A multimodal approach for advertising for professionals in the film, television and photography business.

Af Lars Sørensen

Supervisor: Carmen Daniela Maier
Department of Language and Business Communication
Aarhus School of Business
Aarhus University

Submission: 1st of May 2011
Total number of characters: 41,127
Summary

BA Thesis in Marketing and Management Communication – a multimodal approach for advertising for professionals in the film, television and photography business.

This summary sets out to with a curiosity of how advertising for a small professional audience and the aim to conduct a multimodal analysis of three print advertisements from The American Cinematographer with the following questions in mind:

*What are the visual communicative strategies used by film and photography manufacturers in their print advertisements published in the magazine The American Cinematographer and how are the modes and strategies employed in order to persuade a professional audience.*

All three senders of text have the narrow audience of professionals in a (relatively seen) small business. As advertisers, the companies’ multimodal choices are analysed from a multimodal social semiotics point. This approach follows Kress and van Leeuwen’s adaption and extension of Halliday’s three metafunctions. To further the understanding of the multimodal choices, the advertisements will also be analysed from a persuasive point of view with theories of Messaris, Halmari and Virtanen and put into context with van Leeuwen’s information linking.

Based on the findings it is concluded that the three advertisements all used different approaches to the promotional genre of advertising. The field within which they agreed the most upon was on the textual metafunctions were all advertisements used a polarised composition, which enables for transitional meaning making within the composition. Also, it seems that product and brand endorsement is seen as a persuasive mean.

The thesis also concludes that if the problem statement were to be taken up again, a more elaborate analysis with several extra advertisements would be necessary.
Summary ....................................................................................................................... 2

1. Introduction ............................................................................................................. 4
   1.1 Motivation and Problem Statement ................................................................. 4
   1.2 Focus .................................................................................................................... 4
      1.2.1 Delimitation and reasons of choice for research objects............................ 4
      1.2.2 Delimitations of Method ............................................................................. 5
   1.3 Structure of BA Thesis ....................................................................................... 5

2. Background and data ............................................................................................. 7
   2.1 The American Cinematographer ...................................................................... 7
      2.1.1 Panasonic .................................................................................................... 7
      2.1.2 Chimera Lighting ....................................................................................... 8
      2.1.3 Kodak ......................................................................................................... 9

3. Theory ..................................................................................................................... 10
   3.1 Discourse analysis and Multimodality ............................................................... 10
      3.1.1 From social semiotics to multimodal semiotics ........................................ 10
      3.1.2 M. A. K. Halliday and social semiotics ..................................................... 10
      3.1.3 Kress, van Leeuwen and multimodality ..................................................... 12
      3.1.4 Van Leeuwen and information linking ..................................................... 12
   3.2 Persuasion in multimodal texts ....................................................................... 13
      3.2.1 Messaris, Halmari and Virtanen ................................................................. 13

4. Methodology .......................................................................................................... 15
   4.1 Frameworks that will be used ........................................................................... 15
      4.1.2 Multimodality and persuasion .................................................................. 15
         4.1.2 Strength and weaknesses of theoretical frameworks............................... 15

5. Analysis ................................................................................................................... 17
   5.1 Panasonic .......................................................................................................... 17
      5.1.1 Multimodality ............................................................................................ 17
      5.1.2 Linking and persuasion ............................................................................. 18
   5.2 Chimera Lighting .............................................................................................. 18
      5.2.1 Multimodality ............................................................................................ 18
      5.2.2 Linking and persuasion ............................................................................. 20
   5.3 Kodak ................................................................................................................ 20
      5.3.1 Multimodality ............................................................................................ 20
      5.3.3 Linking and persuasion ............................................................................. 21

6. Conclusions ........................................................................................................... 22

Bibliography .............................................................................................................. 23

Appendices ............................................................................................................... 25
A multimodal approach to advertising for professionals in the film, television and photography industry

1. Introduction

Every day we are bombarded with global advertisements trying to sell us Coca-Cola, a car or perhaps toothpaste. Whether they may be television commercials, Internet ads, posters or billboards, they are everywhere. Why? Because consumers are everywhere and if a product can be sold everywhere, then why not advertise for it everywhere. But what happens when you need to advertise for a more narrow audience who are not everywhere and are not consumers, but prosumers and professionals? How do those companies convey their message and reach their audience. In order to find out, this thesis will examine the field of advertising aimed towards professionals within the film, television and photography business.

1.1 Motivation and Problem Statement

Considering the narrow audience of professionals within the film, television and photography business and the special needs and knowledge they have, compared to regular consumers;

what are the visual communicative strategies used by film and photography manufacturers in their print advertisements published in the magazine The American Cinematographer and how are the modes and strategies employed in order to persuade a professional audience.

1.2 Focus

1.2.1 Delimitation and reasons of choice for research objects.

When looking for a professional target audience, the film, television and photography business seemed very interesting as they posses advanced knowledge and have clear technical demands
to the equipment that they are using. Furthermore, compared to consumers of Coca-Cola, they are pretty rare. This means that in order to make a profitable business many equipment manufacturers need to advertise globally. As will be elaborated on later, The American Cinematographer (TAC) is an excellent gathering point for this global audience. It is a trade magazine and its advertisers know their audiences, as the readers are almost all professionals from within the film, television and photography business. I have chosen three adverts brought in TAC from well-established companies. My choice of these print advertisements is based on their complexity and how they seem to supplement each other.

1.2.2 Delimitations of Method
This thesis is not meant as an evaluation of whether or not the companies advertising in a magazine for professionals are successful in communicating their products and services persuasively or not, but more as an analysis and identification of the multimodal and persuasive tools they apply.

The term Product endorsement will be mentioned in this thesis. However due to limits of the thesis and the fact that the aim of this thesis is to mainly analyse the multimodal and persuasive tools, I will briefly mention the phenomenon, however I will not go into depth in neither theory nor analysis within this subject.

1.3 Structure of BA Thesis
This thesis is divided into four parts. As any communicative act, the advertisements by Panasonic, Kodak and Chimera Lighting take place in specific communicative and discursive contexts, which is why the first chapter aims to give an introduction to the trade magazine and its advertisers. Following, a chapter on the theoretical framework will aim to define the foundation of knowledge and tools to be used in the analysis of the print advertisements. The chapter presents theories, which have influenced the fields of social semiotics, multimodality and persuasion. Derived from that, a chapter on methodology explains those methods, which will help answer this thesis problem statement. For this reason, the methods are clearly selected and linked to the research questions. The analytical chapter is structured around the three metafunctions of Halliday as well as Kress and van Leeuwen, divided in linguistics before
linking them together with van Leeuwen’s information linking as well as persuasive theories applied. Finally, the conclusive chapter aims to summarise and put the findings into perspective.
2. **Background and data**

Wherever a discourse takes place, it is vital to take the context into consideration as a critical element when interpreting and analysing the messages conveyed (Halliday: 1994) and therefore the next sections will serve to give an insight within the area of professional film, video and photography. As mentioned, the data consists of three advertisements all brought in The American Cinematographer.

### 2.1 The American Cinematographer

The American Cinematographer is published by The American Society of Cinematographers and is, in contrary to its name, an international publication with a target group represented by the group of professionals in charge with images for the film and television industry all over the world. The magazine usually contains articles about how famous films have been shot and interviews with prestigious directors of photography and camera operators. Furthermore, it contains advertisements for happenings, expos and conferences within the field of film and television as well as advertisements for products like film, cameras, lenses, sources of lighting and grip and rigging equipment\(^1\).

#### 2.1. Print ads

##### 2.1.1 Panasonic

Today Panasonic, one of the largest electronic product manufacturer, is a global brand with expertise within many areas where electronics help people in their every day lives. However to come this far, Panasonic has been through several brands, names and logos in different subsidiaries. One thing that has never changed is its quest for innovation. Starting out in the year of 1918\(^2\) with an attachment plug for connecting electrical cords to a light bulb plugs, the company that later came to be known as Panasonic, has made everything from motors, cathode ray tube televisions, medical appliances, calculators, camcorders to plasma screens for

---

\(^1\)Grip and rigging equipment is the heavy duty equipment used to hold, transport og support

\(^2\)http://panasonic.net/history/corporate/products/index.html
consumers, business and professionals as well as the medical industry and other industry solutions. What these products have in common is that almost all of them were first in its field with a given technology. In 2008\(^3\) Panasonic changed from having multiple brands and subdivisions in several countries to uniting under one brand, Panasonic Corporation, and stating, not a ‘vision and mission statement’, but a “Brand promise”, which it makes to customers and live by:

\[
\text{“Panasonic generates ideas for life...today and tomorrow.}
\]
\[
\text{Through innovative thinking, we are committed to enriching people’s lives around the world”}
\]

Within the professional area of video equipment, Panasonic mainly produces high-end video cameras, monitors and recording systems for Broadcasters and professional videographers.

The advertisement was published in the February 2010 edition of The American Cinematographer and is promoting the Panasonic HPX200, which is a HD broadcast camera made for broadcasters as well as professional videographers.

\subsection*{2.1.2 Chimera Lighting}

The US based company Chimera might not be know by many regular consumers, however within film, video and still photography, it has been a name to remember for the past 30 years. As a producer of lighting equipment, they make lightbanks, softboxes, light modifiers and lighting grip with portability and durability in mind. To ensure that all chimera products live up to the standards, the company have an extensive production and quality control with one thing in mind: “Your peace of mind”\(^4\) which serves as a promise to the users; with this gear you can focus being creative.

The advertisement was published in the October 2010 issue of The American Cinematographer and is promoting Chimera Lighting solutions by endorsement of Drew Gardner, a professional UK based photographer, who many professionals as well as hobby photographers look up to.

\begin{itemize}
  \item[\(^3\)] http://panasonic.net/brand/
  \item[\(^4\)] http://www.chimeralighting.com/about-chimera
\end{itemize}
His DVDs⁵ are among the most sought for among hobby photographers. He also teaches advanced photography lighting throughout the world. The featured image is from the project Queen Elizabeth, which was a series of historical re-enactments of the life of the queen⁶.

2.1.3 Kodak

Invented by George Eastman, the optical film used in film and photography has a long history. In the late 19ᵗʰ century to the beginning of the 20ᵗʰ century, Eastman developed a gelatine dry plate, that was much more convenient than wet and glass plates, which up until then had been the only alternative. Eastman made further developments and came up with what we now know as film. He found a way to mass-produce the product and founded the company Kodak, which were to lead the film and photography business for a century⁷.

In the late 1990’s digital cameras were becoming more common and the sale of analogue film has since declined rapidly. The professional photography and cinematography business have always been heavy users of the analogue film and good customers to Kodak. Hence it was a big blow, when cinematography leader George Lucas formally announced that the upcoming Star Wars: Episode II was to be shot entirely in digital⁸, leaving the analogue film behind. Today there are still movies shot on film, however due to the technical advancement of digital technology, it has become easier and cheaper to get a nice filmic look by using digital cameras than by analogue film. In this light it is the aim of Kodak to indulge the use of film.

The final advertisement was also published in The American Cinematographer as is promoting the creative advantages of using analogue film instead of digital equipment by endorsement of cinematographer Lance Acord. Most notable creations are works such as Lost in Translation, Being John Malkovich and Where the Wild Things are.

---

⁵ http://www.drew.it/store/products.asp?cat=3688&inp=3690&cid=2
⁶ http://photography-thedarkart.blogspot.com/2009_07_01_archive.html
3. Theory

The following section will present an overview of the theoretical frameworks and the theorists whose work have influenced and contributed to studies and practices mainly within the field of multimodality and social semiotics as well as persuasion. Firstly, in order to answer this thesis’ problem statement, it is critical to have a basic understanding of multimodality and its origins from within social semiotics. Therefore this section is meant as an overview to further the understanding of multimodality, its origin and its importance in composing meaning-making processes within visual works. Secondly, in coherence to the problem statement of this thesis, finally I will introduce the theoretical framework of persuasion.

3.1 Discourse analysis and Multimodality

3.1.1 From social semiotics to multimodal semiotics

This chapter will introduce the morphogenesis from traditional semiotics to multimodality. In this thesis, the analysis rests on a multimodal approach and how “Multimodality describes approaches that understand communication and representation to be more than about language, and which attend to the full range of communicational forms people use - image, gesture, gaze, posture, and so on - and the relationships between them” (Jewitt, 2009: 14). As elaborated later, multimodality has not always been recognised as a valid or even possible method for analysis. Various attempts to multimodality and its morphogenesis from the study of explaining meaning-making processes of language in relation to culturally and socially specific practices will be illuminated in the following section. According to Kress and van Leeuwen, 2001) “Halliday’s theories of social semiotics [...] provided the initial starting point for social semiotic multimodal analysis”.

3.1.2 M. A. K. Halliday and social semiotics

As just mentioned, Michael Halliday and his theories of social semiotic theory of communication was the springboard of multimodality. His point of departure is that “language is a product of the social process (Halliday, 1996: 89).
In “language as Social Semiotic” (Halliday 1996) Halliday argues for a change in the way of thinking about the study of language from focusing on the sentence to, instead, focus on text. Halliday defines language as not consisting of sentences, but “it consists of text, or discourse” (Halliday 1996:89).

Halliday eventually developed, from a social semiotics approach, the systemic functional linguistics (SFL) on which he elaborates: “It is functional in the sense that it is designed to account for how the language is used” (Halliday: 1994: 13) Also, “A language is interpreted as a system of meanings, accompanied by forms through which the meanings can be realized” (Halliday 1994: 14). SFL focuses on the analysis of how semiotic recourses are used in a social context to realize and communicate meaning. Hereby Halliday specified a theory which suggested that language is realized through three broad metafunctions, which he described as “...manifestations in the linguistic system of the two very general purposes which underlie all uses of language: (I) to understand the environment (ideational), and (II) to act on the others in it (interpersonal). Combined with these is a third metafunctional component, the ‘textual’, which breathes relevance into the other two.” (Halliday 1994: 14). Hence, using this framework, meaning can be derived from each of the three metafunctions making up a specific text as a part of a context. Stillar (1998) provides a more easily accessible interpretation of this framework. In “Analysing Everyday Texts” Stillar proposes a schematic framework for applying Halliday’s thoughts towards text analysis. He provides a vocabulary for exploring the functional structures (grammar), which the social functions of texts build on (semantics) (Stillar 1998: 20).

As my empirical data consists of other modes besides language, I will introduce an approach that does not centre on this particular mode, but extends social semiotics to include more than one mode (Jewitt: 1). This way of metafunctional approaches to analyse the use of semiotic resources has since been taken in and extended by several other theorists in other modes than language. Most notably Stöckl: 2004, Kress: 2001 and van Leeuwen: 2006 and this metafunctional approach will serve as the basis of the theories used to answer the problem statement of this thesis.
3.1.3 Kress, van Leeuwen and multimodality

Derived from Halliday’s systemic functional grammar theory, Kress and van Leeuwen created another social semiotics approach to embrace the visual mode. In their joint work, “Reading Images – The Grammar of Visual Design” the two theorists have adapted Halliday’s metafunctional approach and method of creating meaning and they extend his concepts of metafunctional analysis and apply it to the visual mode. They explain that: “Halliday’s model with its three functions is a starting point for our account of images [...] because it works well as a source for thinking about all modes of representation” (Kress and van Leeuwen 2006: 20).

Hartmut Stöckl (2004) argues that communication has essentially always been multimodal, but that, among other things, the dominance of linguistics and the lack of adequate models have overshadowed analysis of other modes. The interest for the systemic functional approach applied to the analysis of semiotic texts besides language and subsequently to multimodal constructs did not happen until the late 1980’s (Iedema 2001:33). This interest of other semiotic modes is most notable in the works of Theo Van Leeuwen. He has in various publications helped emphasise the importance of taking discourse analysis beyond linguistic observations. In their joint work Kress and van Leeuwen have created a visual social semiotic approach to Halliday’s three metafunctions. Where textual social semiotics has the ideational, interpersonal and textual, the visual social semiotics approach has Representation, which describes participants (people, places and things) based on syntactic patterns (Jewitt and Oyama 2001). To replace Interpersonal metafunctions, the visual semiotic approach have the Interactional metafunctions describing the relationship between the depicted parties and between depicted participants and the viewer based on distance, perspective, angle and gazes. And finally there is the Compositional metafunctions which describe structures and links looked upon through placement, salience and framing of the various elements (Jewitt and Oyama 2001). In their work, Kress and van Leeuwen also draw on earlier semioticians like Roland Barthes in order to provide a fulfilling approach. It successfully explains how the metafunctions can help to logically break down an image or multimodal text in the process of understanding meaning from the visual choices represented.

3.1.4 Van Leeuwen and information linking

Van Leeuwen argues that the value of information rests upon its relation to its environment (Van Leeuwen 2005:219). This section will therefore use his approach to examine how pieces
of information are linked to other pieces of information, be it visual, verbal or both. Van Leeuwen emphasises that different kinds of communication require different uses of information and thus, he has divided the subject into three main categories: Verbal-, visual-, and visual-verbal-linking (van Leeuwen 2005: 219). In all three categories, pieces of information can all either be elaborated or extended to other pieces of information and “in the case of elaboration, it repeats or restates information for purposes of clarification. In the case of extension, it adds new information, linking it to the existing information in a particular way” (Van Leeuwen 2005:222). Derived from classical social semiotics approaches by both Barthes and Halliday, the visual-verbal linking is useful for interpreting text to image relationships. This enables the discussing of modes, as well as how modes are connected. This connection of several modes serves the multimodal approach in the attempt of answering the thesis problem statement.

In summary this section has served to provide an overview of social semiotics as well as multimodality. This will further the understanding of how and why various modes take part in the meaning-making processes of multimodal texts and how the theories have evolved as well as what constructs are essential to look for and identify in order to reach meaning and recognize the persuasive acts within these constructs. To further elaborate on how persuasion functions, this next section will go into depth of persuasive elements by using theories of Messaris, Halmari and Virtanen.

3.2 Persuasion in multimodal texts

3.2.1 Messaris, Halmari and Virtanen
While Panasonic, Chimera Lighting and Kodak are all multimodal texts they also, as mentioned, belong to the promotional genre of advertising. Therefore, and to help answer the problem statement, this section will present theoretical frameworks useful to characterisation and identification of persuasion within multimodal texts.

The very nature of persuasion requires that its forms need to be kept implicit. Very few people like to be persuaded against their own will and thus, the best kind of persuasion is often implicit persuasion (Halmari and Virtanen 2004: 229). According to them persuasion is seen as a language which either tries to alter or strengthen an opinion of a certain target audience
(Halmari and Virtanen 2004: 229). Therefore, knowing the audience is very important when communicating persuasion. Consequently Halmari and Virtanen stress that the dynamics of persuasion is dictated by the way the audience reacts. Hence, in the end, it is the audience who define which kind of persuasion will succeed and thus, what form the persuasive text should take (Halmari and Virtanen 2004: 7). Another theorist who has studied persuasion is, Messaris (1997). He studied the visual mode of persuasion, where he has discovered that images have the power to persuade in three ways: Through (I) iconicity by referring to images as icons, (II) through indexicality, referring to images as documentation or visual truth and lastly (III) indeterminacy, referring to images’ inability to visualise relationships between things (Messaris 1997:7)
4. Methodology

In the following section I will specify which of the theories presented above will be applied in the analysis in the effort of answering the problem statement of how do companies advertise for a professional audience within the film and photography business and what multimodal and persuasive methods to they use in doing so?

4.1 Frameworks that will be used

4.1.2 Multimodality and persuasion

In the previous chapter Kress and van Leeuwen were presented as the main theorists who have provided the analytical tool for analysing multimodal texts such as advertisements. Therefore, it seems only natural to take a metafunctional approach to build the foundation of this thesis’ analysis, as the material to be analysed are three print advertisements.

This thesis problem statement is addressed with focus on the usage of the two modes of image and language. They will be analysed using a framework that will serve as the foundation of the approach to the promotional genre of advertising for professionals.

By applying the schematics made by Carmen D. Maier, Kress and van Leeuwen’s three metafunctions of visual design grammar will serve as a framework for analysing the images and will help deliver the multimodal analysis by dissecting and investigating the most salient pieces of imagery. By

To support these theories I will draw on van Leeuwen’s (2005) concept of information linking. This will help to understand complex multimodal texts where several modes can sometimes fight for salience and attention. As delimitation, I will only analyse the implicit material and the most important explicit elements.

4.1.2 Strength and weaknesses of theoretical frameworks

I fully recognise that both Kress and van Leeuwen’s approach to multimodal social semiotics as well as Halmari and Virtanen’s theory of persuasion have limitations. It is important to

9 Included in the appendices.
remember that any analysis based on Kress and van Leeuwen’s approach to multimodal texts is a subjective interpretation. This means that even though certain meanings are sought conveyed in the multimodal texts, there is a risk that another meaning is gained by the audience. However, as mentioned earlier, it is important to note, that the thesis problem statement is concerned about the usage of semiotic resources and multimodal choices employed in order to persuade the audience.

Regarding persuasion, Kress and van Leeuwen argue that persuasion does not happen at a multimodal level as texts are in a constant change and dialogue with its target audience. As discourse and social semiotic changes the audience will read the texts differently than at the time where the text and its persuasive choices were made. In this perspective, it means that Halmari and Virtanen’s theory will provide us with a contemporary viewpoint and method for analysing persuasion, which will be sufficient for us.
5. Analysis

Analysis I will only analyse what is most important in answering the thesis problem statement, and therefore there will be elements depicted, which will not be accounted for in the following analysis.

5.1 Panasonic

5.1.1 Multimodality

Ideational metafunction

This text is mostly of narrative processes. We have three participants, the girl, the horse and the camera. Between the girl and the horse, we have a bitransactional relation as the her arms represent a vector holding the stick, which again comes from the head of the play horse. From the play horse we have a transactional eyeline vector from the horses eyes (reactor) to the camera (phenomenon). Also, the clouds seem to draw a vector to the camera.

Interpersonal metafunction

The image is an image of subjectivity, as the viewer is only able to see from a mediated viewpoint. The subject within the image (the girl) is seen from an oblique angle, which connotes detachment and symbolises that what the viewer sees is not a part of our world, which coheres with the dreamlike look of the image. As there is an absence of gaze at the viewer, the image is an offer image, connoting that the viewer should/could want be in the dreamlike landscape.

Textual metafunction

Here we have a polarised image, as there is no one salient element in the centre. In the Ideal area of the advertisement we have the text “in a field of its own” (linking to the field in the image and the given text), and in the given area, we have the text describing how Panasonic with this new camera, will make the dreams of filmmakers with high technical demands come true. Linked with the text in the real area “in a field of its own”, the texts cohere with the brand promise made by Panasonic as mentioned earlier: “Through innovative thinking”.
In the left we have the given, which in this case is that of dreams, here depicted by a girl running about in a field having fun with no worries at all. And on the right side, we have the new, in this case the brand new camera from Panasonic, connoting that if it wasn’t your dream before, it is your dream now.

With regards to salience, two elements strike out. Firstly the girl strikes out with her red dress, but also the camera with its contrast to the white tones and its sharpness draws attention.

The image of the field and girl are also disconnected from the rest of the multimodal text, as it as framed by empty space. This further extends the notation that the field is a dream and not from our world.

5.1.2 Linking and persuasion
The different elements in this text are linked in several ways. The word field is connected to the image of the field (dream), which is connected to the word dream, in the body text in the real area, where all the technical details of the professional product are listed for the demanding professional audience to see.

To conclude, in order to persuade the viewers, Panasonic makes use of multimodal meaning-making constructs connoting that this is the new dream camera of the viewer. Also depicting a dream landscape like this cannot help the viewers get associations to the epic films of The Lord of the Ring. By using linguistic and visual linking, and implicitly telling the viewer that this is in fact the dream camera with the technical specifications to match a professional videographer.

5.2 Chimera Lighting

5.2.1 Multimodality

Ideational metafunction

Here we have a lot of both conceptual and narrative processes.

Most importantly is the participant of Queen Elisabeth I. With her collar and hair, she as the superordinate participant is connected to more than two participants through a tree like structure throughout the table and room. These subordinates are carriers and symbolic attributes, who serve to pose for the viewer.
Within the narratives, we have a lot of non-transactional processes, as there seem to be eyeline vectors from all of the depicted participants, but never an instance, where to participants look into each other’s eyes, which makes it a room full of reactors. To the viewers this can connote chaos; hence the thought that this pictures was really hard to take, as there are so many factors to account for with so many participants and narratives.

**Interpersonal metafunction**

This is an offer picture as none of the participants gaze at the viewer, which means that the represented participants are depicted as object of contemplation.

Again, this is a picture of subjectivity, as the viewer can see what there is to see only from a particular and imposed point of view. E.I. have no possibility to see what is on the other side of the table. The social distance to (most of) the participants circa from the waist up (medium shot), which connotes a social interpersonal relationship with the viewer.

**Textual metafunction**

The multimodal text is polarized, thus we find an ideal/real relationship. The top part is the given and consists of the very well constructed scene with its dramatic lighting and advanced setup of participants and props. In the lower (real) part, the most salient element is the thumbnail image due to its colours and the rest being en dark grey and white. This is a behind the scenes photograph of Drew Gardner. Also, the text “Big ideas need big lighting solutions” coheres with the constructed image on top, connoting that such detailed and perfectly mastered setups and matching results require good equipment. Also connoting that if the viewer has a big idea of a shoot (like the image of the queen and her entourage, Chimera Lighting is the answer. This is elaborated with textual element to the right and continuing to emphasise that chimera is used by photographers and other lighting specialists, connoting that if the viewer has a good idea and want to get result as the specialists, Chimera is the only solution.
5.2.2 Linking and persuasion
The multimodal text consists of different elements that are linked together in several modes. The glue between the elements is definitely the coherence between big ideas and great products with Chimera Lighting as the middleman and facilitator, giving the viewer the impression that with Chimera lighting equipment, they can turn their own ideas into great works.

To conclude Chimera promotes their lighting equipment by means of persuasion using endorsement of famous photographer Drew Gardner. This is done by employing multimodal persuasive means by linking the modes of text and image.

5.3 Kodak

5.3.1 Multimodality

Ideational Metafunction

Here we have a narrative in the fact that we have a transactional vector formed by Lance Acords body to the roll of film in the lower left corner. This shows that Lance Acord is the actor and the roll of film is the goal, connoting to the viewer that: “This is what you want”.

Interpersonal metafunction

It is a picture of subjectivity as the viewer can see what there is to see only from a particular and imposed point of view. It is a narrow subject and you see almost nothing but the subject. The image connotes involvement as the viewer sees the image and the subject of the image in a frontal angle, which tells the viewers that what they see is a part of their world. The vertical angle is mostly in eye level, which means that there is a relation of equality between the Viewer and the subject. Though the angle is mostly eye level, a slight low angle can also be argued for. This makes the subject look imposing and awesome in the eyes of the viewer, indicating the person and viewer in a sense are equal, but that the person is in a way slightly superior to the viewer. With this half equal, half superior look, the person depicted is gazing at the viewer, addressing the viewer directly, and making it an image of demand. Connoting that the person depicted demands something from the viewer.

Textual metafunction
The composition is polarised as there is no salient element in the exact centre of the image., which leads us to the concept of ideal/real and given/new. Interestingly there is no new, just the given element of text: “That the medium, which an artist uses, is as important as the art itself” connoting that given and old medium (film) is used by artists by choice and that is equally important as when an artist chooses whether to paint on silk or e.g. paper, denoting film as the only choice for real artists.

In the ideal area we have the persons face as well as a text with his name and credentials. In the real part of the image, we have a text or quite, presumable by Lance Acord, saying that he does not consider shooting digital, unless it is supposed to look like digital, connoting that digital despite what people are saying, will never really look like film. Also in the real part, he continues to elaborate on the creative advantages of film and emphasis that very special look film can give.

5.3.3 Linking and persuasion
The multimodal text by Kodak mainly uses implicit text, which are all quotes by Lance Acord. To further the thought that these are his words, which are written in a script typeface, which is very informal and consequently personal (Wysocki 2004: 127)

Explicitly we have two texts. These are shown in a sans serif typeface. The first is there to present the depicted person as Lance Acord. Cinematographer, director, philosopher and visionary. This gives him creditability as it is established that he is in the business and that he is a visionary – one that looks forward. Rejecting that film is antiquated.

To conclude, in order to persuade the audience Kodak makes use endorsement by Lance Acord, a renowned professional filmmaker. This is done by applying multimodal persuasive means by introducing Lance Acord as a man who you are almost on level with, and then again you are not. Connoting that the viewer has something to aim for, seeing Lance Acord as a role model. He is the renowned filmmaker and visionary who uses film, because it is the only way to get the real freedom of creativity with the right look.

---

10 Which do not look hand drawn in contrast to the rest of the text.
6. Conclusions

The purpose of this bachelor thesis has been to conduct a multimodal analysis of three print advertisements from The American Cinematographer with the following questions in mind:

*What are the visual communicative strategies used by film and photography manufacturers in their print advertisements published in the magazine The American Cinematographer and how are the modes and strategies employed in order to persuade a professional audience.*

The multimodal choices made in the three advertisements were accounted for and analysed based on Kress and van Leeuwen’s (2006) Visual design grammar and their three metafunctions, schematised by Carmen D. Maier as ideational, interpersonal and textual metafunctions.

The focus of the analysis was on how the companies reached the *professional* audience, and taking a multimodal approach revealed that in the interpersonal metafunctions, two of the three companies had chosen images, which “offered” information to the viewers, while the third was demanding action. All of the three companies had chosen images of subjectivity meaning that the viewer is being imposed what he or she will see. In the textual metafunction all companies employed polarised multimodal texts. Furthermore, it was recognised that trade specific lingo were used throughout the advertisements. As a bit of surprise the use of endorsement was also heavily used, which connotes that many in the professional world of film and television have role models to which they look up.

In my opinion the Kodak advertisement was the best, most complex and well thought of. Especially seen from a linguistic point of view, the texts and overall aim of the advertisement worked well and the elements were in cohesion by means information linking.

While this thesis sat out to conduct a multimodal analysis of three advertisements, I will conclude that if such an analysis was to be done again, the data for analysis should be more extensive. Although, the three advertisements had been chosen specifically for their complexity among many months of editions of The American Cinematographer, the basis for comparison was not adequate, both due to too little a theoretical framework, but also the fact that the advertisements simply proved too different for further comparison.
Bibliography

Monographs


Anthologies


Articles in anthologies


Other


Websites:

Panasonic:

http://www.panasonic.com/

http://www.panasonic.net/

Kodak:

http://www.kodak.com/

Chimera Lighting:

http://www.chimeralighting.com/

Tiffen:

http://www.tiffen.com/
American Cinematographer

Http://www.theasc.com/

Appendices

Advertisements:

1. Panasonic
2. Kodak
3. Chimera Lighting
If you dream of shooting 10-bit 4:2:2 master quality but believe you can’t afford it, the new AG-HPX300 P2 HD camcorder changes your dreams into reality. With a $10,700 list price, the HPX300 is the world’s first affordable 10-bit 4:2:2 camcorder. And there’s nothing even close. With a standard 17X interchangeable lens and newly-developed three 1/3” 2.2 megapixel 3-MOS imagers, you can record 1080 and 720 HD as well as SD content using master-quality AVC-Intra, DVCPro HD, DVCPro50, DVCPro and DV compression — all with the benefit of P2’s faster, independent frame, file-based workflow. As rich in creative features as it is in style, the HPX300’s innovative, low profile, shoulder-mount design lets you shoot freely through a beautiful, master-quality world. It’s no longer a dream. The HPX300 is here.

"I don't consider shooting digital, unless it's supposed to look like digital."

Creative control. It's the one thing everyone in this business wants. Film gives it to me. I can push it a few stops, work through tough lighting situations, play with the processing, experiment with emulsions, and get a lot in-camera that would be difficult to duplicate in post. And it's got that look. You know, that film look. HD has its place, but I rarely spec a job where I would choose it over film.

Lance Acord refuses to compromise.
Learn more about why film continues to be the standard at kodak.com/go/motion

Film. No Compromise.
Big ideas need big lighting solutions.

When you’ve got a big idea, it takes the right equipment to bring it to life. And for the past 30 years, the best videographers, photographers and lighting specialists in the business have illuminated their big ideas with Chimera lighting solutions. Our lighting system and accessories are easy to use, lightweight, portable, durable and so much more. And every Chimera product is built to last. Scene after beautiful scene, year after year. Trust our lighting solutions to bring your big ideas to life.

PHOTOGRAPHER: DREW GARDNER
PROJECT: THE LIFE OF QUEEN ELIZABETH I
FAVORITE CHIMERA PRODUCT: CHIMERA MEDIUM SUPER PRO LIGHTBANK (I LOVE IT!)
CHIMERA USER SINCE: 1997

Perfect Light.
www.chimeralighting.com
888.444.1812
Made in the USA
## THE TEXTUAL METAFUNCTION

### Composition

<table>
<thead>
<tr>
<th>INFORMATION VALUE</th>
<th>Centred (an element – the Centre - is placed in the centre of the composition)</th>
<th>Circular</th>
<th>Triptych</th>
<th>Margin</th>
<th>Mediator</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The non-central elements in a centred composition are placed both above and below and to the sides of the Centre, and further elements may be placed in between these polarized positions.</td>
<td>The non-central elements in a centred composition are placed either to the right and left or above and below the Centre.</td>
<td>The Centre of a polarized centred composition forms a bridge between Give and New or/and Ideal and Real, so reconciling polarized elements.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>INFORMATION VALUE</th>
<th>Polarized (there is no element in the centre of the composition)</th>
<th>Given</th>
<th>New</th>
<th>Ideal</th>
<th>Real</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The left element in a polarized composition, or the left polarized element in a centred composition</td>
<td>The right element in a polarized composition, or the right polarized element in a centred composition</td>
<td>The top element in a polarized composition, or the top polarized element in a centred composition</td>
<td>The bottom element in a polarized composition, or the bottom polarized element in a centred composition</td>
<td></td>
</tr>
</tbody>
</table>

### SALIENCE

The degree to which an element draws attention to itself (color, tonal values, sharpness, definition, or other features)

### Framing

#### Disconnection

The degree to which an element is visually separated from other elements through framelines, pictorial framing devices, empty space between elements, discontinuities of colour and shape, and other features.

#### Connection

The degree to which an element is visually joined to another elements, through the absence of framing devices, through vectors and through continuities or similarities of colour, visual shape, etc.
## NARRATIVE AND CONCEPTUAL PROCESSES

### THE IDEATIONAL METAFUNCTION

<table>
<thead>
<tr>
<th>TYPES OF STRUCTURES/PROCESSES</th>
<th>PARTICIPANTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Action</td>
<td>Transactional</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Reaction</td>
<td>Transactional</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NARRATIVE**

Serve to present unfolding actions & events, processes of change, transitory spatial arrangements.
# THE IDEATIONAL METAFUNCTION

<table>
<thead>
<tr>
<th>TYPES OF STRUCTURES/PROCESSES</th>
<th>PARTICIPANTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. <strong>Classificational</strong></td>
<td><strong>Covert taxonomy</strong></td>
</tr>
<tr>
<td>Relate participants to each other in terms of a &quot;kind of&quot; relation, a taxonomy</td>
<td>The Superordinate is either only indicated in the accompanying text, or inferred from such similarities as the viewer may perceive to exist between the Subordinates</td>
</tr>
<tr>
<td><strong>Overt taxonomy</strong></td>
<td><strong>Single-levelled</strong></td>
</tr>
<tr>
<td></td>
<td>A participant (Superordinate) is connected to two or more other participants (Subordinates) through a tree structure with two levels only</td>
</tr>
<tr>
<td></td>
<td><strong>Multi-levelled</strong></td>
</tr>
<tr>
<td></td>
<td>A participant (Superordinate) is connected to two or more other participants (Subordinates) through a tree structure with more than two levels</td>
</tr>
<tr>
<td>b. <strong>Analytical</strong></td>
<td><strong>Carrier</strong></td>
</tr>
<tr>
<td>Relate participants in terms of part-whole structure</td>
<td>(the whole)</td>
</tr>
<tr>
<td></td>
<td><strong>Possesive Attributes</strong></td>
</tr>
<tr>
<td></td>
<td>(the parts)</td>
</tr>
<tr>
<td>c. <strong>Symbolic</strong></td>
<td><strong>Attributive</strong></td>
</tr>
<tr>
<td>Are about what a participant is or means</td>
<td>Represent meaning and identity as conferred to one participant, the Carrier. There are two participants: the participant whose meaning or identity is established in the relation, the Carrier, and the participant which represents the meaning or identity itself, the Symbolic Attribute. Human participants usually pose for the viewer.</td>
</tr>
<tr>
<td></td>
<td><strong>Carrier</strong></td>
</tr>
<tr>
<td></td>
<td>&amp; <strong>Symbolic Attributes</strong> (made salient through representation, pointed at, look out of place in the whole, or conventionally associated with symbolic values)</td>
</tr>
<tr>
<td></td>
<td><strong>Suggestive</strong></td>
</tr>
<tr>
<td></td>
<td>Represent meaning and identity as coming from within, as deriving from qualities of the Carrier themselves.</td>
</tr>
<tr>
<td></td>
<td><strong>Carrier</strong></td>
</tr>
<tr>
<td></td>
<td>A generalized essence, not a specific moment</td>
</tr>
</tbody>
</table>
## THE INTERPERSONAL FUNCTION

Relations between represented participants (human or not) and the viewer

<table>
<thead>
<tr>
<th>CONTACT</th>
<th>Demand pictures</th>
<th>Offer pictures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gaze</td>
<td>Gaze at the viewer (address the viewer directly, realizing a visual “you”)</td>
<td>Absence of gaze at the viewer (represented participants are depicted as objects of contemplation)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SOCIAL DISTANCE</th>
<th>Intimate/personal</th>
<th>Social</th>
<th>Impersonal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size of frame</td>
<td>Close shot (head and shoulders)</td>
<td>Medium shot (waist)</td>
<td>Long shot (full figure)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ATTITUDE</th>
<th>Subjectivity</th>
<th>Involvement</th>
<th>Detachment</th>
<th>Viewer power</th>
<th>Equality</th>
<th>Representation power</th>
<th>Objectivity</th>
<th>Action orientation</th>
<th>Knowledge orientation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perspective</td>
<td>(the viewer can see what there is to see only from a particular &amp; imposed point of view)</td>
<td>Frontal angle (what you see is part of our world)</td>
<td>Oblique angle (what you see is not part of our world)</td>
<td>High angle (makes the subject look small and insignificant)</td>
<td>Eye level angle</td>
<td>Low angle (makes the subject look imposing and awesome)</td>
<td>(the image reveals everything there is to know – violating sometimes the laws of naturalistic description or the laws of nature.)</td>
<td>Frontal angle (“this is how it works”, “this is how you use it”, “this is how you do it”)</td>
<td>Top – down angle (it contemplates the world from a god-like perspective, puts it at your feet, rather than within reach of your hands)</td>
</tr>
<tr>
<td>Modality Markers</td>
<td>Description</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------------------------</td>
<td>------------------------------------------------------------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colour saturation</td>
<td>A scale running from full colour saturation to the absence of colour, that is to black and white</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colour differentiation</td>
<td>A scale running from a maximally diversified range of colours to monochrome</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colour modulation</td>
<td>A scale running from fully modulated colour, with, for example, the use of many different shades of red, to plain, unmodulated colour</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contextualization</td>
<td>A scale running from the absence of background to the most fully articulated and detailed background</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Representation</td>
<td>A scale running from maximum abstraction to maximum representation of pictorial detail</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depth</td>
<td>A scale running from the absence of depth to maximally deep perspective</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Illumination</td>
<td>A scale running from the fullest representation of the play of light and shade to its absence</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brightness</td>
<td>A scale running from a maximum number of different degrees of brightness to just two degrees: black and white, or dark grey and lighter grey, or two brightness of the same color</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>