Us Toys" A B C D E F G H









Please Explain

"DON'T BUY Toys 'R' Us Toys" A B C D E F G H

Please Explain

Which logos are most legible at a distance? A B C D E F G H

Please circle all that apply. Which logos communicate clearly on their own **without** the Toys 'R' Us text?

							
---	---	---	---	---	---	---	---

Please Explain

Please check **ONE** box. Which logo attracts the most attention? A B C D E F G H

Please Explain

Which logo attracts the least attention? A B C D E F G H

Please Explain

**Example
Questionnaire**
(Page Three)

Page three of this questionnaire asks participants to identify which potential logos they feel represent a negative or unethical view of *Toys 'R' Us* and what contexts they could be used in. In addition, the words used by *Toys 'R' Us* to describe itself as a company, which appear in phase one of the intermediate evaluation process and are described on page 111, are also used within this questionnaire. The participants were again asked to identify which potential logos relate best to these words. Descriptive words related to emotions were also added including love, joy, surprise, anger, sadness and fear. The addition of these words aided in the process of determining what emotion each potential logo was capable of conveying. Finally, the participants were asked to rank each of the eight logos on a scale from 1 (weak) to 10 (strong).

In-Progress Toys 'R' Us Logo Exploration
Page 3

Please check **ONE** box. Which logo most strongly represents an unethical view of Toys 'R' Us?
 A B C D E F G H

What design decisions have contributed to this?

Which logo most strongly influences you to **NOT** shop at Toys 'R' Us?
 A B C D E F G H

What design decisions have contributed to this?

In what context could this logo be used?

A. Adbusters (magazine concerned with the effects of commercial advertising on society)
 B. The Anti-Advertising Agency
 C. ethical_shopping.com
 D. World Against Toys Causing Harm, Inc.
 E. Toy Industry Association, Inc.
 F. Other _____

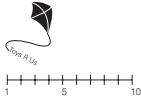
Please check which logos are best described by each group of words.
 A B C D E F G H

- Fun, Creative, Upbeat, Dream-like, Playful, For Kids A B C D E F G H
- Spectacular, Exceptional, Special, Unique, Visionary, New A B C D E F G H
- Loyal, Honest, Safe, Healthy A B C D E F G H
- International, Large, Experienced, Dedicated A B C D E F G H

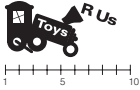
Please check the word that best describes each logo.

	A	B	C	D	E	F	G	H
Love								
Joy								
Surprise								
Anger								
Sadness								
Fear								

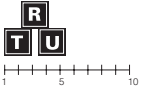
Please rank the following symbols on a scale of 1 (weak) to 10 (strong).




1 5 10



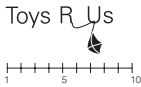
1 5 10



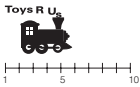
1 5 10




1 5 10



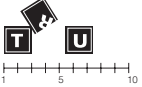
1 5 10



1 5 10



1 5 10



1 5 10

The following results illustrate the percentage of participants that selected each potential logo when asked questions related to their specific communication goals, impact and design. A visual reference to logos A–H can be found on page 117. The written explanations that were most often stated are also included below.

Color Coding

■ Middle School Students ■ Adults/Parents/Teachers

The highlighted percentages represent the logos most often selected by participants when asked which ones communicate the following statements:

"BUY Toys 'R' Us Toys"

■ Kids	A: 70%	B: 4%	C: 58%	D: 0%	E: 12%	F: 75%	G: 83%	H: 4%
■ Adults	A: 100%	B: 0%	C: 0%	D: 16%	E: 0%	F: 100%	G: 83%	H: 16%

Common Written Explanations:

These toys seem put together and unbroken
 They are the most lively, positive, and happy
 They are easy to understand and kids will like them

"DON'T BUY Toys 'R' Us Toys"

■ Kids	A: 0%	B: 83%	C: 4%	D: 87%	E: 70%	F: 4%	G: 0%	H: 66%
■ Adults	A: 0%	B: 100%	C: 50%	D: 66%	E: 83%	F: 0%	G: 16%	H: 66%











Common Written Explanations:

These toys are misused, broken and depressing
 They have a negative tone
 These logos imply failure in some way

The highlighted percentages represent the logos most often selected by participants when asked which ones are most legible from a distance.

■ Kids	A: 25%	B: 0%	C: 58%	D: 12%	E: 33%	F: 58%	G: 79%	H: 0%
■ Adults	A: 0%	B: 0%	C: 66%	D: 16%	E: 50%	F: 33%	G: 66%	H: 16%



The highlighted percentages represent the logos most often selected by participants when asked which ones communicate clearly without the *Toys 'R' Us* text.

								
	A	B	C	D	E	F	G	H
 Kids	66%	8%	41%	4%	12%	100%	100%	8%
 Adults	50%	16%	16%	33%	16%	83%	83%	0%

Common Written Explanations:

These are children's toys that are easy to identify
 These are toys that look appealing and unbroken
 These logos imply movement and activity, kids will be attracted to them.



The highlighted percentages represent the logos most often selected by participants when asked which ones attract the most attention.

 Kids	A: 12%	B: 4%	C: 16%	D: 4%	E: 4%	F: 25%	G: 33%	H: 0%
 Adults	A: 0%	B: 16%	C: 16%	D: 0%	E: 0%	F: 33%	G: 33%	H: 0%

Common Written Explanations:

This logo is bold and stands out (C, B, G, F)
 The text in this logo is large and stands out (F)
 This logo is the most fun, cute, and makes me happy (G)
 This logo looks like its moving and is active (F)



The highlighted percentages represent the logos most often selected by participants when asked which ones attract the least attention.

 Kids	A: 25%	B: 0%	C: 4%	D: 20%	E: 12%	F: 4%	G: 8%	H: 26%
 Adults	A: 33%	B: 0%	C: 0%	D: 0%	E: 0%	F: 0%	G: 0%	H: 66%

Common Written Explanations:

The text on this logo is rather small (A)
 This logo just doesn't say a lot to me (H)
 This logo confuses me (H)
 It's boring, not as exciting as the others (A, H)



The highlighted percentages represent the logos most often selected by participants when asked which ones represent an unethical view of *Toys 'R' Us*.

 Kids	A: 0%	B: 29%	C: 4%	D: 50%	E: 4%	F: 0%	G: 8%	H: 4%
 Adults	A: 0%	B: 33%	C: 0%	D: 50%	E: 16%	F: 0%	G: 0%	H: 16%

Common Written Explanations:

- These toys look broken or damaged in some way
- These logos conjure up negative feelings
- The train has crashed, kids don't want a crashed train
- The bear is dead, his eye is missing



The highlighted percentages represent the logos most often selected by participants when asked which ones influenced participants not to shop at *Toys 'R' Us*.

 Kids	A: 4%	B: 41%	C: 0%	D: 45%	E: 0%	F: 0%	G: 0%	H: 8%
 Adults	A: 0%	B: 50%	C: 0%	D: 33%	E: 16%	F: 0%	G: 0%	H: 0%

Common Written Explanations:

- These toys look sad and broken
- The train is broken, I wouldn't want to buy a broken toy
- The bear is dead, the toys there must be bad
- These toys remind me of my favorite toys that broke when I was a child, makes me sad.
- These toys represent failure, and will make kids feel like they have failed

The highlighted percentages represent the contexts most often selected by participants when asked where a logo representing a negative view of *Toys 'R' Us* could be used.

	A: Adbusters	B: Anti-Ad Agency	C: ethical_shopping	D: W.A.T.C.H.	E: Toy Assoc.	F: Other
 Kids	12%	33%	4%	54%	16%	0%
 Adults	16%	33%	33%	66%	0%	0%

The filled in boxes represent the logos most often selected by participants when asked which ones can best be described by the following groups of words:

• Fun, Creative, Upbeat, Dream-like, Playful, For Kids	Kids	<input checked="" type="checkbox"/> A	<input type="checkbox"/> B	<input type="checkbox"/> C	<input type="checkbox"/> D	<input type="checkbox"/> E	<input checked="" type="checkbox"/> F	<input checked="" type="checkbox"/> G	<input type="checkbox"/> H
	Adults	<input checked="" type="checkbox"/> A	<input type="checkbox"/> B	<input type="checkbox"/> C	<input type="checkbox"/> D	<input type="checkbox"/> E	<input checked="" type="checkbox"/> F	<input checked="" type="checkbox"/> G	<input type="checkbox"/> H
• Spectacular, Exceptional, Special, Unique, Visionary, New	Kids	<input checked="" type="checkbox"/> A	<input type="checkbox"/> B	<input type="checkbox"/> C	<input type="checkbox"/> D	<input type="checkbox"/> E	<input checked="" type="checkbox"/> F	<input checked="" type="checkbox"/> G	<input type="checkbox"/> H
	Adults	<input checked="" type="checkbox"/> A	<input type="checkbox"/> B	<input type="checkbox"/> C	<input type="checkbox"/> D	<input type="checkbox"/> E	<input checked="" type="checkbox"/> F	<input checked="" type="checkbox"/> G	<input type="checkbox"/> H
• Loyal, Honest, Safe, Healthy	Kids	<input type="checkbox"/> A	<input type="checkbox"/> B	<input checked="" type="checkbox"/> C	<input type="checkbox"/> D	<input type="checkbox"/> E	<input checked="" type="checkbox"/> F	<input checked="" type="checkbox"/> G	<input type="checkbox"/> H
	Adults	<input type="checkbox"/> A	<input type="checkbox"/> B	<input checked="" type="checkbox"/> C	<input type="checkbox"/> D	<input type="checkbox"/> E	<input checked="" type="checkbox"/> F	<input checked="" type="checkbox"/> G	<input type="checkbox"/> H
• International, Large, Experienced, Dedicated	Kids	<input checked="" type="checkbox"/> A	<input type="checkbox"/> B	<input type="checkbox"/> C	<input type="checkbox"/> D	<input type="checkbox"/> E	<input checked="" type="checkbox"/> F	<input checked="" type="checkbox"/> G	<input type="checkbox"/> H
	Adults	<input checked="" type="checkbox"/> A	<input type="checkbox"/> B	<input type="checkbox"/> C	<input type="checkbox"/> D	<input type="checkbox"/> E	<input checked="" type="checkbox"/> F	<input checked="" type="checkbox"/> G	<input type="checkbox"/> H

The filled in boxes represent the word that was most often selected by participants when asked which word best described each logo:

<input checked="" type="checkbox"/> Kids										<input checked="" type="checkbox"/> Adults
		A	B	C	D	E	F	G	H	
Love								<input checked="" type="checkbox"/>		
Joy		<input checked="" type="checkbox"/>					<input checked="" type="checkbox"/>			
Surprise				<input checked="" type="checkbox"/>						
Anger									<input checked="" type="checkbox"/>	
Sadness				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>					
Fear			<input checked="" type="checkbox"/>							

		A	B	C	D	E	F	G	H	
Love								<input checked="" type="checkbox"/>		
Joy		<input checked="" type="checkbox"/>					<input checked="" type="checkbox"/>			
Surprise				<input checked="" type="checkbox"/>						
Anger									<input checked="" type="checkbox"/>	
Sadness				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>					
Fear			<input checked="" type="checkbox"/>							

The following scores represent the averaged ranking that each logo received from participants when ranked on a scale from 1 (weak) to 10 (strong). The highest, most positive averages are highlighted.

Kids: 6.4
Adults: 5.6

Kids: 2.4
Adults: 4.8

Kids: 6.2
Adults: 2.6

Kids: 2.2
Adults: 4.8

Kids: 3.4
Adults: 5.1

Kids: 7.9
Adults: 7

Kids: 8.6
Adults: 6.5

Kids: 2
Adults: 2.8

Communication Goals

Overall the eight potential logos presented in this questionnaire met their intended communication goals with the exception of the positive building blocks (logo C). The four potential logos included in the evaluation that were intended to communicate a positive message included logos A, C, F and G (the kite, building blocks, train and teddy-bear). When asked which logo directions most strongly communicated the message *Buy Toys 'R' Us Toys* the majority of participants indicated logos A, F and G (shown below). Therefore, all of the potential logos meant to communicate a positive message about *Toys 'R' Us* were successful except logo C (shown below), which was only selected by 58% of the middle school students and 0% of the adults.

When asked which logo directions most strongly communicated the message *Don't Buy Toys 'R' Us Toys* the majority of participants indicated logos B, D, E and H (shown below). Each of these potential logos were intended to convey this message.

Met Communication Goals: Positive Representation (logos A, F and G)



Did Not Meet Communication Goals (logo C)



Met Communication Goals: Negative Representation (logos B, D, E and H)



Tendencies

When asked which potential logos communicated clearly without the *Toys 'R' Us* text the majority of participants selected the positive kite, train and teddy-bear symbols (logs A, F and G). The same three symbols were also selected by the majority of participants when asked which logos most strongly communicated the message *Buy Toys 'R' Us Toys*.

Communicated Most Clearly Without the *Toys 'R' Us* Text (logos A, F and G)



When asked which logo attracted the most attention the majority of participants again selected logos F and G (shown below). Logo A (positive kite, shown below), which was previously selected as communicating strongly with and without the *Toys 'R' Us* Text, was this time noted as attracting the least attention. Most participants indicated it did not attract attention due to its light nature and small text. In addition, logo H (negative blocks, shown below) was described by the majority of participants as attracting the least attention. Its positive counterpart, logo C (positive blocks), was previously selected as not meeting its intended communication goals. These observations are meaningful because they identify which logos created a high impact on the viewer and are therefore working successfully, and which logos need to be reconsidered syntactically to create a higher impact.

Attracted the Most Attention (logos F and G)



Attracted the Least Attention (logos A and H)

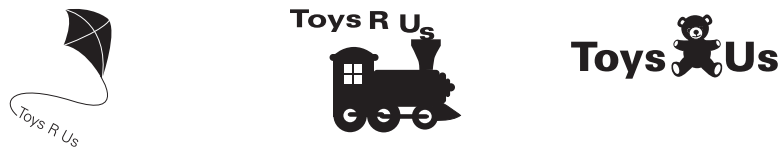


Tendencies
(continued)

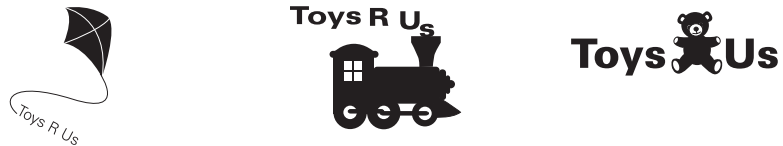
When asked which logo directions were best described by the words that *Toys 'R' Us* uses to describe itself as a company, the positive kite, train and teddy-bear logo directions (A, F and G, shown below) were again most often selected. Participants indicated that these three logo directions were best described by the emotions joy and /or love. These selections indicate that logos A, F and G (shown below) are reaching their clear communication and high impact goals because the viewers recognize them as positive symbols that evoke intended emotional responses.

All three logos (A, F and G, shown below) also received the highest averaged scores when rated on a scale from 1 (weak) to 10 (strong). For example, the positive kite (logo A) received an average of 6.4 from the middle school students and a 5.6 average from the adults. The positive train (logo F) received an average of 7.9 from the students and a 7 average from the adults. The positive teddy-bear (logo G) received the highest average of an 8.7 from the students and a 6.5 average from the adults.

Best Described *Toys 'R' Us* (logos A, F and G)



Evoked Intended Positive Emotions (logos A, F and G)



Received the Highest Averages When Ranked on a Scale From 1–10 (logos A, F and G)



Tendencies
(continued)

In addition to the tendencies in responses related to logos F and G (positive train and teddy-bear), tendencies also occurred with their negative counterparts logos B and D (shown below). For example, when asked which logos represent an unethical view participants most often selected these two logos. They were also most often selected when asked which logos influenced participants not to shop at *Toys 'R' Us*. Many of the written comments related to these choices indicated that these two logos caused a negative emotional response within the viewer, often making them feel sad or scared. This was reiterated when the majority of participants selected sadness and fear as the emotions that best describe these logos. The negative counterpart to logo A, the kite, (logo E, shown below) was only selected by 16% of the adults and 0% of the children as representing an unethical view of *Toys 'R' Us* or influencing them not to shop there. However it was consistently chosen by participants to evoke a sad emotional response and therefore met its emotional impact goals.

Represented an Unethical View (logos B and D)



Influenced Participants Not to Shop at *Toys 'R' Us* (logos B and D)



Evoked Intended Negative Emotions (logos B, D and E)



54% of the middle school students and 66% of the adult participants felt that the negative logo directions shown above (logos B, D and E) would be most appropriately used by an organization such as *World Against Toys Causing Harm (W.A.T.C.H.)*. This is a non-profit organization that works to educate the public about life-threatening toys and other children's products including children's furniture, clothing and playground equipment. These three logo directions could be used as part of an awareness campaign about the negative and unethical aspects of *Toys 'R' Us* (described on pages 79–84).

**Summary
of Results**

Overall the logo directions that were the strongest were the train and teddy-bear, including both their positive and negative representations (logos B, D, F and G). These four logo directions most clearly met their communication goals, described *Toys 'R' Us* as they intended (in either positive or negative way), and created a strong visual and emotional impact on the viewer.

The positive and negative representations of the kite (logos A and E) were considered strong the majority of the time. For example, both the positive and negative representations met their communication goals and had appropriate emotional impacts on the viewer. The positive representation was also selected by a majority of participants when asked which logo directions were best described by the words that *Toys 'R' Us* uses to describe itself as a company. However, improvements need to be made to increase their visual impact and legibility.

The least successful logos were the building blocks (logos C and E). The positive version of the building blocks did not meet its communication goals and was not clear to some of the evaluation participants. Though the negative version did meet its communication goals, it was found to attract little attention and appear ambiguous.

The feedback gathered from phases one and two of the intermediate evaluation (shown on pages 110 –128) was used to further refine the most well-received logo directions. Once refined, each logo will be placed within selected relevant contexts in order to showcase a diverse plan for their use that will increase their effectiveness as well as their visual and emotional impacts.

Logo Refinement

Six of the eight logo directions that were evaluated most accurately met their communication goals and created a strong visual and emotional impact on the viewer. These logo directions include the positive and negative representations of the train, teddy-bear and kite. Modifications were made to each potential logo in order to further simplify forms, increase the legibility of the *Toys 'R' Us* signature, and create a stronger visual impact on the viewer.

The logo directions that were not selected include the positive and negative representations of the building blocks. These logos will not be used in the implementation phase of this thesis because the communication goals of the logos were unclear to a large number of evaluation participants and the visual and emotional impacts were found to be the weakest of all the evaluated logos.

Selected Refined Logos

Train



Teddy-bear



Kite



Audience
(positive logo directions)

The potential logos that represent *Toys 'R' Us* in a positive manner are intended to be sponsored by the *Toys 'R' Us* company in order to promote itself and persuade consumers to purchase their products. *Toys 'R' Us* promotes itself as the world's leading dedicated toy and baby products retailer. It has more than fifteen-hundred freestanding toy stores worldwide and a strong online presence through its e-commerce websites. The company offers a wide selection of toys and other children's products including apparel and furniture. The intended audience for these logos are younger children, parents, and / or guardians who purchase child related products.

Audience
(negative logo directions)

The logos that represent *Toys 'R' Us* in an unethical or negative way could be sponsored by an organization such as *World Against Toys Causing Harm* (W.A.T.C.H.). This is a non-profit organization that works to educate the public about life-threatening toys and other children's products. The organization publishes an annual *10 Worst Toys List*, which identifies toys that have the potential to cause childhood injuries. In addition, the organization offers a series of educational programs known as *Toys, You and the Real World*. The goal of the programs is to teach children in elementary school classrooms how to develop the critical thinking and participation skills necessary to becoming responsible consumers in a consumer-oriented society. An annual toy conference is also held that aims to raise awareness and educate the public on safety issues related to children's toys. The intended audience for the negative logos sponsored by *World Against Toys Causing Harm* would include the parents or guardians of children who need to be educated about the unethical practices of *Toys 'R' Us*.

Contexts*Physical*

A context in which a potential logo is placed on a physical object or surface.

Situational

A context in which a potential logo is placed on a physical object or surface and the meaning of the logo is enhanced by the addition of an outside element, individual or situation.

Constructional

A context in which a potential logo is placed in a surreal, unrealistic or constructed setting. This context appears in the form of an online or printed promotional message.

The selected positive and negative logo directions were each placed into the three types of contexts listed above (shown on pages 131–136). In a physical context, the logos appear on a physical object or surface, such as a sidewalk, shopping bag, or child's sippy-cup. In this case the logo communicates its intended message independently of any other element. In a situational context, the logos also appear on a physical object or surface, but the strength of the message being communicated is enhanced by the addition of an independent, outside element. For example, the logo may be printed on a physical surface such as a sidewalk but the message being communicated could be strengthened by the addition of a child stepping on or walking over the logo. In a constructional context, the logos are placed within a digitally constructed or manipulated format. These contexts cannot appear on their own in a physical form. In contrast they appear in online or printed mediums and are used in the form of advertisements.

The following are the final proposed design solutions for the teddy-bear logo that aims to represent *Toys 'R' Us* in a positive way. This logo direction was integrated within each of the three contexts including physical, situational and constructional (described on page 130).

Physical Context

A sidewalk was chosen as the physical surface on which this logo was placed.



Situational Context

A child walking along the sidewalk, next to the logo enhances its meaning.



Constructional Context

This solution represents a screen capture of an online advertisement sponsored by *Toys 'R' Us*.



The following are the final proposed design solutions for the teddy-bear logo that aims to represent *Toys 'R' Us* in a negative way. This logo direction was integrated within each of the three contexts including physical, situational and constructional (defined on page 130).

Physical Context

A sidewalk was chosen as the physical surface on which this logo was placed.



Situational Context

A child standing partially over the logo enhances its meaning.



Constructional Context

This solution represents a screen capture of an online advertisement sponsored by *W.A.T.C.H.*



The following are the final proposed design solutions for the train logo that aims to represent *Toys 'R' Us* in a positive way. This logo direction was integrated within each of the three contexts including physical, situational and constructional (defined on page 130).

Physical Context

A sippy-cup was chosen as the physical object on which this logo was placed.



Situational Context

The addition of a child drinking from the sippy-cup enhances the meaning of the logo.



Constructional Context

This solution represents a single-page magazine advertisement sponsored by *Toys 'R' Us*.



The following are the final proposed design solutions for the train logo that aims to represent *Toys 'R' Us* in a negative way. This logo direction was integrated within each of the three contexts including physical, situational and constructional (defined on page 130).

Physical Context

A sippy-cup was chosen as the physical object on which this logo was placed.



Situational Context

The addition of a child drinking from the sippy-cup enhances the logo's meaning.



Constructional Context

This solution represents a single-page magazine advertisement sponsored by *W.A.T.C.H.*



The following are the final proposed design solutions for the kite logo that aims to represent *Toys 'R' Us* in a positive way. This logo direction was integrated within each of the three contexts including physical, situational and constructional (defined on page 130).

Physical Context

A shopping bag was chosen as the physical object on which this logo was placed.



Situational Context

The addition of a person holding the shopping bag enhances the logo's meaning.



Constructional Context

This solution represents a poster for a bus shelter kiosk sponsored by *Toys 'R' Us*.



The following are the final proposed design solutions for the kite logo that aims to represent *Toys 'R' Us* in a negative way. This logo direction was integrated within each of the three contexts including physical, situational and constructional (defined on page 130).

Physical Context

A shopping bag was chosen as the physical object on which this logo was placed.



Situational Context

The addition of a person holding the shopping bag enhances the logo's meaning.



Constructional Context

This solution represents a poster for a bus shelter kiosk sponsored by *W.A.T.C.H.*



Thesis Sharing Session

The process of this thesis study was presented to the faculty and first-year graduate students in the Graphic Design MFA Program at the Rochester Institute of Technology in January 2009. The purpose of this sharing session was to provide the second-year MFA students with the opportunity to clearly present their thesis study to faculty and first and second-year peers in order to receive feedback. This annual milestone also provides first-year students with a chance to familiarize themselves with the thesis process.

Thesis Exhibition

A thesis exhibition was installed in the Bevier Gallery at the Rochester Institute of Technology in March 2009. The exhibit visually showcased the concepts of this thesis study through a series of large scale presentation panels (also shown on pages 147–152). The panels were designed to communicate the ideas of motive and responsibility as influences on graphic design outcomes. Each panel represented a key step in the thesis process including a problem statement, precedents, research, synthesis and application ideation. Each panel was also conceptually sequenced and color coded to represent a transition from problem to solution. The walls on which the panels were installed were specifically placed in the shape of an L (View A). This allowed for one eight foot wall span to explain the concerns and issues that this thesis aims to investigate (View B). The three corner panels, marked by the vertical, solid color panels with large scale type, then provided a series of small transitions for the viewer, while he /she was lead through research, synthesis, and finally to the solution which spanned the back side of the eight foot wall (Views C & D).



View A



View B



View C



View D

Long term dissemination possibilities for this thesis study include publishing through print and online journals that are concerned with issues relating to visual communication, ethics and the role of the designer as a professional. In addition, a presentation and / or visual publication focused on the application portion of this thesis study could be exhibited through organizations concerned with the safety of children's toys and related products.

AIGA

The *American Institute of Graphic Arts (AIGA)*, introduced on page 19, is a professional association for design that aims to promote and communicate standards for ethical conduct as well as collect and analyze information about the design profession. In addition, *AIGA* is directly concerned with a wide range of critical issues that designers face within the profession such as creating good quality, valuable designs. The association encourages its members to explore, research and discuss new and innovative ideas that aid in the resolution of such issues. An article published through *AIGA* could outline the ethical responsibilities of client, designer and audience and specifically discuss the ability for design solutions to communicate impactful messages to an identified audience.

**Visual
Communication
Quarterly**

Visual Communication Quarterly is an international journal of theory, research, practical criticism and creative work in all areas of visual communication. It is specifically concerned with issues relating to visual ethics, ecology, representation and visual behavior. These concerns are addressed through the publication of quantitative studies, critical analysis essays and creative art. An article published through *Visual Communication Quarterly* could discuss the use of symbols and their ability to communicate a range of messages through specific syntactic decisions made within the graphic design problem solving process.

**World Against
Toys Causing
Harm, Inc.**

World Against Toys Causing Harm, Inc. (W.A.T.C.H.), introduced on pages 127 and 130, is a non-profit organization that works to educate the public about life-threatening toys and other children's products including children's furniture, clothing and playground equipment. The organization hosts an annual toy conference as well as several educational programs. These events are ideal occasions for a presentation to take place that speaks to parents about the visual power of a symbol and the ethical concerns that accompany the development of a symbol for a highly impressionable audience, such as children. In addition, the presentation could raise awareness about the ethical concerns discussed in this thesis study related to *Toys 'R' Us* and their products.

The final selected logos and contexts were successful in meeting their primary goal of examining how the interpretation of a message varies when different message-making strategies are used. Although the final design solutions were generally successful there are several strengths, weaknesses and further refinements worth noting.

Strengths

Each final design solution used message-making strategies that focused on specific syntactic decisions related to the factual and emotional goals of the solutions. For example, each potential logo was integrated within relevant contexts using specific syntactic decisions such as shape, color, scale and placement. The successful use of these strategies allowed for impactful messages to be communicated to intended audiences. Overall, the messages communicated through each design solution were clear in representing *Toys 'R' Us* in either a positive or negative manner. In addition, each design solution creates an appropriate positive or negative emotional response within the viewer. Finally, the ethical responsibilities of the designer in relation to viewer / audience outcomes were considered throughout the graphic design problem solving process. It is the opinion of the designer that these considerations are apparent in the final design solutions. Each solution directly address either ethical or unethical aspects of the *Toys 'R' Us* company. As a whole, the final solutions explore both sides of the controversies that surround companies selling children's toys and related products. The exploration of controversial issues becomes an important step in the graphic design problem solving process when designing promotional messages for impressionable audiences, such as children.

Weakness

While the final design solutions clearly demonstrate how the interpretation of a message varies when different message-making strategies are used, there are many additional decisions that need to be made in relation to the development of a more extensive system of applications. These decisions were unable to be addressed due to the time constraints of this study. The continuation of this design application would allow for each logo to be applied to a wider range of both traditional and unexpected contexts. These contexts would then be further evaluated by a large group of both parents and children to determine their effectiveness. In addition, no actual client was present throughout the graphic design problem solving process due to the nature and timeframe of the project. Had an actual client been involved, such as *Toys 'R' Us* or *World Against Toys Causing Harm*, a more indepth study of the client's motives and responsibilities could have taken place.

Further Refinements

A further aim of this design application would include the development of a more extensive system of applications that represents *Toys 'R' Us* in a positive and ethical manner. This more extensive system of applications would then be accompanied by an equally developed application that represents *Toys 'R' Us* in a negative and unethical manner. The full development of these contrasting identity systems would further highlight and enhance the communication goals of this design application by providing additional relevant contexts that would continue to strengthen the messages being communicated by both the positive and negative logo directions.

From the beginning of this thesis study it was known that many message-making strategies can be used to convey information to a defined audience. What was unknown was how these strategies impacted the meaning and success of a solution and the roles of the client, designer and audience in determining this success. As this thesis study progressed it became clear that the factual and emotional goals of many existing messages needed to be studied in order to address these questions. The syntactic decisions made in relation to these existing messages also needed to be analyzed to develop a well-rounded understanding of the roles of both the client and designer.

The types of messages to be examined throughout this thesis study were unknown at first. However, through the act of collecting many visual communication examples it became clear that promotional messages had great potential to communicate powerful messages that have strong influence on their respective viewers. For example, the Benetton ads, studied as a precedent to this thesis study on pages 13–14, are promotional messages that do not directly address the product(s) they are selling, but in contrast employ strong emotion, communicate a range of social issues, and create significant impact and emotional responses.

The research and synthesis completed within this thesis study provided a well-rounded and comprehensive study of both cause and commercial advertisements. In conducting a study of both types of promotional messages it was possible to gather, understand and evaluate what types of message-making strategies were used for messages with different communication goals. This also allowed for the ethical responsibilities of the client and designer to be questioned and examined. This topic was further analyzed through additional research done in the areas of ethics, emotion, graphic design, advertising and audience interpretation. The research and synthesis activities related to this study further defined the roles of the client, designer and audience.

An additional goal of this thesis study involved clearly defining the ethical responsibilities of the client, designer and audience through an investigation of the client's given parameters in relation to a design solution. These given parameters may include specific motives, responsibilities, content and requirements that the client must adhere to. For example, a client is often required to stay within a certain budget, while simultaneously being responsible for acquiring effective, high quality work. The client is also responsible for providing the designer with any necessary content to be included in the final design solution(s). Though research and an analysis of message-making strategies were successfully completed, the investigation of the client's given parameters was subjective at best. This was due to the fact that it was extremely challenging, if not impossible, to identify the specific motives, responsibilities, content and requirements of a client without imposing personal opinion. For example, in looking at a commercial advertisement one can assume the motive for developing the ad is to promote a particular product and increase its popularity among consumers. However, without directly interacting with the client more specific or unexpected motives remain unknown. In further exploration of the topics related to this study it may be beneficial to conduct a series of interviews with relevant selected clients in relation to specific promotional messages they have created. This would allow for the role of the client to be further explored and their ethical responsibilities further defined.

The process of this thesis study led to an application that begins to illustrate the heart of this topic. For example, the final design solutions developed within the application phase of this thesis study consider the potential motives, responsibilities, content and requirements of *Toys 'R' Us* and *World Against Toys Causing Harm* as hypothetical clients. In addition, the process of evaluating the proposed design solutions with relevant audience participation provided insight to a range of interpretations, which exemplified the viewer's desire to be responsible and critically think about what is being presented to them. The final design solutions also incorporate specific syntactic decisions that support clear communication of diverse emotional and factual goals, which aim to represent *Toys 'R' Us* in either a positive or negative way.

This overall thesis study may be used as a resource within the graphic design problem solving process in at least two ways. First, this thesis study aims to encourage designers to consider their personal motives and ethical responsibilities as well as question their client's motives, responsibilities and requirements before developing a professional relationship between client and designer. For example, the final design solutions developed within the application phase of this thesis study begin to illustrate two diverse motives in relation to a single entity (*Toys 'R' Us*). The motives for developing the design solutions that aim to represent *Toys 'R' Us* in a positive way include promoting the company as a safe place to buy toys and other related children's products. In contrast, the motives for developing the design solutions that aim to represent *Toys 'R' Us* in a negative way include raising awareness about such unethical practices of *Toys 'R' Us* as selling toys that contain chemicals which are harmful to children's health. Showcasing these two diverse motives can potentially encourage designers to question their client's responsibilities and requirements, as well as their own, before choosing to develop a relationship between client and designer.

Secondly, once this relationship is established, this thesis study aims to encourage designers to educate their clients on what message-making strategies they are using and how the use of these strategies may potentially affect an intended audience. Throughout the development and execution of this thesis study it has become clear that these measures are necessary in order to create ethical, yet powerful design solutions that will encourage and stimulate respective audiences to act in a positive and responsible manner.

Design

Graphic Design Solution (also referred to as solution)

A visual communication that is presented in its final printed form, which results from the graphic design problem solving process.

Ethics

Intention

Purpose; An anticipated outcome that is intended or that guides planned actions.

Motive

Need; A psychological feature that causes action toward a desired goal: The reason for the action, which gives purpose and direction to behavior.

Responsibility

A social force that binds an individual or group of individuals to courses of action demanded by that force.

Types of Messages

Promotional Message

Messages specifically created to have strong influences on their respective viewers. These types of messages are often used to sell a product or service or advocate a political opinion or social belief.

Commercial Advertising

A promotional message intended to sell a product or service to an identified audience.

Cause Advertising

Cause advertising can be defined as a message that promotes a social or political cause or organization.

Political Message

A type of educational message generated by governments, leaders, and institutions that operate systems of control, or those who question, criticize or reject those systems.

Social Message

A type of educational message generated by the organizations such as government departments and small charities that produce projects and campaigns based on the issues of health, welfare, and social well-being.

Message Making Strategies*Semantic*

The study of the overall meaning or message being conveyed through a design solution.

Syntactic

The physical properties used to create a visual message, including the elements and principles of design.

Factual Goals

Goals established in relation to semantic message-making strategies that refer to the way in which fact is used in a solution to communicate a message.

Emotional Goals

Goals established in relation to semantic message-making strategies that refer to the way in which emotion is used in a solution to communicate a message.

Audience*Interpretation*

A mental representation of the meaning or significance of a message.

Impact

A strong influence or effect, such as the direct influence or effect a message may have on a viewer.

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Motives

Motive and Responsibility as Influences on Graphic Design Outcomes

Problem Statement

In the world of visual communication many message-making strategies are used to convey information to a defined audience. The ways in which these strategies are used can greatly impact the meaning and success of a solution. Often strong emotion is employed to intentionally influence a defined audience. In addition, the format and context in which facts are presented in a message are also greatly effective. For example, a solution can intentionally convey either a clear or ambiguous message, or can be unintentionally ambiguous depending on the format and context in which facts are presented.

When looking at the potential communication power that solutions can hold, it is important to assess the types of messages being communicated and related ethical responsibilities that accompany them. This thesis study focuses on single printed promotional messages specifically created to have strong influences on their respective viewers. These types of messages include both commercial and cause advertising. The goal of commercial advertisements is to sell a product or service to an identified audience. Cause advertisements are created with the goal of increasing awareness of significant social and political issues, in an effort to change the public's attitudes and behaviors and stimulate change. When creating promotional messages the client may have specific motives, responsibilities, content and requirements that the designer should be aware of. Both the client and designer may share the responsibility for how that content is represented. The audiences of these messages are also responsible to critically think about the messages being presented to them.

This thesis aims to clearly define the ethical responsibilities of the client, designer and audience when examining promotional messages. These definitions will potentially be defined through the analysis of the semantic and syntactic decisions made in relation to a solution, as well as an investigation of the client's given parameters. These aspects, along with the considerations of audience responsibility and interpretation, will determine the nature and magnitude of potential outcomes.

Selected Key Questions

- 1 What ethical responsibilities do the client, designer and audience each have when creating messages?
- 2 How do the client's motives, responsibilities, constraints, and requirements affect the designer's role in creating promotional messages?
- 3 Does the use of emotion affect the meaning and interpretation of a message?
- 4 How do syntactic decisions affect the meaning and interpretation of a message?
- 5 Do the formats and contexts in which fact is presented affect the meaning and interpretation of a message?
- 6 How does audience interpretation affect the impact of a solution?
- 7 How does audience responsibility affect the impact of a solution?
- 8 Can a solution have both positive and negative outcomes depending on the perspective and intentions of the client, designer or audience?

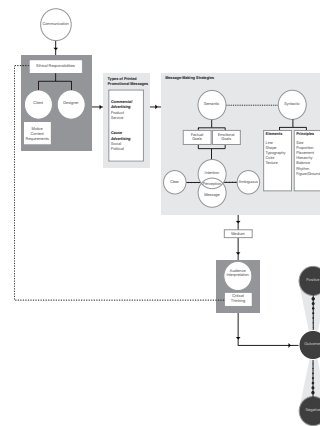
Project Relevance & Importance

This thesis seeks to analyze how and why graphic design solutions have the potential to deliver powerful and impactful messages to identified audiences. If a solution has a negative impact, such as the audience being misinformed or negatively influenced, the outcome may be severe. In addition, clearly defining the ethical responsibilities of the client, designer and audience can potentially increase awareness of the impact a message may have on viewers. Consideration of these factors and others plays an important role within the overall graphic design problem solving process.

Associated Areas of Study

- Marketing
- Advertising
- Ethics
- Sociology
- Economics
- Anthropology
- Gender Studies

Explanatory Diagram



Precedent: The United Colors of Benetton

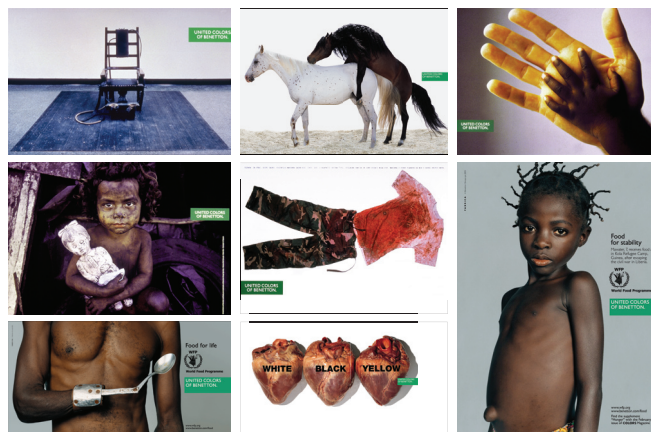
United Colors of Benetton

Description

The *United Colors of Benetton* advertisements are examples of promotional messages that intend to sell a product, as well as raise awareness about a range of social issues. Each advertisement is designed with the intention of creating a powerful impact on the viewer.

Relevance

The *United Colors of Benetton* advertisements are examples of commercial advertising as well as cause advertising. This creates unique factual and emotional goals, as the ads do not directly address the product they are selling, but in contrast employ strong emotion and communicate a range social issues. The majority of these messages have raised controversy because their image-dominant ads shock the viewer and contain sensitive subject matter often dealing with social issues. The controversy that surrounds the Benetton ad campaigns make them key examples when examining the ethical responsibilities of the client, designer and audience in promotional messages.



Precedent: The French Connection United Kingdom

French Connection United Kingdom

Description

The *French Connection United Kingdom* advertisements are examples of promotional messages that intend to sell a product with the intention of creating a powerful impact on the viewer.

Relevance

The *French Connection United Kingdom* commercial advertisements are well known for the controversy they create. These advertisements use fact and emotion in a strong manner to attract the consumer. For example, the ads often display the acronym 'fcuk' in lowercase letters instead of the full company name, *French Connection United Kingdom*. The use of this acronym creates shock, and therefore attracts the viewer's attention to the product. The controversy that surrounds these ad campaigns make them key examples when examining the ethical responsibilities of the client, designer and audience in promotional messages.



Research

Ethics

Emotion

Influence

Ethical Regulations

Ethical Regulations in the field of graphic design include:
The First Things First Manifesto
AIGA's Code of Ethics
IABC's Code of Ethics for Professional Communicators

It is important to research the existing ethical regulations related to graphic design in order to understand the established responsibilities of the designer. Adhering to an organization's established ethical responsibilities allows a designer to build a relationship with a client that is based upon a common ground. This common ground shares moral and ethical values that are clearly and professionally predetermined. This ensures the client is aware of the designer's ethical responsibilities and is willing and able to agree to them. In turn, the designer becomes aware of the client's motives, responsibilities, constraints, and requirements, and has the opportunity to agree or disagree with them. This process potentially provides an opportunity to create ethical design, while maintaining a professional relationship between client and designer.

Process

Viewers often make associations with the products and images they come into contact with. This causes emotional attachments to occur.

Reflection

The reflection process an individual experiences after interacting with a solution is the basis for the emotional responses that occur within the user.

Reaction

The aim of creating promotional messages that evoke emotions within the viewer is to cause the viewer to act in a specific way. The actions may include buying a specific product or service or aiding in the promotion of a particular social or political cause. In addition trust must be established between the viewer and the solution in order for a promotional message to be effective.

Graphic Design

Advertising

Audience

Elements & Principles

Researching the elements and principles of design is relevant to this thesis study because they are considered the building blocks of two-dimensional design solutions. As the most basic form of design they can aid in the analysis of complex solutions, and assist in understanding how syntactic decisions affect the meaning and interpretation of a message. In addition the format and context in which these elements and principles are used can also affect how a message is perceived.

Elements	Principles
• Line	• Size
• Shape	• Proportion
• Typography	• Placement
• Color	• Hierarchy
• Texture	• Balance
	• Rhythm
	• Figure/Ground

Goals of Advertising

Advertising is an area related to graphic design that is persuasive and intends to sell a product, service, or promote an organization or cause. It is considered a type of promotional message that intends to attract a viewer's attention, communicate a specific message, and persuade the audience to act on that message. Many advertisements have both persuasive and informative aspects within their compositions. However, informing the viewer is a secondary goal to the primary goal of persuasion.

The Functional & Emotional Benefits of Advertising

The functional benefits of advertising occur in the informational components of an advertisement, and describe the practical or useful characteristics of a product, service, organization, or cause.

The emotional benefits of advertising are based on the viewers reaction to a message. These reactions are based on the persuasive components of an advertisement.

Interpretation

Audiences interpret messages based not only on their aesthetic values but also on the social, political, and cultural contexts in which they are viewed.

Inaccurate interpretations occur most often when a viewer brings individual experiences and associations to the message that were not anticipated. Misinterpretation may also occur when the viewer is influenced by the context in which the message was presented.

The designer is responsible to complete a comprehensive study of a solution's intended audience to lessen the chances of inaccurate interpretation.

Syntactic Analysis of Commercial & Cause Advertising

Matrix A

This panel includes selected relevant examples of one-page printed advertisements, which are analyzed through the use of a matrix. Each example corresponds to specific type of advertising including commercial and cause advertising. Commercial advertising can be defined as promotional messages that intend to sell a product or service. Cause advertising can be defined as messages that promote a social or political cause or organization.

The presented matrices provide cross-reference points where the dominant syntactic decisions made in relation to a solution are highlighted. A thumbnail of a given example is placed at the appropriate cross-reference point. Additional thumbnails of the same example are placed at secondary cross-reference points at a lower opacity. These thumbnails highlight syntactic decisions that are secondary to the example.

Commercial Advertisements

Design Elements	Design Principles							
	Size	Proportion	Placement	Hierarchy	Balance	Rhythm	Figure/Ground	
Line								
Shape								
Typography								
Color								
Texture								
Value								

Cause Advertisements

Design Elements	Design Principles							
	Size	Proportion	Placement	Hierarchy	Balance	Rhythm	Figure/Ground	
Line								
Shape								
Typography								
Color								
Texture								
Value								

How Advertisements Communicate Fact & Emotion

Matrix B

The purpose of this matrix is to analyze how promotional messages use syntactic decisions to communicate. Each example is placed to the right of a list of the elements and principles of design. The dominant elements and principles found in each example through the use of the previous matrix are highlighted.

To the right of the example is a list of strategies used in advertising to strengthen the power and impact of a promotional message. The strategies dominant to that particular thumbnail are highlighted. This provides a method of analyzing how the dominant syntactic decisions of an example communicate fact or convey emotion to the viewer and create an impact.

Commercial Advertisements

Dominant Syntactic Decisions	Communication Goals	Emotional Impact
Elements Shape Typography Color Texture Value	Factual Understanding Fun Visual Analogy Visual Metaphor Symbols and Icons Life Experience Lifestyle and Attitude Endorsement Practical Reason Exaggeration Unpredictability Programity Shock	Emotional Impact Fun Visual Analogy Visual Metaphor Symbols and Icons Life Experience Lifestyle and Attitude Endorsement Practical Reason Exaggeration Unpredictability Programity Shock

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Cause Advertisements

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Responsibility

Design Application

Description

The application for this thesis study includes the development of several identity systems for a single entity. The purpose of an identity system is to provide a systematic visual and verbal program to establish a consistent appearance and identity for a group or entity. In order to create a meaningful and distinct look specific semantic and syntactic decisions are made throughout the graphic design problem solving process. This application intends to develop several identity systems for a single entity in order to examine how the interpretation of a message varies when different message-making strategies are used. The strategies used in this application will focus on specific syntactic decisions that relate to the factual and emotional goals of a solution. Individual solutions created as part of the identity system may include logos, business cards, letterheads, web banners, packaging, t-shirts and/or various labels.

Ethical Considerations

When creating a promotional message, such as an identity system, it is important to take into consideration the designer's ethical responsibilities in relation to viewer/audience outcomes, as it is an effective format for communicating semantic and syntactic decisions that have potential to deliver powerful, impactful messages to an identified audience.

Toys 'R' US

Toys 'R' Us is an appropriate entity of focus for this application because it contains unexpected positive and negative ethical aspects that could be effectively communicated through the development of several identity systems. For example, *Toys 'R' Us* markets itself to the public as an organization that is highly aware of safety issues related to toys and children. On many levels the public persona they project is truthful and ethical. Many of the brands sold through *Toys 'R' Us* are safe and beneficial to children. However, there are also a group of brands sold solely through *Toys 'R' Us* that contain chemicals harmful to children. These brands include, *Imaginarium*, *Totally Me!*, *You & Me*, and *Just Like Home*. These four brand names are not only sold solely through *Toys 'R' Us* but are also owned by the same company which owns the *Toys 'R' Us* brand, *Geoffrey Inc.*

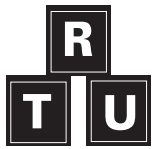
In addition to the positive and negative ethical aspects related to children's safety, there are also positive and negative ethical aspects related to the social and environmental performance of *Toys 'R' Us*. For example, in April of 2008, *Toys 'R' Us* launched a new line of environmentally friendly toys marketed under the *Toys 'R' Us* brand. The line included natural wooden toys, natural cotton plush animals, and organic cotton dolls. However, organizations such as the *National Environmental Trust* and *GoodGuide*, state that overall the efforts of *Toys 'R' Us* to become an environmentally friendly organization are minimal at best. *GoodGuide* also gave *Toys 'R' Us* a poor rating in relation to its social performance. This rating is based off of the study of philanthropy, customer satisfaction, employees satisfaction, and labor and human rights.



Symbol Development for Toy Store

Please fill in the blank below each symbol.

Please check **ALL** the boxes that best describe the symbol, then answer the following questions.



This is a symbol of _____

- | | | | | |
|--|--------------------------------------|--------------------------------------|--------------------------------------|----------------------------------|
| <input type="checkbox"/> Loyal | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Special | <input type="checkbox"/> Playful | <input type="checkbox"/> Upbeat |
| <input type="checkbox"/> Unique | <input type="checkbox"/> Creative | <input type="checkbox"/> Experienced | <input type="checkbox"/> Visionary | <input type="checkbox"/> New |
| <input type="checkbox"/> International | <input type="checkbox"/> Dedicated | <input type="checkbox"/> Dream-like | <input type="checkbox"/> Exceptional | <input type="checkbox"/> Healthy |
| <input type="checkbox"/> Honest | <input type="checkbox"/> Fun | <input type="checkbox"/> Large | <input type="checkbox"/> For Kids | <input type="checkbox"/> Safe |

Does this symbol have the potential to represent a toy store? Yes No
 Why or Why Not? _____



This is a symbol of _____

- | | | | | |
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| <input type="checkbox"/> Loyal | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Special | <input type="checkbox"/> Playful | <input type="checkbox"/> Upbeat |
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| <input type="checkbox"/> International | <input type="checkbox"/> Dedicated | <input type="checkbox"/> Dream-like | <input type="checkbox"/> Exceptional | <input type="checkbox"/> Healthy |
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Does this symbol have the potential to represent a toy store? Yes No
 Why or Why Not? _____

Symbol Development for Toy Store

Page 2



This is a symbol of _____

- | | | | | |
|--|--------------------------------------|--------------------------------------|--------------------------------------|----------------------------------|
| <input type="checkbox"/> Loyal | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Special | <input type="checkbox"/> Playful | <input type="checkbox"/> Upbeat |
| <input type="checkbox"/> Unique | <input type="checkbox"/> Creative | <input type="checkbox"/> Experienced | <input type="checkbox"/> Visionary | <input type="checkbox"/> New |
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Does this symbol have the potential to represent a toy store? Yes No
 Why or Why Not? _____



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Does this symbol have the potential to represent a toy store? Yes No
 Why or Why Not? _____

Please rank the following nine symbols from strongest (1) to weakest (9).

 _____	 _____	 _____
 _____	 _____	 _____
 _____	 _____	 _____

In-Progress Toys 'R' Us Logo Exploration

Page 1

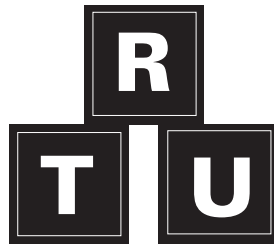
A



B



C



D



E



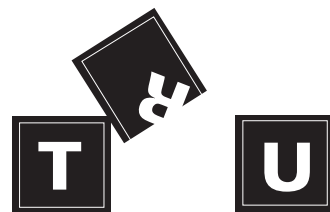
F



G



H



In-Progress Toys 'R' Us Logo Exploration

Page 2

Please describe yourself by checking all that apply.

<input type="checkbox"/> Age 10-14	<input type="checkbox"/> Male	<input type="checkbox"/> Parent
<input type="checkbox"/> Age 15-20	<input type="checkbox"/> Female	<input type="checkbox"/> Parent to child under the age of 14
<input type="checkbox"/> Age 21+		

Please check all that apply.

Which logos most strongly communicate the following message:

"BUY Toys 'R' Us Toys"

A B C D E F G H

Please Explain

"DON'T BUY Toys 'R' Us Toys"

A B C D E F G H

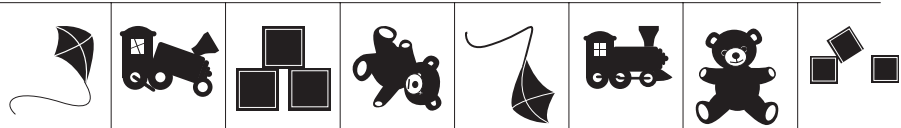
Please Explain

Which logos are most legible at a distance?

A B C D E F G H

Please circle all that apply.

Which logos communicate clearly on their own **without** the Toys 'R' Us text?



Please Explain

Please check **ONE** box.

Which logo attracts the most attention?

A B C D E F G H

Please Explain

Which logo attracts the least attention?

A B C D E F G H

Please Explain

In-Progress Toys 'R' Us Logo Exploration

Please check **ONE** box. Which logo most strongly represents an unethical view of Toys 'R' Us? A B C D E F G H

What design decisions have contributed to this?

Which logo most strongly influences you to **NOT** shop at Toys 'R' Us? A B C D E F G H

What design decisions have contributed to this?

In what context could this logo be used?

- A. Adbusters (magazine concerned with the effects of commercial advertising on society)
- B. The Anti-Advertising Agency
- C. ethical_shopping.com
- D. World Against Toys Causing Harm, Inc.
- E. Toy Industry Association, Inc.
- F. Other _____

Please check which logos are best described by each group of words. • Fun, Creative, Upbeat, Dream-like, Playful, For Kids A B C D E F G H

• Spectacular, Exceptional, Special, Unique, Visionary, New A B C D E F G H

• Loyal, Honest, Safe, Healthy A B C D E F G H

• International, Large, Experienced, Dedicated A B C D E F G H

Please check the word that best describes each logo.

	A	B	C	D	E	F	G	H
Love								
Joy								
Surprise								
Anger								
Sadness								
Fear								

Please rank the following symbols on a scale of 1 (weak) to 10 (strong).

