

Poetry and Advertising:
Creative Project

by

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Abstract

The capstone analyzes different commercials and advertising campaigns done in recent years, which use poetry as the primary copywriting device. Two commercials were shot based on the results of the research. The data collection was done in two steps: 1) reading and analyzing academic and literary works of different communications and humanitarian professionals from the 20th and 21st centuries, 2) analyzing seven popular commercials from recent years, by using semiotics and questionnaires responded by a group of people. The project aimed to create two commercials that are based on the research findings and my skills learned during four years of studies at the American University of Armenia. Various strategies were used during the creative process, both in the sense of poetry and advertising. Methodologies of various advertising specialists and theories were used in the making of commercials, which are also discussed in the capstone.

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Introduction

Advertising is a message that most of the world sees every day. The etymology of the word 'advertising' speaks for itself, from Latin 'advertere' "to direct one's attention to," literally "to turn toward." (Online Etymology Dictionary, 2018) Companies intend to draw attention towards their products, services, and brands. Digital marketing experts estimate that in the contemporary world, most Americans are exposed to around 4,000 to 10,000 advertisements each day (Marshall, 2015). Still, a person cannot remember or turn their attention towards thousands of brands, services, and products. Thus, distinguishing one company from thousands is quite a challenge today.

Therefore, a question arises: "How can one distinguish themselves from thousands of similar competitors?" The answer is the right strategy, but in the 21st century, it is not enough. Still, there is a creative solution for that, and the solution was given during the mid-4th century BCE, by an ancient Greek philosopher Plato.

According to Plato, the poet, "with his words and phrases," is able to convince listeners that he knows what he speaks of: "such is the sweet influence which melody and rhythm by nature have." Poetry, including the narratives of others' lives, appeals to the emotions; it "feeds and waters the passions instead of drying them up; she lets them rule, although they ought to be controlled if mankind is ever to increase in happiness and virtue." (Plato, 2009) Thus, to create an advertisement that would be memorable among thousands and will eventually turn a person's attention towards the product/service must incorporate poetry.

In recent years, a new trend has emerged which is advertising that uses poetry in the commercials. Many advertising agencies use poetry not only for several advertisements but even for whole integrated marketing communications campaigns.

Hence, the creative project will be related to the trend mentioned-above, i.e., poetry and advertising. My project will include two major parts: creative writing and advertising. The creative writing aspect will consist of copywriting and content writing, i.e., coming up with slogans and texts in the form of poetry — similar examples were done by German automaking company Volkswagen, where they were providing paper-based advertisings to their clients with poetic content. Still, there would not be any print advertisements, only two commercials related to Armenian wine and diapers. The diaper company is Huggies, and the ad emphasizes the importance of fatherhood. Most diaper commercials are directed to mothers. My commercial aims to change the perspective towards fathers and shows that fathers can change diapers too. The second one is connected to wine, but no particular brand is used. As a post-Soviet country, people in Armenia mostly drink vodka. The second commercial will aim to shift the attention towards wine in general.

The advertising aspect is the creation of two advertising commercials, which include poetry and were created during the first step of the project. The capstone also includes analyses of various commercials that incorporate poetry in order to understand the common styles and strategies used in the ads. A questionnaire was given to a group of people of different backgrounds and age groups to understand the strengths and weaknesses of the commercials that include poetry. The provided data helped to analyze those commercials more objectively.

Literature Review

Starting from the early 20th century and until now, advertising is a crucial aspect of everyday life and for many business companies and industries. Advertising is everywhere in our lives. Though, after seeing a vast amount of commercials, billboard, and many other forms of ads, people remember very few of them. Still, many people memorize the ad slogans which are either poetic or have some lyrical aspect in them, e.g., "Have a break, have a KitKat" or "Maybe She's Born With It, Maybe It's Maybelline" or "Beanz Meanz Heinz" or many others. Poetry had and has an enormous impact on advertising, and both poetry and advertising are firmly interrelated. My creative project aim was to come up with an integrated marketing communications (IMC) campaign, which incorporated poetry into the aspects of copywriting of slogans and ad contents, and marketing communications campaign for two products.

Samuel Hayakawa, in his book "Language in thought and action," talks about the characteristic features of advertising and poetry. He argues that poetry and ads are similar in a sense that both have extensive use of rhyme and rhythm, and that the word choice in both is used for their affective and connotative values rather than in their denotative contents (Hayakawa, 1993). Hayakawa also states the perception of art and life in the modern world. Also, he argues about the tasks of laureate poets in the past and the present world. Hayakawa proves his points with the support of traditional and modern poetry and by the poetic nature of the advertising slogans/contents. Most importantly, Hayakawa argues that poets had their symbolic meaning during different time periods. For example, in the medieval ages, it was God, during the Renaissance, it was the human body, and now, it is advertising.

Another supporting argument for poetry and to Hayakawa's points is the following article. Rod Rosenquist in his article "Copywriting Gertrude Stein: Advertising, Anonymity, Autobiography" draws parallels between the copywriting techniques among a well-known poetess Gertrude Stein and also a quite known copywriter Helen Woodward, and their innovations in the 20th century copywriting. Rosenquist argues that Stein's approach to advertising became very innovative (Rosenquist, 2016). Stein was not emphasizing the narrative aspect of advertising, yet she was concentrating on ordinary objects from a within a fractured subjectivity. She also focused on the unmistakable consumer-centered short phrases of good advertising writing, such as 'White melons have a delicious flavor,' or 'Rainwater is so delicious. It is boiled. We boil it.' Woodward had a similar approach but more in the sense of copywriting and advertising. She writes, 'Don't sell a man a car – sell him pleasure. Don't sell a woman baby food – sell her love for her baby. Don't sell accident insurance – sell relief from fear. Don't sell books – sell entertainment, instruction, and ambition.' Rosenquist argues that there are differences in the approaches of Stein and Woodward. Still, both of their techniques evoke emotions through poetic language. As they present several techniques, it is important to note that the American poet Ezra Pound also provides rules and techniques for writing poetry in his essay "A retrospect and A Few Don'ts."

Similar to Hayakawa and Rosenquist, George Zinkhan, in his article "Creativity in Advertising," argues that creativity works the same way in poetry and advertising. He claims that the process of creativity in advertising is more or less identical to the creativity in the arts and sciences (Zinkhan, 1993). According to Zinkhan, both poetry and advertising are created and consumed through a social process. He also states that advertising creates creativity on demand, but still, stylistic constraints also apply to poetry and art in general. Moreover, Zinkhan argues that poetry contributes to our knowledge of advertising. Poetry refers to a verse in which the author

writes about feelings, thoughts, and experience expressed through metaphors and image, in which the sound and rhythm are essential. In advertising as well, the researchers try to understand how consumer behavior, experience, images, and many other factors work. Thus, poetry provides means for different advertising concepts.

All of the specialists mentioned above prove that poetry plays a significant role in advertising, i.e., in contemporary business. Gillian Pritchett, in her article "POETRY AND THE WORLD OF BUSINESS – AN EXPLORATION," explores how poetry is related to different aspects of contemporary businesses. In a section called "Poetry and Marketing," Pritchett brings examples of various research about the connections between poetry and advertising (Pritchett, 2014). Pritchett cites Klepper and Piller (2004), where they contend that advertising is gluing together individuals with the semiotics of shared symbols and narratives. Another example that Pritchett cites is the suggestion of Clare Morgan that the power of poetry adds influence to the words of the advertisements, which reach beyond those words and in their turn elicit a response that does not depend on logic. Also, Pritchett states how poetry affects the decision making of consumers. In support of her arguments, she also brought up statistics of how many copies of printed poetic ads do famous companies, such as Volkswagen or Lancôme, hand out to their consumers.

Taking into account the aspect of poetry and creative writing, the methodology in copywriting is crucial. David Ogilvy, an advertising tycoon, and the person who is known as 'the father of advertising' in his book "Confessions of an Advertising Man" discusses various topics such as how to build great campaigns, how to write potent copy, how to illustrate advertisements and posters, and many other aspects. In each chapter, Ogilvy shares his experience of creating successful copies and brings up many rules that one should take into consideration when writing

slogans and content for advertising (Ogilvy, 2013). His regulations were crucial in the development of my creative project and served as a primary guide for copywriting.

The copywriting is just one aspect of the creative process of creating successful strategies. In the sense of advertising strategies, among the best methods were proposed by behavioral psychologist Adam Ferrier. In his book "The Advertising Effect," Ferrier argues that consumer behavior is directly related to the motivation and easiness of behavioral performance (Ferrier, 2014). Thus, to influence behavior, advertising specialists need to affect behavioral motivation and behavioral ease. Ferrier discusses seven ad strategies related to motivation drivers, which are directly linked to individual incentives and social norms. Those strategies are called 'Utility,' 'Modelling,' 'Reframing,' 'Evocation,' 'Ownership,' 'Collectivism,' 'Play' which are supported with examples and explanations. In my creative project from the strategies mentioned above, three of them fit. The strategies are:

- Reframing Strategy - Ads that reframe a target behavior positively, by tapping into pre-existing assumptions and behavior.
- Evocation Strategy - Ads that stir powerful emotions to motivate behavior.
- Collectivism Strategy: Reinforcing or creating social norms of appropriate and desirable behavior.

As the creative project is an IMC campaign, it should incorporate aspects of IMC strategies and methodologies. Kenneth E. Clow and Donal Baack in their book "Integrated Advertising, Promotion, and Marketing Communications" discuss different aspects of an integrated marketing communications campaign. Even though they provide a thorough examination of various elements such as marketing process, decision making for an effective communications campaign, brand equity, etc., still the most critical factors are communications objectives, message strategies,

advertising appeals, and executive frameworks (Clow, 2018). The authors describe four communications objectives which are the vital points of IMC campaigns, three message strategies: cognitive (presents rational arguments to consumers), affective (provokes experience or emotions), conative (action inducing and promotional messages), with their subdivisions. Also, they wholly describe six advertising appeals (emotional, fear, humor, rationality, sex, and scarcity) and eight executive frameworks (animation, slice-of-life, dramatization, informative, demonstration, testimonials, authoritative, and fantasy). From executive frameworks, the ones that fit my project are animation, dramatization, and fantasy. The four components mentioned above are an essential part of a successful IMC campaign, which were the critical aspect of my creative project.

Last but not least, the analysis of the commercials cannot be based only on subjective reasoning. There should be a framework that will help in analyzing the ads objectively. S. J. Anderson, T. Dewhirst and P. M. Ling in their article "Every document and picture tells a story: using internal corporate document reviews, semiotics, and content analysis to assess tobacco advertising" discuss two methods of advertising research, which are semiotics and content analysis. The authors provide real-life examples of analysis based on these theories, which was the main framework of analyzing the advertisements that included poetry. The semiotic methodology presented by the authors concentrates on two main parts: the idea of signifier and signified, and the compilation of denotation inventory (i.e., denotation, connotation, and referent) (Anderson, Dewhirst, & Ling, 2006)

Creative Goal

Multiple research done by different specialists shows that advertising and poetry have many similarities. Many companies have done poetic copywriting in the 20th century. Moreover, most of the contemporary advertising agencies hire copywriters who have creative writing skills in poetry. An example of that is Under Armour's 2018 ad campaign "Unlike Any." During the campaign, several ads were created where the creatives hired famous sportspeople as actors and used poetry to advertise their brand. Taking into the account the trend of poetry in advertising my creative project's aim was to come up with an integrated marketing communications campaign for wine (Armenian wine in general) and Huggies, in which the copywriting incorporated poetry. The first part was the copywriting aspect, i.e., writing two poems. The second part was the IMC campaign, which included marketing and advertising techniques.

Methodology

The methodology of my creative project is divided into two major parts. The first part was the general process of creating an integrated marketing communications campaign which consisted of 4 steps (there are seven steps, but the last three steps are not relevant to my project, they include the budgeting and measurements of the campaign).

1. The first step or "Situation Analysis" is the cornerstone of the project. For an IMC campaign, I did surveys to understand the perception of people about the brand and its products. After all the research, I understood how to effectively create value for the customers. This includes market segmentation, targeting, and positioning.

- Segmentation - four segments: geographic, demographic, psychographic, and behavioral segmentation.
- Targeting - understanding each segment's attractiveness to choose the target market and the target audience effectively.
- Positioning - occupying a clear, distinctive, and desirable place relative to competing products.

2. The second step was "Marketing Communications Objectives." When the first step is done, it would be time to decide the marketing communications objectives, which is the goal of an advertising campaign. There are four different objectives: create awareness, disseminate information, change attitude, and change behavior. Depending on the goals (which would be established during the first step) of the campaign, I will choose one or two marketing communications objectives which would be relevant to my project.

3. The third step was "Marketing Communications Strategy." This part answers the three essential questions: What to say?, How to say it?, and To whom it is reaching? In other words, we need to understand our target audience, and offer a unique selling proposition. This part includes the creative process, about which I will speak later on.

4. The fourth step was "Marketing Communications Mix." It is the specific mix of advertising, public relations, sales promotion, and direct marketing that a company utilizes to pursue the advertising and marketing objectives. When deciding how to use the marketing communications mix to meet marketing objectives properly, it is essential to consider the relative strengths and

weaknesses of each component of the mix. Further, it is related to the total budget first (generally defined in the Marketing and/or Business Plan) and then decide upon the best way to leverage the different elements of the mix to maximize the return on the investment. My project does not include all of the aspects of the marketing communications mix.

The second part of the methodology was related to the creative process. I conducted a special focus group to understand which advertising strategies are most effective, and which poetry ads have a better influence on the people. In order to do so, I prepared a particular feedback sheet with questions and answers to mark (e.g., do you think the emotional aspect in the specific ad was persuasive? Options- very persuasive, persuasive, average, etc.) Also, after each commercial, I have had discussions about particular elements in the ads. This helped me to better understand the customer behavior and the most affecting factors. In addition, I used different approaches from the books mentioned in the literature review section. Moreover, a supplementary method for creating poetry were the three rules discussed by the American poet Ezra Pound in his work "A Retrospect and A Few Don'ts" where Pound brings presents three rules that are essential but not always mandatory to use in writing poetry. These rules are:

1. Direct treatment of the "thing" whether subjective or objective.
2. To use absolutely no word that does not contribute to the presentation.
3. As regarding rhythm: to compose in the sequence of the musical phrase, not in sequence of a metronome. (Pound, 1918)

The second part consisted of deciding the marketing communications messages appeals, and executive frameworks, that suits the best for the IMC campaign. As the creative process is also the part of the IMC campaign, I took into consideration the divisions of the FCB grid, which will help me to allocate the needs of the target audience. Moreover, I shot commercials and edited

them so they are the highest quality of advertising. For the poetry portion, I also used the skills learned during the creative writing course.

Research Findings and Analysis

The analysis of commercials that incorporated poetry is an essential step in understanding the characteristic features of poetic ads in order to be able to create effective advertisements with poetry. The analysis section is not based only on my subjective opinion, but also it incorporates semiotics theory. Moreover, a questionnaire with basic advertising analysis questions was handed out to eleven people for completion; thus, for the analysis to be more objective and academic. This section includes the analyses of seven famous commercials and two of my own ads, created as the part of the creative project.

Never Stop Discovering - Land Rover

(<https://www.youtube.com/watch?v=1MxUAPVSNp4>)

See.

Feel.

Climb.

First out, last in.

Look ‘round corners.

Look in crannies.

Go down dark alleys.

Lose yourself.

Catch a lift.

Push boundaries.

Break new ground.

Turn things inside out.

Go walkabout.

Get set.

Go after the goosebumps.

Never stop discovering.

Analysis “Never Stop Discovering”

The commercial “Never Stop Discovering” represents the Land Rover company. At the end of the ad, the logo of the company distinctly appears on the screen, which makes it easy to figure out both the product (car) and the company. As it is a car commercial and as a way of transportation, its main aim is to travel and the creatives successfully created a positive mood of traveling in the video.

According to S. J. Anderson, T. Dewhirst, P. M. Ling's in the semiotic analysis of advertisements, one of the significant factors is the denotation of both ad copy and images. An essential aspect of denotation is connotation, which refers to the secondary meanings of the signs. In the ad, the mood of traveling conveys secondary meanings as an adventure, journey, new experience, courage, independence, and fun. Not only does the poetry express these feelings, but every scene in the ad illustrates those attributes that are connected to traveling.

Still, another semiotic system called referent, plays an enormous role here. The referent refers to the meaning of signs. In the case of advertising, it relates to colors, size, location, the relative positioning of texts, repetitiveness, and contrast of the advertisement elements. In the 30

second Land Rover's commercial, six scenes include Land Rover car in them, which can be connected to the repetitiveness of the brand that subconsciously reveals the audience about the vehicle.

Moreover, referent also identifies the cultural knowledge that the ad refers to the target audience, which presumably held that knowledge. In the case of this commercial, the target market of the ad campaign are people who love to travel via car and explore new locations and places. That is why the creatives decided to shoot the commercial in sites that incorporate different preferences, e.g., long roads, valleys, mountains, lakes/ivers, and forests. The suspenseful music plays an enormous role in the commercial. It creates a feeling of arousing eager expectation of the journey, which is one of the fundamental factors for people with an active lifestyle.

The voice-over is a critical aspect of the commercial. The poetry and the voice of the narrator only enhance the suspense and excitement of the journey. The advertisement also grabs the attention of the target market with a short storyline. Each line of the poetry used in the ad itself shows us the story. Each line represents one or several parts of the story. After each scene, a new line from the poetry intensifies the positive mood, with the help of positive imagery in the video. Finally, at the end of the commercial, the copy and the logo are positioned in the middle of the screen, which plays the role of an action spur for the target audience.

“Little Things” by Hollie McNish - Nationwide Building Society

<https://www.youtube.com/watch?v=I5jRp9bQL7w&t=1s>

I remember that feeling that nothing would be the same again.

The pain lessening but the responsibility as they placed you in my arms.

A terrifying shock

I remember that feeling that

I had never known what freedom meant

until you fell asleep

until you went to feed entirely dependent on my chest

I remember the hospital gown, the dry toast, the total tiredness, the scared senseless, buried in the bundled blankets they wrapped you in

You looked at me, eyes squinting, at a world too bright for you to make out still, and I admit, my stomach churned

Love mixed with claustrophobic bounce, elation mixed with fear as your face faced that first morning sun

Six years later now,

six years of being mum,

six years of endless days and waking cries,

And eyes so red, rose-tinted lies, of up all days and up all nights, preplanning, every inch of every day,

each penny earned

each penny saved,

each decision based on you.

Your name is there in flashing lights in everything we do.

And I admit, sometimes it's too much.

I've locked myself in bathrooms, just to get some space away.

You came to work with me today and then I took you to the beach

You swept your feet without me seeing, wrote

I love you Mum across the sand

You asked me if I liked it, licked the ice cream

Dripped upon your hand and watched me melt as fast

It's those little things you do that melt my heart

Analysis "Little Things" by Hollie McNish

Unlike the Land Rover commercial, where the ad consisted of different scenes, the scene of the commercial begins and ends with Hollie McNish (the narrator and the poetess). In contrast to Land Rover, where the logo of the company is only shown at the end of the commercial, the title of the poem "Little Things" and the logo of Nationwide Building Society can be easily seen from the beginning. Straight from that point, it is deduced that this is an advertisement of the Nationwide Building Society and the services they provide. As Nationwide is a major provider of both mortgage loans and savings in the UK, as well as personal banking such as loans, credit cards, bank accounts, and insurance products at first, it is very hard to tell what the ad is about. Still, the creatives decided to grab the attention of the viewers with poetry that the poetess narrates herself.

The commercial was shot from one perspective, which shows a woman in her apartment without any other details in the scope. There is no soundtrack in the video, only the voice of the

narrator. The soundtrack, in this case, would have only disrupted the mood and the narration, which requires full and undivided attention. As the ad is about motherhood, a voice-over by a representative of the opposite sex would not have the same effect as the ad contains. Another important aspect is the appearance of the narrator. She wears a casual shirt, has a slightly tangled hair, wears no makeup or something that would differentiate her from a simple lower/middle-class person. These characteristics add authenticity to the ad because if the narrator looked differently, then the ad would not be so genuine or believable.

Moreover, she is positioned in the middle of the shot, which slowly enlarges on her face, signifying the importance of her words. The scene later changed with the copy and logo of the company, again positioned in the middle, which plays a huge role in the denotation of the referent in semiotic studies. The hook of the commercial is the poetry about motherhood. Hollie McNish talks about the family value and all the hardships of being a mother and raising a child. Here again, the referent in the sense of the cultural knowledge that is held by the target audience, makes the commercial extremely effective as the majority of parents in the world can relate to her story and would see themselves in her.

The ad is aimed towards those parents who lived through every line she mentioned, and her voice conveys all the emotions that she and the target market felt. Only at the end of the commercial, the viewers can understand the relation between Nationwide and the ad content. In the end, a sentence on a white background appears “Trusted with children’s savings for generations” which is followed by another sentence “Nationwide Building Society: 14 million members building society, nationwide.” The last sentence also plays a critical role as it forces the people who relate to this to act, to build a society comprised of people similar to them.

If - National Geographic Channel (Live Curious campaign)

<https://www.youtube.com/watch?v=4qwA5fUh3hA>

If you are, you breath.

If you breath, you talk.

If you talk, you ask.

If you ask, you think.

If you think, you search.

If you search, you experience.

If you experience, you learn.

If you learn, you grow.

If you grow, you wish.

If you wish, you find.

And if you find... you doubt.

If you doubt, you question.

If you question, you understand.

If you understand, you know.

And if you know, you want to know more.

And if you want to know more, you are... alive.

Analysis of If - National Geographic Channel

"Live Curious" is one of the campaigns of National Geographic Channel. It is different from the previous two commercials in the sense that the narrators change in each scene, which in

turn, creates diversity in the ad. "If" was the main commercial of the campaign. Similar to Land Rover, the logo of the company can be clearly distinguished at the end of the commercial. The ad has mainly positive mood, which is primarily created by positive imagery and the soundtrack, which enhances the perception of the positive atmosphere.

In the sense of semiotics, the connotative chain is present in the ad. Each scene in the commercial represents a line of poetry, which has secondary meanings as well. Each line has a secondary meaning because the experience, learning, searching, thinking, and so on, for every person have different meanings, purposes, and definitions. In this case, by creating this connotative chain of different secondary feelings, the creatives capture the interest of a wider audience. The soundtrack also plays a huge role in the perception of those feelings. The music gradually intensifies, which in its turn deepens and points out the different meanings which are crucial for the target audience.

Another critical factor of the commercial is the diversity of people and narrators, who represent each line. By showing different races, religions, and locations, in the accompaniment of narrations by males and females, the creatives showed that the message of the ad is directed to every nation and gender, not only to a specific small target audience. Another level of signification is the referent system of semiotics. The colors in the ad are mostly bright, and the last scene of the advertisement includes the sun, which provides the positive mood of the ad. Each location refers to a unique place in the world, which enhances the feeling of curiosity which the initial message of the commercial.

The repetitiveness of the text is a rhetorical device called "Anaphora," which is among the most powerful tools in public speaking, used by famous Martin Luther King Jr. The contrast of the locations in its turn creates the balance of the emotions in the ad. Most scenes are positive, but

there are several scenes in the ad that convey negative feelings for the audience. By this, the creatives captured the audience by showing them contrasts in different parts of the world and in cultures, which again creates a feeling of curiosity. Lastly, the ad ends with the logo of the company and the message "Live Curious" which appear in the middle of the screen, which is an essential factor as it shows the vitality of the message directed towards the target audience.

Farmer - Ram Trucks Dodge

<https://www.youtube.com/watch?v=AMpZ0TGjbWE>

And on the eighth day, God looked down on his planned paradise and said, "I need a caretaker."

So God made a farmer.

God said, "I need somebody willing to get up before dawn, milk cows, work all day in the field, milk cows again, eat supper, then go to town and stay past midnight at a meeting of the school board." So God made a farmer.

God said, "I need somebody willing to sit up all night with a newborn colt and watch it die, then dry his eyes and say, 'Maybe next year,' I need somebody who can shape an ax handle from an ash tree, shoe a horse with hunk of car tire, who can make a harness out hay wire, feed sacks and shoe scraps. Who, during planting time and harvest season will finish his 40-hour week by Tuesday noon and then, paining from tractor back, put in another 72 hours." So God made the farmer.

God said, "I need somebody strong enough to clear trees and heave bales, yet gentle enough to wean lambs and wean pigs and tend the pink-comb pullets, who will stop his mower for an hour to splint the leg of a meadowlark."

It had to be somebody who'd plow deep and straight and not cut corners. Somebody to seed, weed, feed, breed, and brake, and disk, and plow, and plant, and tie the fleece and strain the milk, . Somebody who'd bale a family together with the soft, strong bonds of sharing, who would laugh, and then sigh and then reply with smiling eyes when his son says that he wants to spend his life doing what Dad does. "So God made a farmer."

Analysis of Farmer - Ram Truck Dodge

'Farmer' was one of the most creative advertisements of Dodge Ram Trucks. It is different from all previous commercials because of its visuals. There is little motion in the ad because it is more of a slideshow rather than moving imagery. At the end of the commercial, the slogan and the logo of the company can be clearly distinguished, which is similar to the previous ads as well. The absence of any soundtrack or background music makes the commercial strong and emotional. Also, the voice of Paul Harvey and the poem they remind the audience about their values, which makes the ad more persuasive than the other ads in the same category.

Although, the imagery is beautiful, still it not always coincides with the text. That forces the audience to work on both fronts: comprehending the text and finding relevant information in the video. The mood of the ad in terms of colors is dismal because of dominating dark and grey colors. The imagery as well creates a little bit of depression still it is genuine in its sense as it represents the hard-working farmers. Moreover, the low-timbre voice of Paul Harvey is persuasive in its nature, which creates a strong feeling and honesty. In the sense of visuals, the photos again create the warm-hearted and honest mood.

In the sense of semiotics, the commercial includes a connotative chain, where the narrator says "I need somebody willing to get up before dawn, milk cows, work all day in the field, milk

cows again, eat supper, then go to town and stay past midnight at a meeting of the school board." Another example is the other part where the poem talks about different functions of a farmer "Somebody to seed, weed, feed, breed, and brake, and disk, and plow, and plant, and tie the fleece and strain the milk,"

The connotative chain depicts the daily routine of a typical farmer, with all of its duties, responsibilities, and obligations, to which most of the farmers can relate. Similar to National Geographic Channel's commercial, the repetitiveness of the lines "So God Made a Farmer" is a rhetorical device called Anaphora which is considered one of the most powerful tools of persuasion. Also, with the repetitiveness of the word 'God' the creatives do not only refer to the farmers, but also the religious people. At the end of the commercial, the line appears in the middle of the screen "To the Farmer in all of us" proves the fact that the ad does not only imply to farmers but also to a wider audience, who can relate themselves to the religious beliefs and the hard-working life of a farmer.

Unlike any - Under Armour

<https://www.youtube.com/watch?v=wq4rb4HT-c>

in the art of metal joinery
a cracked pot fuses back together
with precious molten liquid
gleaming vein at the site of each breaking
this is what I became
each wound filled with sunlight

To bond my old self to my new I was hurt and
Did not end and now I am endless my body
Breaks and it breaks and I do not my
body splits and I make home around its
Borders a life force the colour of
precious metals pours out and sutures my
Wounds makes me a map of all I survive
and makes me unlike any

Analysis of “Unlike Any” with Lindsey Vonn

“Unlike Any” is an advertising campaign launched in 2018 by the sportswear company Under Armour. In contrast to the previous ads, “Unlike Any” with Lindsey Vonn is one of the many commercials of the campaign, where the creatives used famous sportspeople to gain the trust of the audience. It is similar to Nationwide's commercial because the main focus is on one person. Nevertheless, for the people who do not know what is Under Armour, would not understand what the product is, as the commercial mostly focuses the strength and the experience of the woman rather than the product itself. Still, at the end of the commercial, the logo of the company is clearly visible, which means that people familiar with the company would be able to recognize and distinguish it.

The overall mood of the commercial is attention-getting, active, and energetic. It is due to factors such as the fast pace of poetry and ad, also to the fact that it is related to the sport and the commercial includes several scenes with sporting activities. The soundtrack consists of many sound effects that in their turn, enhance the perception of the commercial and the poetry. The

presence of Lindsey Vonn is a crucial aspect of the commercial. As poetry refers to her as a sportsperson and as a strong woman, she shapes an example of a powerful and great woman, who as a role model can motivate thousands of people who will watch the commercial.

The whole aim of "Unlike Any" campaign is to depict the famous sportspeople as role models. In the commercial, two factors play an essential role in attention-getting, the poetry and the fast-paced ad with the music. Each line of the poem tells about the fight of Lindsey Vonn, which gets your attention as the struggle is represented as a story, where the audience is interested in the conclusion of the story.

"...my
Wounds make me a map of all I survive
and makes me unlike any"

According to the semiotics, the repetition of skiing visuals creates enhances the perception of inner-fight as the in one scene she skis, in another one she falls, then again she skis, and she succeeds. This repetitive chain plays the role of the referent, which shows the relations of the target audience. In this case, the target audience is the people who either need motivation or are sportspeople who can relate to the story of Lindsey Vonn as people who have or had an inner-struggle, and they overcame that.

Analysis of RSPCA: All of Us

<https://www.youtube.com/watch?v=oA7m5CRTasw>

“All of us” is an advertising campaign by the Royal Society for the Prevention of Cruelty to Animals. It is similar to Land Rover, and National Geographic channel as it incorporates different people and doesn't focus on one person. At the end of the commercial, the logo of the

company is clearly seen, and the narrator also guides the audience to their website. The mood of the ad is warm-hearted, genuine, and very emotional, as the commercial includes different animals. Also, the animals in the ad are one of the main reasons that advertising is attention-grabbing and positive in its context.

The soundtrack of the commercial also plays an essential role as the sounds of a piano playing a tune in minor scale enhances the emotional connection towards the animals, which also acts as another aspect of attention-grabbing. Not only do the animals play an essential role in the ad, but also the humans, who help and care for them. It creates the perception of caring, which is natural to people who love animals. In this sense, the people in the ad are role-models for other people who are willing to help the animals. Thus, the two main factors that get the audience's attention are the humans and the cute scenes with animals. In the sense of semiotics, the emotional aspect of the commercial creates a connotative chain for the target audience. The commercial shows caring, which can be related to kindness, warm-heartedness, and thoughtfulness which in its turn will evoke the responsibility in the people who care about animals. Hence, the target audience of the commercial are the people who care about animals and are willing to help them.

Analysis of Coca-Cola The Wonder of Us

<https://www.youtube.com/watch?v=-R-EEvDrUU>

The Wonder of Us is an advertising campaign launched by Coca-Cola during the Super Bowl in 2018. It is again similar to several previous ads in the sense of diversity. During the ad, the logo and products of Coca-Cola can be clearly seen, and the commercial ends with the logo of the company in the middle of the screen. The general mood of the advertising is positive and

friendly, as the bright colors, lighting, and the diversity of the people creates a positive attitude and friendly atmosphere in the commercial.

The products of Coca-Cola are used in different places such as the beach, fun activities, icebreakers, and many other settings. In all the scenes where Cola is used, the actors always smile and are having fun, which creates a positive mood in the ad. The soundtrack is very positive, and it only enhances the positiveness of the commercial. The most crucial part of the advertising are the narrators. The change in narrators illustrates the diversity in the ad, which implies that the company has a broad target audience. The commercial gets the attention of the audience by demonstrating various fun activities which can be relatable to different social classes of people. In the sense of semiotics, the product “Cola” plays the role of the referent. During the 60-second ad, different products of Coca-Cola were shown 12 times. That means every five seconds there was a Cola shown in the ad. This is an important aspect as it shows that in every activity, the cola is an essential part. The target audience of the commercial can be anyone, as the ad shows different people, in different places, doing various activities.

The two commercials of my creative projects are about Armenian wine and the Huggies brand of diapers. Below are the analyses of those commercials and the poems.

Huggies – So Can The Daddies

nine months of waiting
tiring days
sleepless nights
 crazy anticipation

a cramp a day
and weekly pains
the do's and don'ts
breathe in and a breath out
 push

endless crying
sleep like a child
is only a lie

wash yourself
hands prepared

nine months done
the tiring days
the sleepless nights
you thought were gone

Huggies so can the Daddies

Analysis of Huggies – So Can The Daddies

The first commercial of my creative project is about the diaper brand called Huggies. The poetry for the ad has subliminal meaning, as the visuals firstly show that it is related to training and exercise, while in reality, it is about pregnancy and having a child, and the future activities related to children.

The ad begins with a scene, showing a man exercising in the gym. The visuals are connected to the lines of poetry, which play a subliminal role. The lines and visuals together create the perception of a man who is training and is getting ready for some sporting event. In reality, it is about the nine months of pregnancy, and the tiring days with sleepless nights are not about the training but about the work and support he shows to his wife. The cramps and aches are also not related to his training, but to the struggles of the wife in the period of giving birth to the child. The do's and don'ts play the subliminal role as well. During pregnancy, women are not allowed to consume different types of goods that can be harmful to their future child. The same is for sportspeople, as they are not allowed to eat and drink whatever they want.

"Breathe in and a breath out

push"

The lines above have two meanings. Firstly, it is related to the trainer. It is a command for the sportsperson during the training, which is supported by the visuals of the man doing the actual exercise of a pushup. This part also has a subliminal meaning as it implies a woman giving birth. These are the instructions given by a doctor to a woman. Secondly, in terms of poetry, in those lines, I implemented a device called alliteration, which is the repetition of the same sound for the adjacent words. In this case, I used a poetic device to create a line where the same action is defined by two different parts of speech of English.

"endless crying
sleep like a child
is only a lie"

The verse above can be interpreted as the hardship of training for a sporting event. In reality, it mocks the idea that children sleep quietly, as many parents will agree that kids usually cry and they do not allow their parents to sleep either.

"wash yourself
hands prepared"

Again, this is a part of the training when the sportsperson is preparing for the final stage. The visuals show how the man applies the powerlifting powder as he prepares to approach the stage, while in the background, the bottle of baby powder can be seen.

"nine months done
the tiring days
the sleepless nights
you thought were gone"

The poem returns to the initial stanza, and the visuals show a little toy plane, which illustrates that the sporting event might be over. Suddenly, the scene changes to a child and how the man enters the room with a diaper in his hands. The whole commercial showed that this was all about the man preparing to become a father and not about some sporting event. The final line "Huggies so can the daddies," implies the fact that fathers can take care of their children the same way as their mothers.

As it is a diaper commercial and is related to children, it should have a positive background, which is supported by the soundtrack. The positive tune creates a warm atmosphere, although, the beginning scenes are a bit dark, which also creates the aspect of the struggle. Moreover, the logo of the brand can be seen two times on the diapers, first in the scene with the child and in the next scene with the man. At the end of the commercial, the logo of the brand appears with the title of the campaign on the bottom.

Armenian Wine

They called me a seed
Tiny, wooden
I lived under protection

I grew to a halfling
Small, sour
I slept under the light

A full blossom I became
Round, firm
The sweat on my skin

I am young and old
Of all pigments, contours, and form
Taken from my home,
To be brought to yours

Analysis of 'Armenian Wine'

The second commercial of my creative project is about Armenian wine in general, as there is no particular brand in the ad. The poem is a personification of a grape, and the narrator is the grape, telling its story, how from a seed it became wine. The setting of the video is a piece of land where the grape grows. Although, the grape grows on a vine, the roots still are in the soil.

The commercial begins with a top-down view of the soil and how the seeds are sown in the ground. The narration begins with the following lines:

"They called me a seed

Tiny, wooden

I lived under protection"

The seed starts to tell its story, how it as a tiny object became a wooden vine, and it lived under protection, i.e., under the soil. The next scene shows a time-lapse as a transition, which illustrates a short period of time after which the little vine has shown up.

"I grew to a halfling

Small, sour

I slept under the light"

The first line of the second stanza tells that the seed became a little vine and which is supported by the visual aspect. The second line depicts the idea that the leaves and the young grapes are small and have a sour taste. The third line refers to the sun, as the sunlight helps the vines and grapes to grow. In the sense of visuals, the light appears on the leaves to illustrate the sunrise.

"A full blossom I became

Round, firm

The sweat on my skin"

The third stanza begins with the visuals of a full-grown grape, and with the description of its shape, which is round and firm. The visuals again change to another time-lapse, where the clouds gather, and rain starts to pour. The third line of the stanza is a metaphor for rain, as the raindrops create a sense of sweat on the skin.

The last stanza describes the age of grapes. The visuals refer to different grapes and raisins, while the subliminal meaning refers to wine as the wines can be of different ages. Moreover, the forms, contours, and shapes refer to different types of grapes, as they have different colors and forms. The last two lines describe the process of grapes getting plucked and transformed into wine. The visuals create the transition of plucking and returning to the same place in the form of wine. The most important aspect is that during the last scene, when the cup of wine is removed, the seeds can be seen on the soil, which refers to the repeating process of planting seeds and creation of wine.

The overall mood of the advertisement is neither positive nor negative. The soundtrack, with the voice of the narrator, create an authentic, natural, and strong atmosphere. With the support of the visual, they create a natural flow in the commercial, which allows the audience to easily follow the storyline.

Limitations and Avenues for Future Research

Overall, the analysis was done based on semiotics, my opinion, and the opinions of others. The research showed positive outcomes of the analyzed commercials. The majority of the respondents were positive about the advertisements. The effectiveness of the commercials, in the sense of advertising (not promotion), was excellent. Still, the respondents were in different age

groups. The millennial respondents had positive opinions about the advertisements and their effectiveness, while the respondents from earlier generations found them moderate. Some of them claimed that the commercials were effective and had a positive attitude towards them, while the others found them either uninteresting or had a negative attitude towards some of the ads.

During the creation of the advertisements, all the relevant literature connected to advertising and poetry was used and analyzed, in order to create proper advertisements. Moreover, in the creation process, I used skills learned during my creative writing, advertising, public relations, and communications courses.

The limitation of the research was the number of respondents. I believe that in the case of more respondents and more responses, the analysis of the commercials could have been much different and might have shown more essential details for the study. Furthermore, the analyses of the commercial can be done based on theories other than semiotics.

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Appendices

Huggies and Armenian wine commercials:

<https://drive.google.com/drive/folders/129-qO3oBnNAIUc7dV2E7eunOVCoQjETL?usp=sharing>

Questionnaire and Responses:

<https://drive.google.com/open?id=1xDiYVzm4UPuUfY8ze7ekcxRvYEZOCX8f5aLZ2ffKR1k>