

2008

Changing appearances : magazine advertising layout and design, 1980-2005

Michelle A. Anaya
San Jose State University

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CHANGING APPEARANCES:
MAGAZINE ADVERTISING LAYOUT AND DESIGN, 1980-2005

A Thesis

Presented to

The Faculty of the School of Journalism and Mass Communications

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Science

by

Michelle A. Anaya

December 2008

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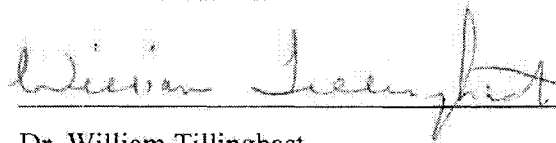
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Professor Tim Hendrick




Dr. William Tillinghast



Dr. Richard Craig

APPROVED FOR THE UNIVERSITY



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ABSTRACT

CHANGING APPEARANCES: MAGAZINE ADVERTISING LAYOUT AND DESIGN, 1980-2005

by Michelle A. Anaya

This study analyzes the changes in the appearance of magazine advertisements by examining the evolution of the individual layout and design components and the overall layout formats. Print advertisements from seven general and special interest magazines were analyzed every five years from 1980 to 2005 to understand how the changes in the appearance correlates to the layout formats used. This study confirms that statistically significant differences exist between the use of headlines, body copy, images, and logos in magazine advertisements created in 1980 compared to 2005. Also, results confirmed that specific layout formats are used more frequently than others.

ACKNOWLEDGEMENTS

First, I want to thank my family. Their love, support, and encouragement has been a constant source of strength for me. My life and this process would not have been the same without all of you. I would like to personally acknowledge Dr. Richard Craig, Professor Tim Hendrick, and Dr. Bill Tillinghast. I truly appreciate the guidance, advice, and encouragement that each of you gave to me the past two years while I struggled to make this thesis come together. To my friends, thank you for the laughs, smiles, hugs, and for just being there when I needed a friendly face. Lastly, I want to thank Janet for giving me my motivational saying while I wrote my thesis: “How do you eat an elephant? One bite at a time.”

This thesis is dedicated to my grandmother, Marcella C. Gruber, and my college mentor,

Dr. Alan Fried, two people who never stopped believing in me.

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INTRODUCTION

During the late 1950s and 1960s, Bill Bernbach transformed the advertising industry by revolutionizing the design of advertisements toward a more creative and artistic approach. Bernbach's agency, Doyle Dane Bernbach, began creating advertisements that were witty and sophisticated, which he believed reflected the intelligence of the public (Advertising, 2007). The trend that Bernbach began has continued through the years with the advertising industry still attempting to reach consumers on a more personal level.

Advertising is an evolving practice that has transformed over the decades because of its ability to adapt to the ever-changing tastes, desires, likes, and dislikes of consumers and clients. Unlike other industries, the advertising industry has preserved these changes in magazines, newspapers, and other media. At first glance, one would think that visually there is no difference in advertisements that were created 30 years ago, but an in-depth comparison to what consumers view today reveals that there are notable disparities. These differences can be attributed to multiple factors; however, one specific factor has been the transformation of the layout and design of print advertisements. Advertising agencies responded to this transformation by adjusting their skills in how they employ words, images, and layouts to advertisements (Baker, 1988). In addition, creativity, the advertising industry, clients, and consumers have played a part in the progression of the variations that are traced throughout the history of advertising.

As the advertising industry battles to keep client satisfaction high and consumer attention strong without the help of a proven strategy, advertising agencies are struggling

with ways to continue to create and develop innovative advertisements. Because creativity is one of the crucial elements in developing an advertising campaign, attributing value to the creative process within an agency is not easily done. Similarly, creativity is not stagnant so this forces advertising agencies to constantly strive to discover the next ground-breaking idea by making adjustments to the appearance of advertisements. Advertisements need to be more compelling and all encompassing to appeal to the mass audience, in a marketplace where there is continuous competition for the attention of consumers from other industries (Alperstein, 2003).

In examining the process of developing advertisements, the average consumer would assume it is a straightforward process, except when one looks at how the image, body copy, and headline are placed in certain areas for a specific reason and how the overall layout plays a part in the finished product. West and Ford (2001) stated, "Advertising risk can relate to several specific decisions, such as media choice and timing, but the central risk taken in any campaign is the creative work" (p. 80). When consumers view the finished advertisement, this is when creatives' skills are put to the test on whether the risks they took in altering the layout and design will create the desired results for the client.

Although agencies attempt to provide a unique form of creative services for their clients, a common problem remains between all creative departments. Each agency faces the issue in deciding how the layout of the advertisement will be developed and what layout and design characteristics should be utilized to gain maximum attention. The

design can either lead to an award-winning advertisement or can have a disastrous outcome for both the agency and the client.

Because the creative process in developing an advertisement is one of the central functions within an advertising agency, there is a need to understand why some layout and design characteristics have diminished over time while others are now more prevalent in print advertisements. Likewise, the changes in applying the layout and design characteristics within a print advertisement have transferred into how creatives select the layout format. Furthermore, Kleppner, Russell, and Verrill (1986) explained the main function of magazine advertisement designs is to get the attention of the viewer. By gaining a better understanding of how the changes in the layout and design characteristics and layout formats relate to getting the attention of the viewer through the advertisement design, one obtains a greater insight into why print advertisements have changed in their appearance through the years.

The purpose of this study is to focus on how changes in the use of the layout and design characteristics within magazine advertisements from 1980 to 2005 changed the overall appearance of these advertisements. Also, the study examines how changes within the layout and design characteristics affected the use of layout formats during the same period in magazine advertisements, which was a partial replication of Feasley and Stuart's 1987 study. By analyzing these factors, the researcher wanted to determine whether a correlation existed between the increase and decrease in use of the layout and design characteristics within the overall selection of the layout formats used during this 25-year period.

There are few studies that address this specific area of advertising as the majority of current studies focused on the recall of advertisements in a controlled setting. For the purpose of this study, “creatives” refers to individuals that work as copywriters or art directors within advertising agencies. Furthermore, the term “layout and design characteristics” refers to the individual design elements of advertisements such as headlines, pictures or images, body copy, and logos.

The literature review addresses two initial questions: 1) How does each individual layout and design characteristic contribute to the creative appearance in developing print advertisements? and 2) What impact does the layout and design characteristics create in selecting a layout format? The current and past studies and articles included in the literature review provide a conceptual framework that establishes the foundation for the research questions proposed for this study.

The literature review explored numerous studies that analyzed multiple perspectives on how advertisements are created to gain a better understanding of how changes can affect the appearance. It looked at a portion of the research developed on print advertisements to establish a foundation for how creatives perceive the need to use each of the layout and design characteristics within advertisements. The research provided an overview of print advertisements, analysis of the individual layout and design characteristics, links between the use of layout and design characteristics and the layout formats within advertisements, and the effects of creativity, the advertising industry, clients, and consumers on the layout and design of print advertisements. Based

on the literature review, a set of hypotheses were generated for the study that emerged from an analysis of the literature.

The literature review is organized into four main sections and multiple subsections. The review begins with an overview of print advertisements and the layout and design characteristics, which includes principle concepts on the background of print advertisements and reasons for the changes to occur within the layout and design characteristics. The next sections are as follows: the individual layout and design characteristics and layout formats in print advertisements; creativity in advertising; and the role of the advertising industry, clients, and consumers on the changes in print advertisements. The literature review concludes with an overview of the most relevant literature applied to the conceptual framework and the research questions applied to the study.

An exploratory content analysis of print advertisements over a 25-year period in seven mainstream magazines was used to collect statistical data for calculating the changes that occurred within the overall designs and layouts. This study partially replicates Feasley and Stuart's 1987 study that documented the changes of print advertisements from 1932 to 1982. In this study, the researcher concentrated on the time period between 1980 and 2005 and measured print advertisements every five years. Additionally, the study looks at the frequency of the various layout and design characteristics to conclude whether there were any modifications to the layout and design of print advertisements in magazines. Furthermore, the results from the changes in the

use of the layout and design characteristics were then compared to the frequency of the six layout formats tested from 1980 to 2005.

CHAPTER 1

LITERATURE REVIEW

The general belief in the advertising industry is that size matters when it comes to print advertisements. As other industries continue to compete for consumer attention, the advertising industry has responded by transforming the appearance of print advertisements in an attempt to recapture the attention that has been lost. Chan and Hogg (2006) noted that complex advertisements tend to attract more attention than basic advertisements only if the consumer is willing to exert extra attention. While this concept presented by Chan and Hogg makes sense, a different problem exists with another aspect of print advertisements. According to Becker and Murphy (1993), many print advertisements provide essentially no information. Rather, print advertisements entertain, create favorable associations between sex appeal and the products advertised, introduce discomfort to those people not consuming products popular with athletes and celebrities, and in other ways stimulate consumers to want the products (Becker & Murphy). Furthermore, Alperstein (2003) stated, "One industry approach to the audience problem is to make advertising so entertaining that consumers will feel compelled to watch, read, or listen to it" (p. 15).

Print Advertisements

Over the years, advertisers have realized that the effectiveness of their advertisements has declined because of the increased amount of clutter that came with the growth of competition and the advancements of technology. Pieters and Wedel (2004) stated, "To reach consumers effectively and to communicate with them, print

advertisements need to cut through the clutter of competing advertisements and editorial messages” (p. 36). Likewise, Burke and Srull (1988) noted that the volume of advertisements have a direct and detrimental effect on the consumer’s ability to differentiate brands or advertisements from each other. The similarities within advertisements over the decades have sparked clients to demand that creatives develop more original and innovative advertisements to help distinguish their products from others.

For instance, Burke and Srull (1988) concluded that advertisements with similar advertising formats, appeals, and messages could contribute to the consumer’s interference in understanding what is being advertised in a specific advertisement. According to Kumar (2000), interference is defined as the process by which consumers are hindered in recollecting some information because of exposure to other information. Many advertisers that market their products in magazines, where the target audience is more segmented encounter this problem. Moreover, Janiszewski (1990) said, “The comprehension and memory of information in a print advertisement may be influenced by the presence of other advertisements on the page, even though the reader may not attend to the competing advertisements” (p. 263). For example, similar clothing advertisements will run right next to each in a magazine, which is why clients rely so heavily on advertising agencies to develop a creative advertisement that will increase the likelihood of their product being differentiated from the competition on the opposite page.

This goal of recapturing the attention of consumers required creatives to produce print advertisements in a more efficient way. Wheale (1995) noted, “Advertising creatives exploit vast repertoires of multi-media materials for the purpose of producing commodity aesthetics, which spectacularly eclipse the imagery abilities of previous times” (p. 44). With the advancements in technology, such as the Adobe Creative Suite software, creatives can illustrate concepts more quickly than in previous years. Today, the design effects added to advertisements by using the Creative Suite software are done in a fraction of the time compared to when creatives were manually adding the effects with earlier software or by hand prior to computers. However, some researchers have found that technology negatively impacted the creativity and design process of advertisements. Aitchison (2004) said, “Technique and technology have obscured the need to be original, or as near original as possible” (p. 299). With the help of technology, a wider range of creative abilities have been provided to creatives because they can manipulate and experiment with various aspects of advertisements, which was not possible before due to the high costs. However, Aitchison stated, “The mystique of print creativity is evaporating” (p. 261). All of these advancements in technology are offering agencies cheaper and faster production means as opposed to the traditional methods of previous decades. Advertisements have evolved as a result of applying this new technology to print advertisements.

With all of these advancements in technology, it is important to understand how the layout and design characteristics in print advertisement adapted to fit the new layout and design of print advertisements. Assael, Kofron, and Burgi (1967) explained that

objective characteristics such as color, the size of the advertisement and illustration, type of advertisement, dominant element, position, content and technique of illustration, and the position of the headline should all be designed with the idea of gaining maximum exposure and attention from consumers. However, Kroeber-Riel and Barton (1980) concluded that the overall positioning of the layout and design characteristics within an advertisement had no effect on consumer recognition, but the upper left position of the page did receive more eye fixations as opposed to the lower right. Conversely, Valenzuela and Raghubir (2005) said people generally follow the principle that center is better because they believe on a subconscious level that anything that is placed in the center must be the most popular or best, which makes a difference in the configuration of body copy and images within a print advertisement.

In addition, the size of the layout and design characteristics in the print advertisement must also be factored into the success of the layout. Pieters and Wedel (2004) noted, "That size matters: larger advertisements attract and retain more attention, and the larger an advertisement's brand, pictorial, and text elements, the more attention they should capture" (p. 36). Kroeber-Riel and Barton (1980) explained that for an advertisement to draw consumer attention, creatives should employ "the use of color, striking typefaces, stimulating phrases, and emotional illustrations" (p. 158). Therefore, the application of the layout and design characteristics is an important factor in the design process of developing effective advertisements.

Layout and Design Characteristics

For years, researchers have explored the relationship between print advertisement characteristics and the effectiveness of these advertisements (Burke & DeSarbo, 1987). To date, there has been no singular definitive result that determines what impact, if any the layout and design characteristics have on the effectiveness of advertisements. This concept has been supported by evidence of how print advertisements have changed over the years. Advertising agencies and clients continue to search for the layout and design of a print advertisement that will recapture consumer attention. West (1999) said, “Despite even the most systematic and scientific approaches toward developing winning creative ideas, the evidence suggests it is a random process” (p. 40). Even though this appears as an impossible feat to accomplish, creatives continue to strive for the perfect combination of layout and design characteristics within print advertisements.

Even though there is no specific process employed by advertising agencies to develop the creative portion of advertisements, there are four basic layout and design characteristics that can be included within advertisements. These layout and design characteristics are: the headline, body copy (verbal information), image (pictorial representation), and a logo or brand signature (Feasley & Stuart, 1987). Each of these characteristics can vary in size, location, and focus within the advertisement.

Although print advertisements can include all four layout and design characteristics, the objective of each individual characteristic is the same—to attract the attention of the viewer. The layout and design characteristics in print advertisements were researched to determine which characteristic more often captures the attention of the

viewer. Motes, Hilton, and Fielden (1992) explained, “Despite all this effort, there is still no definitive answer to what makes an ad successful, and there are, in fact, still many aspects of print advertising which warrant much closer consideration” (p. 63). Likewise, numerous attempts have been made over the years to measure what and how consumers remember advertisements (Hendon, 1973).

As advertisers continue figure out ways to rise above the clutter to gain more attention from consumers, creatives are making changes to the layout to get brands recognized so that consumers can later recall this information (Wedel & Pieters, 2000). Kroeber-Riel and Barton’s (1980) concluded that positioning layout and design characteristics in the upper right area created greater recognition than when adversely positioned in the lower left area. Even though there are changes being made to the layout of print advertisements, it is equally significant to examine how the individual layout and design characteristics affected the overall appearance. According to Book and Schick (1990), the primary goal of creatives is to translate an advertising concept into a visual format; therefore requiring creatives to decide which layout and design characteristics to use and how to arrange them into the space allotted.

Headline

Most creatives in advertising agencies at one time believed the headline was the most essential element in an advertisement (Belch & Belch, 2001). Book and Schick (1990) defined the headline as the “larger type text lines used to get attention in an advertisement, which is usually located at the top of ad” (p. 254). The headline is the consumer’s first contact with a print advertisement when reading a magazine.

Headlines have dual functions within advertisements because the headline needs to capture the consumer's attention and sell the product as well (Nelson, 1989). Yet, Soley and Reid (1983) noted that the headline does not contribute to increasing the effectiveness of advertisements. Likewise, Leigh's (1994) study found that 10% of magazine advertisements had no headline. However, Ogilvy (1963) said, "That the headline, the largest text, is the vital part of print advertisements and that the wickedest of all sins is to run an advertisement without a headline" (p. 104).

For decades headlines were considered the most integral part of an advertisement; however, in current print advertisements the focus is moving away from the headline and toward the image. Conversely, Baker (1988) noted that headlines help explain the core concept of an advertisement along with the image. Stafford, Walker, and Blasko (1996) also noted, "Moderate levels of headline-visual inconsistency produced more positive ads and brand evaluations than ads with consistent and extremely inconsistent headline-visual combinations" (p. 61). Although the headline and the image must be relevant to each other, it is not necessary to have the headline repeat in a verbal format what the image is trying to convey to the viewer (Leigh, 1994).

According to Stafford, et al. (1996), headlines that repeat what the image represented were not as easily discernable as those headlines that had a moderate level of inconsistency. Likewise, Kardes (1988) concluded that a consumer's active recall was better in interpreting ads with inconsistent information as opposed to having complete information provided. When print advertisements are designed with this disconnect created, it allows for the consumer to determine what is conveyed in the advertisement.

Another aspect that is considered by creatives when employing headlines within advertisements is the length. Hendon (1973) explained that headlines should be minimal in length and be composed of few lines. Moreover, Feasley and Stuart (1987) said that for each decade studied between 1932 and 1982 there was “either six or seven words, with an average of 7.44 to 9.54 words” within the headlines (p. 23). The largest difference that Feasley and Stuart noted was an initial decrease in subheadlines during the earlier decades but a significant increase in the 1980s. However, Baker (1988) stated, “There is no hard evidence to support the popular notion that short headlines are more successful than long ones, except for the fact that they gain in visibility when set in large type” (p. 290).

Headlines in advertisements are often in two units where the main headline has larger type than the sub-headline and they can be in separate areas within the advertisement unlike news headlines (Nelson, 1989). Nelson stated, “The rhythm of the headline sentence in advertising is more important than the amount of space the headline occupies” (p. 167). Shorter headlines are employed when body copy is longer because there needs to be a small amount of difference in what is being conveyed through the body copy and how the viewer is being pulled into the advertisement.

Various types of headlines were researched to ascertain the format best engages the consumer. Howard and Barry (1988) stated, “The most commonly cited potential benefit of a question headline is its ability to capture the attention of a reader” (p. 18). Furthermore, numerous alcohol advertisements use metaphors and irony throughout the headline as a way to draw consumers into the advertisement (Kenyon & Hutchinson,

2007). Creatives utilize a variety of rhetoric in headlines because it allows for a more interesting approach to relating the headline to the visual image.

As researchers continue to examine what format for using or not using a headline makes the best connection with a consumer, the location of headlines was also altered. According to Chamblee and Sandler (1992), headlines placed at the top of advertisements receive greater attention and create a better awareness about the product being sold. Book and Schick (1990) noted that headlines should not be placed over images by surprinting and reversing. However, Baker (1988) said that headlines should be isolated away from other layout and design characteristics within the advertisement and surrounded by white space, yet “headlines need not appear near the top of advertisements” (p. 290).

Picture/Image

Younger generations are now viewing advertisements that are drastically different from print advertisements seen by people in the 1950s. Wedel and Pieters (2008) explained that the image became the dominant portion of the advertisement, while the text portion decreased substantially. Edell and Staelin (1983) noted the extensive use of pictures in print advertisements is not a recent occurrence. This trend was first documented by Pollay’s 1985 study where he looked at advertisements from 1900 through 1980. Likewise, Phillips and McQuarrie’s 2002 study explained how there was a greater acceleration toward a more picture-oriented format after the mid-1990s.

Over the last 50 years, consumer attention has moved away from the verbal information in an advertisement and directed toward the visual element. Pollay (1985)

documented how advertisements were moving more toward a picture-oriented format and away from a text format that extended throughout the 20th century. Kenyon and Hutchinson (2007) explained, “Many post-modern advertisements show a visual representation of a product, with only a logo or product image to give identification to the image” (p. 598).

Likewise, researchers predicted for 40 years that all print advertisements would eventually be pictorial. According to Pieters and Wedel (2004), the pictorial elements of a print advertisement are defined as the “element comprising all nontextual information of the advertisement, excluding all incidences of the brand trademark and logo” (p. 37). Pictorial elements include photographs, drawings, and illustrations and can range in size, color, and shape within the advertisement. Although the physical presences of an image within an advertisement can vary, the way consumers process the image does not necessarily vary.

Glancing at pictures is effortless and can be done with little or no thought process, while reading and understanding text requires effort on the consumer’s part when looking through a magazine. Wedel and Pieters (2008) stated, “Pictures in ads will be processed, whereas words may not; on the other, it’s hard to design a picture from which the recipient will draw specific inferences, of the sort that are so easily encoded in words” (p. 109). However, Holbrook and Lehmann (1980) concluded that if the main objective of the advertiser is attention then including color and photos in the advertisement are most helpful. This is the problem that creatives encounter when designing advertisements with

the focus on the image and limited text. Whereas images offer a better visual to consumers, text limits the amount of uncertainty that the advertisement can create.

Most images in print advertisements are accompanied by some form of text that provides clarity in reducing the amount of ambiguity of images (Chan & Hogg, 2006). However, Phillips (2000) stated, "Verbal copy may not be necessary if consumers can interpret the ad's implicit message from its images" (p. 16). Bulmer and Buchanan-Oliver (2006) also explained that visual communication is assumed to be inherently less vague than verbal messages because images are perceived as more universal. Conversely, Singh, Lessig, Kim, Gupta, and Hocutt (2000) said that not all the pictures in a print advertisement necessarily reflect the product being advertised. Oftentimes, many of the images in the peripheral area are more part of the background and do not add any information that makes the advertisement more discernible to a viewer (Singh, et al.). Baker (1988) stated, "A single large picture is more likely to grab attention but for a shorter time than a series of pictures" (p. 280). Limiting the number of images within a print advertisement can be difficult at times, especially when the advertisement lacks body copy.

Chan and Hogg (2006) explained, "No-copy ads fall outside the conventional advertisement categories" (p. 51). Numerous advertisements seen in magazines have moved toward this format of using no body text. O'Shaughnessy and O'Shaughnessy (2004) noted that pictures have the ability to be more persuasive than numerous amounts of words; therefore, allowing creatives greater artistic expression in their advertisements. Likewise, Scott (1994) argued that visuals are inherently persuasive devices that are not

an accessory to a verbal message. These types of advertisements rely heavily on the image to provide a specific meaning to the viewer without any text needed to support what the image is conveying. However, Baker (1988) noted that when images and body copy work together, “so much the better as neither is more important than the other per se” (p. 296).

Chan and Hogg (2006) said, “Consumers are capable of identifying and interpreting pictorial metaphors in complex advertisements” (p. 55). The problem with using pictorial metaphors is that the advertiser runs the risk of the consumer being unwilling to spend the time to discern what is being suggested in the advertisement. Moreover, Chan and Hogg concluded that they did not find that “no-copy ads are necessarily more effective than other types of executions in marketing communication strategies” (p. 55). Even though advertisements without body text do not create a greater interest from consumers, creatives in agencies around the world have made this layout and design characteristic more dominant in magazine advertisements.

However, there are certain instances when an image should be utilized more readily than text. When the creative’s main object for the print advertisement is to evoke an emotion from the viewer, pictorial representations provide a more suitable function for this purpose than verbal information (Kroeber-Riel, 2001). Similarly, Janiszewski (1990) noted, “A picture or heading often is included in a marketing communication as a device for capturing the reader’s attention, the net result being that the customer is more likely to consider claims contained within the communication” (p. 276). For example, the use of celebrities draws attention to the image portion of the print advertisement. Choi and

Rifon (2007) noted how consumers idolize celebrities and how this leads to consumers purchasing products where celebrities are represented. This is one of numerous ways to take advantage of how the image can become the focal point within an advertisement.

Several studies were conducted to where researchers concluded that text and image should relate to each other in a print advertisement. Guttman (1972) said that people look at advertisements as they do with books, but that people's eyes are initially attracted to the image in an advertisement. Images have a distinct advantage over text because of the use of colors, shapes, and textures allow for better manipulation in print advertisements (Baker, 1988).

Assael et al. (1967) concluded that when the image covered more than half a page it significantly increased the ability for the advertisement to receive attention. However, Pieters and Wedel (2004) noted, "Agencies would be ill advised to maximize the surface size of the pictorial, regardless of its content, in an effort to maximize attention to the entire advertisement" (p. 47). They found that there was no statistical significance found when increasing the size of the image on the page to draw attention from consumers. Moreover, Baker (1988) concluded that poor placement of images throughout body copy in a print advertisement can inhibit the consumer when viewing the advertisement.

Body Copy

Once a consumer is interested in the advertisement, either drawn in by the headline or the image, the body copy of the advertisement needs to elaborate on the ideas suggested within the advertisement. Pieters and Wedel (2004) defined the text element as all textual information of the advertisement, excluding the brand name. Ironically, the

body copy in advertisements has multiple functions but it is the one layout and design characteristic that has seen the largest decline in use for the last three decades. Feasley and Stuart (1987) concluded that 14% of all advertisements by the 1980s did not have copy and only 25% had more than one block of copy.

Further, creatives replace larger portions of body copy with images that are more appealing and differentiate the advertisement from others in magazines. Because people associate effort with reading text, the amount of text has decreased dramatically over the years. Motes et al. (1998) asserted that the use of more colorful language, the use of certain sentence structures, and the structure of the text and illustration format employed by creatives makes the largest difference in how text is perceived by viewers. Likewise, Baker (1988) noted, “Choice of words in advertisements in themselves preselect their audience, providing another sophisticated method of market segmentation” (p. 296).

However, Bass, Bruce, Majumdar, and Murthi (2007) explained that copy wearout is present regardless of how well the body copy is written. Bass, et al. noted that copy wearout was the breakdown of advertising effectiveness due to the passage of time and relates to consumers gaining product knowledge over time. Likewise, Axelrod (1980) discussed that copy wearout occurred when other agencies developed similar methods of executing copy within advertisements.

Clarity is one essential part of creating body copy for print advertisements. Even though creatives utilize pictures to create a missing link between the body copy and image, text provides a type of clarity that cannot be achieved by pictures. Motes et al. (1998) stated, “For illustration ads—regardless of whether or not the presentation is

personal or impersonal—an alternative choice between the uses of active or passive sentences is equally acceptable, particularly for nonblock layouts” (p. 67). Body copy allows creatives to be very specific in what they want to say and what kind of response they desire from the viewer.

Today, creatives replace the need to have clarity in body copy by using pictures they believe afford an amount of efficiency that text cannot. When creatives use content in a structure that can be predicted by the viewer, it creates a more engaging atmosphere for the viewer to continue reading the text. Leigh, Zinkhan, and Swaminathan (2006) explained, “Sentence length, word choice, and structure of the copy message serve to influence the degree to which the ad can generate and hold attention, but these factors also likely affect the enjoyment of the exposure experience” (p. 109). Body copy has become rather concise, short, and concrete in meaning. This phenomenon is attributed to how consumers spend less time looking at advertisements because they are continuously bombarded with advertisements.

Typography adds another layer to the text and headlines. With a specific typeface, a creative introduces a feeling or creates an atmosphere that would not generally have existed. Yet, Aitchison (2004) stated, “Type is being bashed, mutilated, distorted for effect, rather than for effective communication” (p. 260). Advertisers are taking any steps necessary to get consumers’ attention, even at the expense of conveying a message effectively. However, Rayner, Rotello, Stewart, Keir, and Duffy (2001) concluded that when advertisements contained both pictorial and textual information viewers spent more time looking at the textual information as oppose to the pictorial.

Their study discovered that viewers typically move their eyes to the largest print, then to the smallest print, and finally they look at the picture (Rayner et al.).

When creatives develop text, the content of what the text tries to express is not always read as proven in Rayner et al.'s 2001 study. Participants in the study focused only on the larger text when there was a large quantity of text in the print advertisement or if the text appeared on the left portion of advertisement (Rayner et al.). The body copy in advertisements heavily depends upon the headline and how eye-catching it is toward consumers. Even though advertisements are moving in the direction of less and less body copy, the ramifications of this extends to other layout and design characteristics in the advertisement that rely on the body text.

All of these issues are important in creating body copy for print advertisements, yet the amount of body copy continues to decrease. Creatives are turning more toward pictures or images to convey the meaning that body copy once did in print advertisements. Even though body copy has decreased, there is still a need for it. Aitchison (2004) noted that body copy leaves an impression on a person's memory that pictures cannot always achieve; therefore, providing additional value to this layout and design characteristic.

The location of the body copy in proximity to the image is researched to discover what difference the location makes in how the viewer perceives the advertisement. Ellis and Miller (1981) discovered that viewers preferred to have the verbal information on the right side with the pictorial element being placed on the left side. However, Garcia, Ponsoda, and Estebanz (2000) said that text that was in the upper half of the

advertisement and on the left side received more fixations from viewers than on the right. Kroeber-Riel and Barton (1980) concluded that placing the copy to the right of an illustration is not a successful strategy. Moreover, Kroeber-Riel and Barton noted that copy located beneath an illustration opposed to above the illustration does retain better recognition. Book and Schick (1990) asserted that placing body copy over the top of an image reduced the readability of the body copy and it made it appear that the information contained in the body copy was unimportant.

Even though body copy in specific areas of advertisement receives greater attention, body copy accompanied by an image creates the best result. Alba and Hutchinson (1987) explained, “Verbal anchoring can make images easier to understand because the explicit verbal cues provide a link to stored knowledge in memory and thereby reduce the amount of elaboration required to complete the interpretation” (p. 412). Although images, body copy, and headlines receive the most attention from researchers, the logo is crucial in advertisements because that is the main reason to produce advertisements — brand recognition.

Logo/Brand Signature

Oftentimes, logos are the smallest layout and design characteristic in a print advertisement, yet the logo carries the greatest amount of recognition. Zakia and Nadin (1987) define logos as part of the sign system a company uses to communicate itself to internal and external audiences in a visual format that can include or exclude their name. Henderson and Cote (1998) also concluded that logos should elicit a clear and precise meaning; otherwise, the logo is not familiar across various all demographics. Likewise,

Henderson and Cote explained, "Desired responses are not achieved because the selected logos have designs that are difficult to store or access in memory, are not likable, or fail to create any sense of meaning" (p. 14).

Logos in print advertisements provide the consumer with an opportunity to quickly establish if he/she wants to stop and fully examine the advertisement when the logo is known. The most integral part of logos in advertisements is that they provide a consistent message across multiple markets. The reason is that anyone who sees the logo should interpret it the same as others without any confusion on what the logo stands for or the product it represents (Keller, 1993). Also, logos represented in color within a print advertisement receive more attention, according to Assael, et al. (1967).

Logo recognition occurs in two different levels. First, consumers must correctly recognize the logo then the logo must prompt the consumer to remember the company brand or name (Henderson & Cote, 1998). However, when the logo consists of abstract designs or characters that are not discernible, this can cause the consumer to ignore the product or company (Seifert, 1992). Henderson and Cote concluded that pictorial logos are easily recognizable and contributed to the company receiving a more positive image from the consumer.

Little attention is paid to the placement of logos in print advertisements. This is expected because most viewers of print advertisements pay attention to the image first, the text second, and then acknowledge the logo (Wedel & Pieters, 2000). Moreover, Baker (1988) noted that incorporating the logo into the headline, body copy, or showing

the product with the logo eliminates the feel of the advertiser paying for the attention from the consumer in a direct manner.

McConnell's (1970) study of brand name recall across television, radio, and print media explained that there was no difference in the recall of brands within those three media. However, Jones, Pentecost, and Requena's (2005) study comparing print advertisements to computer screen advertisements determined that 79% of subjects were able to recall the brand name of print advertisements after only one exposure compared to 46% who viewed the advertisements on a computer screen.

However, if advertisers want to make a stronger impression on consumers then more attention should be devoted to how the logo is placed in print advertisements. But the individual layout and design characteristics make the strongest impression on the consumer when the layout and design of the print advertisement creates a synergistic energy between these elements.

Layout Types

Print advertisement layout formats shifted from portraying the product to suggesting a lifestyle or a behavior change to the consumer through the advertisement (McFall, 2002). However, Nelson (1989) stated, "Advertising takes many forms and uses many approaches" (p. 3). Moreover, Feasley and Stuart (1987) noted that the individual layout and design characteristics were not as important as the specific arrangement of these characteristics within print advertisements. Their study evaluated the use of 11 layout and designs types from 1932 through 1982 along with measuring several individual layout and design characteristics.

Feasley and Stuart (1987) noted that understanding how the changes through the years affected the transformation of the overall layouts of advertisements and the individual layout and design characteristics gave insight into the future direction of print advertisements. Their results indicated that the picture-window layout was the most frequently used layout type during that specific time period. A picture-window layout incorporates images and text, with the illustration encompassing the majority of the page and the body copy is fitted into a small area (Feasley & Stuart). Likewise, Bogart and Tolley (1988) noted advertisements were typically well liked during prepublication testing if there was a single illustration, a short headline, lots of white space and very little text. The earlier representations of the picture-window layouts do not employ as large of an image as seen in current advertisements. The current images take over more space in the advertisement along with having a more contemporary appeal.

One example of a layout type that is diminishing in use in print advertisements is the copy-heavy layout. Copy-heavy layouts depend more on the headline, which normally has the largest print, to get the viewer interested and for the quantity of the copy to continue to draw attention to the advertisement (Reid, Rotfeld, & Barnes, 1984). Also, copy-heavy layouts limit the amount of space utilized for visual images (Nelson, 1989).

In Reid, et al.'s 1984 study of nine layouts for print advertisements in magazines, they noted that statistically significant differences existed in how the copy-heavy and type-specimen layouts performed in getting the attention of the consumer against the other seven layouts. They applied Starch "noted" scores, which reflect a percentage of readers who notice the ads, against the type of layouts of the advertisements (Reid, et al.).

Feasley and Stuart (1987) concurred with what Reid, et al. discovered in their earlier study. These two specific types of layout formats dramatically decreased in use as advertisers try to distinguish their advertisements from the editorial content in magazines.

Also, Feasley and Stuart (1987) noted that multi-panel and frame layouts were frequently applied to magazine advertisements coded from 1932 to 1982. However, the use of these two layouts decreased significantly in the 1980s. The use of the multi-panel layout declined as print advertisements moved toward a less cluttered look that focused on a singular image. Baker (1988) noted that applying more than four to six images within an advertisement created a disinterest from the viewer. The multi-panel layout is affected by this issue as the central design function of the layout is using multiple images. Moreover, Baker asserted that layouts that include a border, such as the frame layout, appear to decrease the size of the advertisement to the viewer.

With such a substantial focus on the image in print advertisements, creatives have fewer choices in how to apply their visual concept through a layout format. Pieters, Warlop and Wedel (2002) noted that by limiting the use of originality in presenting the brand, the body copy, and image, creatives cannot “Combine familiar elements in an unfamiliar, unexpected way” (p. 768). These limitations also caused creatives to rethink how to interweave creativity through their work.

Advertising Creativity

Creativity cannot be measured or defined; therefore, creatives continually have to discern what the public will deem innovative. Bell (1992) described the creativity in advertising as more oriented toward problem-solving, which is restrained by competition,

the marketing objectives of the client, and the agency's approval structure. Yet Blasko and Mokwa (1986) defined advertising creativity as "mental resolution of contradictory ideas" (p. 43). Being able to understand all the intricacies and complexities of creativity and how it is applied to advertising is essential to the development of advertisements. According to Haberland and Dacin (1992), advertising professionals view "creativity as the lifeblood of their profession" (p. 817). However, Haberland and Dacin noted that this may also be the demise of advertising because of the emphasis that is placed on creativity, which does not always produce successful campaigns for clients.

The 1980s are widely characterized within the advertising industry as an "age of creativity" (McFall, 2002). Odih (2007) noted that during the 1970s and 1980s there was a philosophical transformation in the direction of how advertising practices were applied to the design process. Instead of advertising reflecting more of the advertisers' perspective as it did in previous years, advertising shifted during that period toward a more consumer centered focus in how marketing strategies were applied to the design of advertisements (Odih). Likewise, McFall explained a new emphasis on creativity was "articulated around shifts toward more aesthetic, image driven, artistic and emotional advertising" (p. 537). Moreover, Moriarty (1986) stated, "There is a constant battle in advertising design between fashion and function" (p. 188). The creative aspect needs to be seen by the client as a problem-solving skill that is artistic and original for each campaign, while attracting the attention of consumers. The continual problem, however, is finding the layout format or combination of the layout and design characteristics that embodies this idea.

Mohr (1988) provided the best explanation for how creativity and innovation have two separate objectives when looking at advertisements, which is why advertisers should constantly strive to have creativity apparent in advertisements. Mohr noted, "That creativity suggests bringing something new into being, while innovation implies bringing something new into use" (p. 286). Also, Reid and Rotfeld (1976) said, "Advertising creativity must not be viewed as synonymous with impracticability; for it is directly related to the development of problem solving communication" (p. 25).

Although creativity in advertising is seen as being on demand, creatives are still allowed some flexibility in their visual representations for advertisements (Zinkhan, 1993). For example, creatives maintain an aversion to using research data to help them develop a visual campaign. However, Hackley and Kover (2007) noted, "Many agencies seek legitimacy by making advertising more 'scientific' and less risky by applying rigid copy-testing criteria based on experimental research designs" (p. 65). Creatives claim that research is irrelevant in how to produce advertisements and have this reputation in the industry for defending their work against change or suggestions made by other professionals in their agency (Wright-Isak & Faber, 1996).

Part of the reason for this attitude is because creatives have vast knowledge about their specific craft but lack the overall perspective that the account management personnel often utilizes (Vanden Bergh, Smith, & Wicks, 1986). Likewise, Michell (1984) stated, "The creative process is complicated by its multifaceted character and the different perceptions of the account team members contributing to its fulfillment" (p. 11). Also, Michell (1987) discussed how the creative cycle ranges from the open style of

generating an idea to the more disciplined approach of recognizing an idea as being relevant to the advertisement.

Creativity, usually, involves agencies seeking to present an advertisement that is new or has not been tried by others in the industry (El-Murad, 2002). However, the client normally has preconceived ideas of what advertising it will accept and want placed in public. Many times, these ideas are imposed on creatives through the account manager (Mondroski, Reid, & Russell, 1983). This limits the amount of risk-taking that creatives are able to take while developing advertisements. The client desires the creative ability from the agency but does so with restrictions and limitations (West, 1999).

These restrictions affect the process for developing advertisements, which contributes to the changes in the layout and design characteristics. Michell (1984) explained that agencies do not produce multiple alternatives because creativity at a point becomes unproductive. However, Vanden Bergh, Reid, & Schorin (1983) noted that increasing the number of alternatives generated by creatives increased the chances of finding the best idea. The potential for a more diverse set of designs and layouts for advertisements to appear in magazines is inhibited by the both the agency and the client.

When a client bases his/her decisions on the direction of the creativity for the development of the advertisements, the decision is collected from market research. This creates another constraint for the creative department. Kover, Goldberg, and James (1995) noted, "Copy research and other forms of evaluative research are either viewed as not being part of the creative process, or as being essentially destructive to the creative enterprise" (p. 30). However, clients want to see advertisements that fit with the market

research, which means that taking any creative risks in generating advertisements will be averted from the start (Michell, 1984). This limitation also leads to generating a lot of similar advertisements to previous ones. Reid, Whitehill King, and DeLorme (1989) explained that several key factors have contributed to the decline of creativity in advertising. Reid, et al. noted, “changes in the agency environment, changes in the ad-creation process, exhaustion of good ideas, and manager’s overreliance on ‘number-driven’ copy-testing techniques” (p. 1). The results of these factors are evident by the changes that appear in the layout and design of advertisements throughout the years.

Another constraint that plagues the creative process is the blending of originality and effectiveness when defining how creativity works in advertising (Michell, 1984). Moltz (1998) explained how the creative product generated by the agency must be a logical answer to the problems identified in market research. Clients want effectiveness from their advertising, while creatives seek to have originality in their work. Likewise, there needs to be discipline applied to the creative process as creatives are still business people that have been hired to perform a specific task (Mondroski, et al., 1983).

However, George and Zhou (2002) noted that negative emotions lead to an increase in creativity because people feel that they need to be more creative to figure out a way to improve the situation. Similarly, Reid and Rotfeld (1976) found there to be a link between the creative ability of an individual and his/her attitude. Constraints by the client in some cases can actually help produce better advertisements because creatives have to figure out how to develop a campaign within that specific criterion. White and Smith (2001) noted that people with various backgrounds judge the creativity in

advertisements differently and this is why clients are often afraid to allow creatives more freedom in the design process of advertisements.

Advertising Industry, Clients, and Consumers

Advertising Industry

Advertising as the world knows it would not exist without creativity (Zinkhan, 1993). Advertising is one of few industries that thrives and is based on complete subjectivity because of the amount of creativity involved. As Helgesen (1994) stated, “Creativity seems to be the single most frequently used and admired characteristic in the advertising industry, and probably the single most important criterion of agency achievement and success” (p. 45). The creativity that is central to the success of advertising agencies throughout the years has transferred to how creatives have modified and changed the design of advertisements. These changes and modifications are based on trends within the industry and on the evolving criteria of industry awards.

There is a notion that agencies adopt the criteria and philosophies of the advertising awards into their corporate culture so that their creatives are continually working in the scope of how advertisements will be judged (Zinkhan, 1993). This idea initially would appear beneficial to agencies and their creative departments. Likewise, Helgesen (1994) stated, “Universal criteria for awards are frequently expressed in general terms of creativity, with an emphasis on innovative and original solutions, and often with a touch of elegance and sophistication” (p. 44). This goal of trying to maintain originality and creativity is one of the external driving forces in the transformation of the designs and layouts in advertisements.

White and Smith (2001) concluded that observers in the advertising industry that typically understand that creativity that comes in developing advertisements is from creatives that both produce and vote on the advertisements for industry awards such as: the One Show, Clio, and Addy awards. Advertising awards are meant to serve as a means of professional assessment and recognition, according to Helgesen (1994). These individuals hold advertisements to a different standard than the public does when viewing for creativity. Some individuals in advertising agencies focus solely on the idea of winning awards. These individuals believe that winning awards can draw attention to both the agency and client and that the focus for using their creative talent is not based on developing advertisements that do not relate to the consumers (Michell, 1984).

However, Nixon (2006) noted that attention toward creativity is not completely directed at achieving product stand out for the client—“the manifest commercial reason for finding new ways of communicating with consumers—so much as with drawing attention to the creative teams in an intensely competitive occupation” (p. 92). The major drawback to this idea is that consumers may have the last word as they are the ones that purchase the clients’ products or services (White & Smith, 2001). Nixon found that the younger generations of creatives in the agencies constantly search for new ways to apply creativity to advertisements to separate themselves from the more established creatives at the agency. This desire for attention within advertising agencies potentially is a side effect that contributes to the shifting of the designs and layouts within advertisements through the decades. Besides wanting recognition from peers within the industry, creatives develop advertisements that meet the demands of clients as well.

Clients

When clients first look to have an agency help with their advertising, creativity and strong work pieces is a key factor (Henke, 1995). Elliott (2003) stated, “For marketers seeking creative advertising, conventional wisdom holds that creativity is solely the function of advertising agency expertise” (p. C6). This is why clients monitor, evaluate, reward, and review an agency’s creative output so that the client is able to inspire or persuade the creative department to produce a greater amount of creativity (Koslow, Sasser, & Riordan, 2006). Clients base their knowledge on how consumers are responding to their competition’s advertising as well as their own.

From the client’s perspective developing an original and creative advertisement is relatively simple for creatives. Michell (1984) found that clients viewed creativity as a more structured process than advertising agencies that found spontaneity to be more important in the development of advertisements. Likewise, research proved that creativity cannot be programmed or regulated like other parts of business within the advertising agency (Michell).

To maintain the agency-client relationship, the client needs to provide the creatives with a deeper assessment of their work, a more detailed critique justifying reasons why the advertisement will work or not, and promote motivation for the creatives to keep working toward finding the best advertisement (Michell, 1987). Because the client and an agency need to have a working relationship based on expert knowledge from the agency and cooperation from the client, there is a power struggle over whom has final say on the advertisement selected. A client attempts to understand the needs of the

consumers within a specific target market that can view the advertisement. However, advertising agencies understand advertising effectiveness and what grabs the attention of the consumer (Helgesen, 1994).

Consumers

Not only have consumers' expectations changed but consumers' attention spans toward print advertisements decreased dramatically over the last 20 years. One possible explanation is the effectiveness of repeated print advertisements on consumers may decrease their attention and learning, because of acceptance wear-out (Rossiter & Percy, 1997). Rossiter and Percy stated, "Diminished attention is particularly likely to affect campaigns in print media where the easy response for the consumer or customer is to turn the page" (p. 602). Advertising agencies and clients continually make attempts to reduce this kind of reaction from consumers to print advertisements by changing the layout and design of print advertisements.

Print advertisements cannot be compared to radio and television advertisements when it comes to determining how a consumer's attention span is affected. With print and Internet media, consumers can pay as much attention as they desire during the first exposure and can move freely to the next page whenever they are ready (Rossiter & Percy, 1997). Janiszewski (1990) described consumers' analysis of advertisements as the amount of eye fixations that each individual part of the advertisement receives from the viewer. Several researchers argue that, for print advertising, one exposure may suffice to communicate its message (Pieters & Wedel, 2004). In that case, the amount of attention paid to the advertisement declines after the first exposure. All of this contributes to how

the advertisement is designed because the advertiser wants the viewer to have a positive response to the brand name or logo in the advertisement and to recall it during the time of purchase (Janiszewski).

Consumers: Pop-Culture Aspect. For many, advertising represents popular culture or at least aids in the shaping of it. McAllister (2003) noted, “By definition advertisements are *commercial* culture” (p. 43). As creatives continue to utilize creativity in delivering messages to the consumer, the growing amount of influence that is employed in advertisements increases. However, Kover et al. (1995) said that creatives do not connect their work to the consumers that will see the advertisement when employing creativity in the design of the advertisement. Yet, McAllister explained that examples of advertisements continue to spread out to other forms of cultural influence on a more regular basis. Advertising is a more defined form of pop culture, which is why creatives attempt to engage their audience by designing advertisements that represent the creative climate of the time.

Another contribution that advertising provides to society is that advertisements portray important cultural information to the audience. Srikanth (1991) stated, “Since advertising acts as an agent of social change in society, it is necessary for marketers to design advertising campaigns in a way that reflects the cultural values of their target audience” (p. 168). As a response to the changes of cultural values within consumers, this explains why print advertisements transformed through the years.

According to Lash and Urry (1984), “Advertising is precisely the sort of institution which in merging economic objectives with cultural knowledge and acts to

combine the economic ‘system’ with the cultural ‘environment’ in new ways” (p. 64). In many respects, creatives exemplify this trend in that they engage in the production of creating needs (Lash & Urry).

Overview

Developing print advertisements is a creative process that continuously fluctuates because of the lack of structure in advertising and the never-ending pursuit of originality. The literature produced an answer to the first research question, which addressed how each individual layout and design characteristic contributed to the creativity of developing print advertisements. Creatives apply each layout and design characteristic with the purpose of gaining attention from consumers. Even though the final goal remains the same for each advertisement, the selection process for including which layout and design characteristic is not constant.

Headlines and images address the challenge of grabbing consumer attention, while the body copy aims to clarify the message of the advertisement. The objective of the logo is to connect the product and the advertisement in the mind of the consumer. All of this contributes to creatives designing a print advertisement that is original and creative, while simultaneously maximizing the individual purposes for each characteristic included. Vary rarely do creatives succeed in meeting this expectation with each print advertisement produced, even though that is their intention.

The second research question regarding the impact that the layout and design characteristics create in selecting a layout format was also answered. Each layout format employed by creatives emphasizes one or a combination of the layout and design

characteristics. As consumer attention drifts toward a specific characteristic, creatives modify the design of print advertisements to focus on that one characteristic. This practice automatically reduces the importance of employing the other layout and design characteristics, which transfers to the elimination of using certain layout formats. Feasley and Stuart's (1987) results serve as a foundation for how the layout formats reflect the changes in the uses of the layout and design characteristics.

The studies and articles reviewed for this chapter clearly demonstrate how the individual layout and design characteristics contribute differently in the development of print advertisements. The literature firmly shows that certain layout and design characteristics are used more frequently than others and that specific layout formats remain dominate through the years.

Conceptual Framework

The conceptual framework for this study on the layout and design of print advertisements is based on Feasley and Stuart's 1987 study. Their study proposed that the changes in print advertisements throughout the years are recorded by analyzing the presence or absence of the individual layout and design characteristics along with the layout formats. Furthermore, Feasley and Stuart's results continued to validate Assael et al. (1967) and Holbrook and Lehmann's (1980) findings. All of these studies focused on why certain advertising designs and layouts were used more than others. Even though Assael et al. and Holbrook and Lehmann's studies concentrated on consumer recall, their conclusions are significant to how future research is conducted.

Because advertising is a fluid industry that evolves continuously, these studies prove that some aspects of print advertisements have not changed as much as initially thought. These studies discredit the belief that advertisements over the years are constantly original and innovative in design. Determining the impact of the layout and design characteristics and the layout formats required the researcher to employ Feasley and Stuart's study to act as a guideline for addressing this issue. The layout and design characteristics along with the layout formats correlate to the changes that appeared in print advertisements from 1980 through 2005. If those components fail to correlate, then one needs to look at the advertising industry, clients, and the constraints and artistic freedoms that are imposed on creatives through the agency.

Hypotheses

Specifically, the following hypotheses were applied to this study:

Hypothesis 1 is based on the evidence from the literature review that to compete against other media, advertisers need to focus on regaining the attention lost through greater exposure. Pieters and Wedel (2004) noted that print advertisements must cut through the clutter and separate from editorial content to regain consumer attention. For more exposure to take place, the number of magazine advertisements must increase.

Therefore,

H1: *It is predicted that the total number of advertisements in the selected publications would increase in number from 1980 through 2005.*

Hypothesis 2 is not unique to this study as it is based on prior findings from Feasley and Stuart (1987). This hypothesis is tested to validate their previous findings about the decrease in the number of words used in headlines. As noted in the literature

review, creatives no longer believe in the concept that the headline is the most essential layout and design characteristic; therefore, the idea of developing headlines with more words does not emulate the practices within the industry. Also, Hypothesis 2 reflects Hendon's (1973) conclusion about keeping the length of the headline minimal. The following hypothesis is stated:

H2: *It is predicted that the number of words within the headlines had decreased from 1980 to 2005 within the selected publications.*

Hypothesis 3 derives from Chamblee and Sandler's (1992) premise that headlines located at the top of the advertisement gain more attention than placed in other locations. The one of the main functions of headlines is to grab the attention of the viewer, which is accomplished easier when placed at the top of the advertisement rather than toward the bottom. Book and Schick (1990) noted that headlines across images create problems with readability and achieving recognition from the viewer. Not only does the location of the headline affect gaining attention from the viewer, but the overall layout format is changed when the headline is placed in other areas.

H3: *There will be more headlines located above the image in magazine advertisements compared to the other locations within the advertisement.*

With greater focus to incorporate larger images in advertisements from creatives and consumers concentrating more on that layout and design characteristic in recall studies, this suggests that full-page images should account for a greater portion of the print advertisements studied. Baker (1988) noted that using a single large image in a print advertisement gives the impression that the advertisement is larger than it actually is in the magazine. This kind of effect benefits the advertiser more than including an image

that takes up less space but does not gain as much attention. Holbrook and Lehmann (1980) noted that pictures and color give the greatest advantage to an advertiser to gain attention from consumers.

H4: *The number of full-page images will be greater than half or quarter-page images.*

The likelihood of viewers to respond to a print advertisement is increased by focusing attention on the image. Therefore, if Hypothesis 5 is supported, the placement of an image on the left-side achieves greater attention opposed to different locations. There is reason to believe that images located on the left-side are preferred to ones located on the right-side (Ellis & Miller, 1981). This should increase the chance that creatives develop advertisements that reflect this preference. Therefore,

H5: *There will be more images located to the left-side than images located in any other location within the print advertisements coded from the selected publications.*

Even though body copy can provide a more concrete and concise meaning in print advertisements, the overall need decreases as the focus moves toward images. While clarity is an integral part of print advertisements, creatives do not use body copy to help obtain that goal but instead employ images. Therefore, if Hypothesis 6 is supported, the use of body copy in print advertisements proves that it is no longer an essential layout and design characteristic. Bass et al. (2007) noted that copy wearout increases over time, which has the greatest impact on the need to use a substantial amounts of body copy in current print advertisements. Also, the decreased use of body copy affects the layout format of how a print advertisement is designed; therefore,

H6: *The number of words within the body copy of magazine advertisements will have decreased from 1980 to 2005 within the selected publications.*

The relationship that exists between the placement of body copy and images focuses on gaining the greatest amount of attention from a consumer. Body copy placed on the right-side as opposed to the bottom of the page creates a better connection with an image that is placed on the left-side (Ellis & Miller, 1981). If Hypothesis 7 is supported, print advertisements should reflect the dynamic of placing body copy on the right-side of the page as a better way to gain attention and establish a connection with the image.

Therefore, the following is proposed:

H7: *The percentage of the body copy located on the right-side of the page will be more than body copy located at the bottom of the page.*

Even though body copy and logos provide different functions in a print advertisement, both compete with the image for recognition. As Kenyon and Hutchinson (2007) noted that more contemporary looking print advertisements at times only include an image and use a logo or image of the product create a connection to what the image is selling. With creatives working toward separating print advertisements from editorial content in magazines, limiting the amount of text in an advertisement includes reducing the use of text only logos. The hypothesis predicts that the design of the logo shifted from a text-oriented format toward including an image to gain greater attention from consumers. Henderson and Cote (1998) noted that logos with a pictorial element gained greater recognition because it is easier to recall these types of logos, therefore:

H8: *The percentage of logos with only text will have decreased from 1980 to 2005 compared to logos with images and text.*

Hypothesis 9, like Hypothesis 8, follows the premise that logos in print advertisements are competing against the other layout and design characteristics for

attention from consumers. Wedel and Pieters (2000) noted that logos received the least amount of attention when viewers look at print advertisements. However, Assael et al. (1967) concluded that logos that included color received more attention than black and white logos. The use of color in logos helps make a connection to consumers because it gives the consumer an opportunity to view the product as it appears in stores (Henderson & Cote, 1998). Because logos need to stand out in print advertisements that are composed of images and body copy, it is proposed that,

H9: *The number of logo types that have color will be greater than the number of logo types that are black and white.*

Like Hypothesis 2, Hypothesis 10 is based on prior results from Feasley and Stuart (1987). This hypothesis predicts similar findings to Feasley and Stuart as print advertisements move away from a text-oriented layout. Assael et al. (1967) concluded that layout formats designed around body copy received less attention when compared with other layouts. Creatives responded by developing a solution to distinguishing print advertisements in magazines by limiting the amount of body copy employed, which affected how layout formats are applied to creating the advertisement. Also, Toolley and Bogart (1994) noted that print advertisements that followed a simple design of a single image, short headline and minimal body copy tested better during prepublication; therefore:

H10: *It is predicted that the picture window layout will be applied more in magazine advertisements within the selected publications than any other layout format from the other five tested.*

CHAPTER 2

METHOD

According to Baxter and Babbie (2004), a content analysis is a “method of quantitative text analysis in which the researcher categorizes textual units into categories that have been inductively or deductively established” (p. 420). By using a content analysis, which was deemed the most appropriate method, the researcher measured how the layout and design characteristics and layout format changed from 1980 to 2005.

The objective of this research was to conclude what changes had occurred within the layout and design characteristics of print advertisements and to what degree these changes had occurred between 1980 and 2005 by examining magazine advertisements. Also, the researcher examined how specific layout formats used in print advertisements are currently applied by creatives based on Feasley and Stuart’s (1987) findings. The researcher employed definitions and various guidelines from previously conducted studies to create a foundation for this study.

Measurement

The purpose of the study was two-fold: first, the researcher sought to examine the connection between the years and the layout and design characteristics applied to magazine print advertisements; second, the study explored the relationship between the years and the layout formats employed by creatives. In evaluating the changes in magazine print advertisements from 1980 to 2005, it was important to analyze the individual layout and design characteristics that compose a print advertisement and the overall layout of the advertisements. The content analysis counted recordings of

numerous layout and design characteristic variables that were recommended for study by Holbrook and Lehmann (1980), Rossiter (1981), and Feasley and Stuart (1987).

The researcher elected to use nominal measures for the study because these measures provide names or labels for characteristics (Baxter & Babbie, 2004). The nominal level of measurement was conducted within the study using variables that had aspects mutually exclusive and characteristics of exhaustiveness (Baxter & Babbie).

A cross-tabulation along with a chi-square analysis was conducted to understand the correlation between the years and the changes in the layout and design characteristics. Also, one-way analysis of variance (ANOVA) was calculated to determine the means for the number of words in the headline and body copy.

To measure the layout formats used from 1980 to 2005, a chi-square analysis was used to cross-tabulate the layout formats against the years, which was a partial replication of Feasley and Stuart's (1987) study. The statistical program SPSS was used.

Sample Selection

The sample for the study was drawn from the top 40 listed magazines compiled by the Magazine Publishers of America based on advertising revenue for the past 20 years. A total of 7,195 full or double-page advertisements based on three product categories were evaluated within the magazines selected for the study.

A deliberate effort was made to select general interest and special interest magazines that appealed to each gender and included various age demographics. Final choices were partly decided by the availability of particular magazine issues and the years of publication in complete form in various libraries. Based on these criteria, the

sample consisted of six issues each of the following magazines in 1980, 1985, 1990, 1995, 2000, and 2005: *Cosmopolitan*, *Glamour*, *Good Housekeeping*, *GQ*, *Ladies Home Journal*, *Playboy*, and *Rolling Stone*.

For each magazine selected, six issues from January to December within each five- year period were used to assemble the set of advertisements included in the study. To reduce the effect of seasonal issues within a year, the researcher selected every other month either beginning with January or February for one five- year period then selected the alternate months for the following five-year period. In the case of *Rolling Stone*, which was published bi-monthly, the months that were selected included all issues published during each selected month.

Definitions of Product Categories

Using Edell and Staelin's (1983) study as a guide where the number of product categories was limited, the researcher selected only advertisements related to three product categories to be coded to create both a diverse and manageable sample population. Each product category was mutually exclusive and exhaustive from the others.

Each advertisement coded within the study pertained to the following product categories, where the advertisement directly promoted the purchase of one of these specific categories: alcohol, or clothing and apparel, or food.

The following definitions were applied to the product categories:

1. **Alcohol** - This product category consisted of any liquor or brew containing alcohol. This included all beers, hard liquors, liqueurs, and wine advertisements.
2. **Clothing/Apparel** - This product category consisted of any outerwear, garments, or attire. This included but was not limited to dresses, suits, jeans, slacks, t- shirts, pullovers, sweaters, undershirts, underwear, lingerie, socks, shoes, tennis shoes, boots, jackets, sweatshirts, etc., which featured any form of clothing as the dominant item advertised. All accessories were excluded from this category and coded as “other” for this study.
3. **Food** - This product category contained any nourishing substance that is eaten, drunk, or otherwise taken into the body. This included all forms of nourishment but was not limited to cereals, pastas, meats, vegetables, juices, soups, coffees, desserts, cookies, cakes, frozen meals, and all other snack foods. All individual cooking ingredients, such as cooking oils and spices, and alcoholic beverages were excluded from this category and coded as “other” or coded as alcohol for this study.
4. **Other** - All advertisements within the selected magazines that did not pertain to these three specific product categories were coded as “other” and were not individually identified within the sample population.

Layout Formats

The researcher used seven categories commonly noted in advertising literature to designate the advertising layouts for the study. The researcher applied the following definitions of various layout formats from Nelson (1989) to create the criteria for measuring the layouts within the study (see Appendix A for more complete definitions of these layout formats):

1. **Picture window layout** – This layout format contains a large picture or illustration with tightly edited copy fitting into the small space allotted to it. The image bleeds off the page and the headline can either be beneath the image or printed over the top of it. The body copy and logo are added last to the layout and given a limited amount of space.
2. **Mondrian layout** – This layout consisted of rectangles of type, art, and solid colors to separate the layout and design characteristics within the advertisement. The layout can have lines or bars inserted to help create separation or they can be absent within the actual advertisement.
3. **Copy-heavy layout** – This layout format relies on words to get the message across and there is often no illustration, or a small visual due to the volumes of body copy.
4. **Frame layout** – This layout has an image or illustration framing the copy or reversed with the copy framing the image (Feasley & Stuart, 1987).

5. **Silhouette layout** – This layout consists of the layout and design characteristics arranged so that they form an over-all silhouette, or shape, against the background.
6. **Multi-panel layout** – This layout consists of images that are usually similar in size that are used to move the viewer from one panel to the next. The image panels normally consume a larger portion of the advertisement and leave an area that includes the headline, body copy, and the logo.
7. **Other** – This category consisted of any advertisements coded that do not contain one of the six layouts listed.

Independent and Dependent Variables

The independent variables are the years, the publications, and the product categories. The dependent variables are the number of words in the headline, the headline location, image size, the location of the image, the number of words in the body copy, the location of the body copy, the logo color and design, the location of the logo and which layout formats are still applicable within print advertisements.

Inter-coder Reliability

To test for inter-coder reliability, the researcher conducted a pretest with an independent coder. Although each advertisement was coded by the researcher, the independent coder was trained on coding the advertisements from three of the seven magazines selected for the study. For the pretest, magazines were selected from years not included in the study. The researcher provided coding instructions for the independent coder to use as a guide. By using Scott's pi (1955), the inter-coder reliability coefficient

was concluded to be 90%. Also, both coders coded independently 10% of the 7,195 advertisements coded.

CHAPTER 4

RESULTS

The purpose of the content analysis applied to the study was to discover what correlation the individual layout and design characteristics had over time in the changes in appearance in print advertisements. Likewise, the layout formats were analyzed to verify Feasley and Stuart's 1987 findings about the continued use of certain layouts from 1980 to 2005. The literature review reflected the importance of how the placement of the individual layout and design characteristics and the layout formats can affect the recall of an advertisement. However, the focus of this study was not on consumer recall but on the physical changes that have transpired in print advertisements over a 25 year period. By studying these changes, the results of this study gave an indication of the creative and artistic direction print advertisements are moving toward in the future.

This study focused on alcohol, clothing, and food advertisements within *Cosmopolitan*, *Glamour*, *Good Housekeeping*, *GQ*, *Ladies' Home Journal*, *Playboy*, and *Rolling Stone* with issues from 1980, 1985, 1990, 1995, 2000, and 2005. The researcher examined the individual layout and design characteristics to investigate how these characteristics have contributed to the change in appearance of magazine advertisements over the last 25 years. In addition, the researcher examined which layout format was most frequently applied to magazine advertisements from 1980 to 2005, by partially replicating Feasley and Stuart's (1987) study. The data for the time period in the study obtained a sample of 7,195 full or double-page advertisements that advertised the three specific product categories.

Hypotheses

The focus of the various analyses done was to determine how the appearance of print advertisements had changed over the last 25 years by testing each layout and design characteristic and the layout formats. By researching each layout and design characteristic, the results uncovered any gradual changes or proved that the characteristics remained the same in their use from 1980 to 2005. It was found that all of the layout and design characteristics were continuously present in the appearance of the advertisements over the 25 year period studied. However, it was found that the usages of headlines and body copy have statistically declined compared to images and logos within print advertisements.

Each five-year period brought about some form of change in the appearance of print advertisements, which was found in the results of the study. Rather than eliminate a specific characteristic, creatives started to decrease its importance by allotting a smaller area to it within the advertisement. This technique redirected the emphasis to a design characteristic that communicated the message to the consumer in a more efficient way. Likewise, these changes developed more contemporary looking advertisements throughout the 25 years studied. A significant difference existed between how the layout and design characteristics were employed in print advertisements in 1980 compared to 1990 and 2000. Each characteristic was equally apparent in the appearance of print advertisements in the 1980s. The decline of the characteristics being equally employed within print advertisements started in the 1990s and continued to change through 2005.

After examining the individual layout and design characteristics, the study investigated the layout formats that were used from 1980 to 2005. Six layout formats were selected based on similar formats implemented in Feasley and Stuart's 1987 study. The changes in how the layout and design characteristics were employed in the print advertisements had a direct effect on how the layout formats transformed during the last 25 years.

The results showed that Feasley and Stuart's (1987) findings were still applicable to print advertisements from 1980 to 2005. There were statistical differences in how each layout format was used in each five year period. It was found that as body copy decreased so did the use of copy-heavy layouts. This specific layout was entirely dependent upon creatives focusing on body copy rather than an image.

Overall, the hypotheses researched showed significant statistical differences in how the layout and design characteristics, and the layout formats had contributed to the changes in print advertisements from 1980 to 2005.

H1: *It is predicted that the total number of advertisements in the selected publications would increase in number from 1980 through 2005.*

The previous sections detailed the publications examined and the product categories employed in the study. The study included a sample population of 7,195 magazine advertisements from 1980 to 2005. To calculate the results from the data collected, a chi-square analysis was performed. Table 1 shows the distribution of advertisements within each year by publication; which were the results of the chi-square analysis. Among the 7,195 cases, the majority of the advertisements for the study were

coded in 1985 (21%) compared to 2005 (15%). Therefore, Hypothesis 1 was not supported by the data presented.

Initially, the number of advertisements increased from 1980 (17%) to 1985 (21%). Likewise, each magazine had an increase in advertisements from 1980 to 1985 with the exception of *Playboy*, which decreased from 33% to 20%. However, the percentage of advertisements did not continue to increase as predicted but instead decreased after 1985. Although the percentage of advertisements decreased, the percentage of advertisements coded for 2000 (15%) and 2005 (15%) remained the same and showed a slight increase from 1995 (14%).

Between the individual publications selected, the largest number of advertisements were from *GQ* ($n = 1,954$) followed by *Good Housekeeping* ($n = 1,050$) and *Glamour* ($n = 1,036$). *Playboy* ($n = 614$) provided the fewest advertisements overall within the study but had the highest percentage of advertisements coded in 1980 (33%). Furthermore, *Ladies' Home Journal* was the only publication that had a 3% increase in advertisements from 1990 to 1995.

It should be noted that the one exception is *Rolling Stone*, which had gradually increased and decreased over time to end with a 7% increase from 1980 to 2005. Initially, *Rolling Stone* had the fewest advertisements coded in 1980 (6%) but doubled in 1985 (13%) and 1990 (26%). The issues of *Rolling Stone* coded during the 1980s contained advertisements that were more focused on areas related to music. As the years progressed, the advertisements started to concentrate more on how to capture the image of musicians and their lifestyle instead of only their instruments or music.

Like *Rolling Stone*, each of the other publications had a shift in the kind of advertisements displayed from 1980 to 2005. *Cosmopolitan* and *Glamour* had similar percentages throughout the years coded. Both of these magazines had advertisements that were evenly dispersed among the three product categories. The food advertisements for these two magazines were more for pre-packaged foods that took no preparation as opposed to the food advertisements seen in *Ladies' Home Journal* and *Good Housekeeping*.

Even though *GQ* provided the most advertisements for the study, the advertisements focused more on clothing than any other product. Alcohol advertisements were present in *GQ* but there were few food advertisements and the ones included focused on pre-packaged items. The percentage of advertisements from *GQ* was consistent from 1995 (14%) to 2005 (15%). This magazine was the only one within the study that had issues that were substantially thicker than any other magazine throughout the entire study.

The majority of advertisements for food were coded from *Good Housekeeping* and *Ladies' Home Journal*. During the 1980s, the food advertisements focused more on recipes and cooking meals rather than pre-packaged food. However, this trend changed in the 1990s and fewer advertisements concentrated on preparing food. These two magazines like *Cosmopolitan* and *Glamour* had similar percentages throughout the study, even though *Good Housekeeping* provided more advertisements.

Unlike *Rolling Stone*, *Playboy* did not adapt their advertisements from the 1980s to reflect a different lifestyle to keep a high percentage of advertisements. Alcohol was

the main product category advertised in *Playboy* until 1995 when *Playboy* started to include clothing from their brand. The issues of *Playboy* decreased the most out of all the publications, which explained the decline in the overall number of advertisements coded.

Overall, the decrease in the number of advertisements from the 1980s to the 1990s was unexpected. One possible explanation for the change was in the introduction of the Internet in the 1990s; which created a different avenue for advertisers to reach consumers. Moreover, the segmentation of target audiences was developed more with the introduction of niche magazines which attracted advertisers to other publications.

Table 1

Percentage of Advertisements Coded within each Magazine by Year

Years	Magazine N = 7,195						
	<i>Cosmopolitan</i> (n = 811)	<i>Glamour</i> (n = 1,036)	<i>Good Housekeeping</i> (n = 1,050)	<i>GQ</i> (n = 1,954)	<i>Ladies' Home Journal</i> (n = 786)	<i>Playboy</i> (n = 614)	<i>Rolling Stone</i> (n = 944)
1980	21%	22%	17%	14%	16%	33%	6%
1985	22	21	23	23	18	20	13
1990	14	17	16	21	15	15	26
1995	12	11	15	14	18	7	20
2000	17	14	12	13	15	13	22
2005	14	15	17	15	18	12	13

χ^2 (30, N = 7,195) = 4.102E2, p = .0001

H2: *It is predicted that the number of words within the headlines had decreased from 1980 to 2005 within the selected publications.*

A one-way analysis of variance (ANOVA) was calculated to determine whether there were differences in the number of words used in the headlines of magazine advertisements during the five year periods between 1980 and 2005. The results of the ANOVA are shown in Table 2, which illustrates the breakdown of the means for the number of words in the headline by the years. Table 2 ($p = .0001$) confirmed the hypothesis that the number of words had decreased in the headlines of magazine advertisements from 1980 through 2005. As shown in Table 2, the mean number of words in the headline was significantly higher in 1980 ($M = 7.71$, $SD = 5.655$) and 1995 ($M = 7.30$, $SD = 7.137$) than any other five year period. The mean number for 2005 ($M = 5.02$, $SD = 4.906$) confirmed that fewer words are being used to create headlines in magazine advertisements.

The headlines ranged from having no headline in the advertisement to a maximum of 57 words. A trend that appeared in the data was the lack of a headline in designer clothing advertisements by creatives. Another reason for the decline in the number of words used in the headline relates to how creatives try to not have repetition between the image and the headline. When an image can convey more than words, the need for a longer headline becomes redundant. However, headlines were still used throughout the study.

Table 2

Mean and Standard Deviation for the Number of Words in the Headlines by Year

Number of Words in Headline <i>N</i> = 7,195				
Years	<i>M</i>	<i>SD</i>	<i>SE</i>	<i>N</i>
1980	7.71	5.655	.163	1,209
1985	5.80	5.262	.137	1,481
1990	5.98	5.729	.158	1,322
1995	7.30	7.137	.224	1,018
2000	6.04	5.655	.172	1,077
2005	5.02	4.906	.149	1,088

$M^2(5, N = 7,195) = 1147.472, p = .0001$

H3: *There will be more headlines located above the image in magazine advertisements compared to the other locations within the advertisement.*

To measure the hypothesis from the data, the years were used as an independent variable to perform a chi-square analysis to cross-tabulate data against the dependent variable of headline location. This analysis was performed to determine the percentages of headlines located within specific areas of magazine advertisements. Table 3 ($p = .0001$) shows the percentage of each location coded within the magazine advertisements by year. The percentage of headlines located above the image ($n = 1,149$) decreased from 26% in 1980 to 11% in 2005; therefore, Hypothesis 3 was not supported by the data.

Conversely, the number of headlines located across the image ($n = 2,419$) suggested that creatives have deviated from the previous notion that headlines should be located at the top of the image to grab the attention of the viewer. As seen in Table 4, the size of images employed in magazine advertisements had a direct impact on how headlines are utilized.

Another trend noted in Table 3 was the increase of having no headline ($n = 1,392$) in an advertisement, which increased from 7% in 1980 to 19% in 2005. There was a significant increase in this style between 1980 (7%) and 1985 (23%). However, it is worth noting that having no headline in the advertisement is another way that creatives started to depend more heavily on the image to attract the attention of the consumer.

Table 3

Location of Headline – Results of Time Series Analysis and Percentage of Use by Years

Years	Headline Location N = 7,195					Other (n = 394)	
	Below the Image (n = 847)	Above the Image (n = 1,149)	No Headline (n = 1,392)	Beside the Image (n = 973)	Across the Image (n = 2,419)		No Image/Just a Headline (n = 22)
1980	20%	26%	7%	16%	17%	18%	15%
1985	22	22	23	22	17	5	19
1990	22	15	19	20	19	5	15
1995	10	13	17	12	15	27	19
2000	12	13	15	14	18	0	13
2005	14	11	19	16	14	45	19

$\chi^2(30, N = 7,195) = 2.947E2, p = .0001$

H4: *The number of full-page images will be greater than half or quarter-page images.*

As was noted in the literature review, images have become the central layout and design characteristic in print advertisements. Table 4 ($p = .0001$) shows the results of the chi-square analysis; full or double-page images included a total of 5,129 advertisements from all of the publications studied from 1980 to 2005. Images that were half or a quarter of the page in size totaled 2,044 advertisements. The data collected supported Hypothesis 4 as full-page images have continued to remain the dominate layout and design characteristic within print advertisements. These results continue to support Assael et al.'s 1967 findings as oppose to Wedel and Pieter's 2004 conclusion about increasing the image size.

Moreover, the percentage of full-page images remained constant between 2000 (16%) and 2005 (16%). However, the percentage of half-page images increased from 2000 (11%) to 2005 (15%) and quarter-page images had the reverse result compared to half-page images.

Overall, there was a significant increase in the total number of images coded in 1985 (21%) compared to 1980 (17%). This result correlated with the findings in Table 1 that showed the number of advertisements coded for each year. After 1985, the percentage of full-page and half-page images dropped while quarter-page images (22%) increased in 1990. The 1990s marked the beginning of a decline for each category of image size, except for advertisements that had no image. The majority of the advertisements without images ($n = 22$) were coded in 1995 (27%) and 2005 (41%).

Table 4

Size of Images in Magazine Advertisements- Results of Time Series Analysis and Percentage of Use by Years

Years	Image Size N= 7,195			
	Full Page (n = 5,129)	½ Page (n = 1,685)	¼ Page (n = 359)	No Image (n = 22)
1980	16%	19%	15%	18%
1985	20	23	20	9
1990	18	18	22	5
1995	14	14	18	27
2000	16	11	14	0
2005	16	15	11	41

$$\chi^2 (15, N = 7,195) = 59.477, p = .0001$$

H5: *There will be more images located to the left-side than images located in any other location within the print advertisements coded from the selected publications.*

The data to test this hypothesis came from performing a chi-square analysis using the years and the image locations coded from the study. After cross-tabulating the two variables, the results are illustrated in Table 5 ($p = .0001$). With images now the focal point within print advertisements as was seen in the results from Table 4, full-page images provided the largest portion for where images were located within the sample ($n = 5,025$). The fewest number of images were located to the left ($n = 196$).

Therefore, Hypothesis 5 was not supported. This conclusion suggests that creatives have continued to make images the main layout and design characteristic when deciding on how the advertisement should look. Likewise, Ellis and Miller's (1981) findings were not supported as the results from Table 5 proved that images located on the left side are placed there the least often with the exception of having no image ($n = 22$) within the print advertisement.

By excluding the results of full-page images, images located at the top of the page ($n = 734$) was the next accepted location compared to any other location coded. But throughout the years studied, images located at the top of the page decreased from 21% in 1980 to 9% by 2005. This decline reflected how the results for the headline locations (Table 3) were affected along with the changes in the overall layout of magazine advertisements.

Another trend illustrated in Table 5 was the steady placement of images in the center ($n = 485$). From 1990 to 2000, there was no increase or decrease within in this location. By placing images in this location, creatives were able to maintain the focus of magazine advertisements on an area that consumers have naturally been taught to think was the best location.

Table 5

Location of Images in Magazine Advertisements- Results of Time Series Analysis and Percentage of Use by Years

Years	Image Location N = 7,195						No Image (n = 22)	
	Full Page (n = 5,025)	Left Side of Page (n = 196)	Right Side of Page (n = 212)	Top of Page (n = 734)	Bottom of Page (n = 323)	Center of Page (n = 485)		Multiple Locations (n = 198)
1980	17%	17%	10%	21%	17%	15%	17%	18%
1985	20	20	16	26	19	23	20	9
1990	18	16	21	21	18	15	24	5
1995	14	17	20	12	13	15	16	27
2000	16	14	10	10	16	15	16	0
2005	16	13	23	9	19	17	8	41

$\chi^2 (35, N=7,195) = 1.292E2, p = .0001$

H6: *The number of words within the body copy of magazine advertisements will have decreased from 1980 to 2005 within the selected publications.*

To address this hypothesis, an ANOVA was performed to calculate the mean number of words used in the body copy of the advertisements from 1980 to 2005. Table 6 ($p = .0001$) shows the results of the ANOVA with a breakdown of the means, standard deviations, standard error, and sample sizes for each year. As was predicted, the body copy for 1980 ($M = 78.67$, $SD = 84.422$) had more words than 2005 ($M = 30.69$, $SD = 43.775$). The decrease in the number of words in the body copy over the 25-year period addressed in the study supported the hypothesis.

The advertisements ranged from no body copy to 1,000 words being present within a single advertisement. In the 1980s, advertisements employed body copy as a way to give added value to the product by explaining its benefits. As less space was devoted to the body copy, the size of the image continued to increase, which eliminated the need to explain the product through text. However, this practice slowly diminished when the use of images became the focus. This is evident in the means from 1985 ($M = 67.78$, $SD = 84.595$) to 2000 ($M = 27.71$, $SD = 39.874$). Similarly, the literature review pointed to the possibility of copy wearout, where consumers need less information over time about a product that they are familiar with purchasing.

Furthermore, body copy was the one layout and design characteristic that showed the largest statistical decrease in use compared to the other characteristics studied. This decrease contributed to how advertisements have changed in their appearance and how certain layout formats were affected.

Table 6

Mean and Standard Deviation for the Number of Words in the Body Copy by Year

Years	Number of Words in Body Copy			
	M	SD	SE	N
1980	78.67	84.422	2.428	1,209
1985	67.78	84.595	2.198	1,481
1990	46.66	70.550	1.940	1,322
1995	42.34	56.819	1.781	1,018
2000	27.71	39.874	1.215	1,077
2005	30.69	43.775	1.327	1,088

$M^2(5, N = 7,195) = 495,131.228, p = .0001$

H7: *The percentage of the body copy located on the right-side of the page will be more than body copy located at the bottom of the page.*

Throughout the years studied, body copy was placed in various areas within the advertisement based on two factors: 1) the amount of body copy; and 2) the proximity to the image. To test which area by year was most frequently used, cross tabs were run and a chi-square analysis was done by selecting each location coded then crossing that by the year. There were significant differences that emerged by year, indicating that advertisements have changed in appearance over the study period. Body copy located at the bottom of the page was found in 1,535 advertisements compared to the 1,120 advertisements that had body copy located on the right-side. Although statistically

significant changes resulted from the study, the hypothesis predicted was not supported by the findings.

However, neither of these locations compared to the number of advertisements that had body copy in multiple locations ($n = 2,444$). This technique was used to breakup potential large blocks of body copy that consumers would have ignored. By having body copy in various locations in the advertisement, the consumer's attention was drawn to a multiple locations rather than if the body copy had been placed in one area.

One slight difference that was seen included the increase in having no body copy in the advertisement. No body copy ($n = 788$) increased from 1980 (10%) to 2005 (16%), which correlates with the means found in Table 6. Even though no body copy increased, the opposite occurred with placing body copy at the top of the advertisement ($n = 173$). Body copy located at the top decreased substantially from 1980 (32%) to 2000 (7%).

Another trend noted was the increase in the placement of text on the left-side of the page. This transition of body copy from the right-side of the page to the left validated Rayner et al.'s 2001 findings that consumers focused more on body copy on the left-side. The upper left quadrant ($n = 230$) had increased from 1980 (16%) to 2005 (24%), as well as, the lower left quadrant ($n = 781$) increasing from 17% in 1980 to 20% in 2005. These changes in the placement of body copy directly link to the layout formats evolving from year to year.

Table 7
Location of Body Copy in Magazine Advertisements- Results of Time Series Analysis and Percentage of Use by Years

Year	Body Copy Location									
	Top Center	Center	Bottom Center	Upper Left	Upper Right	Lower Left	Lower Right	Multiple Areas	No Text	
	(n = 173)	(n = 124)	(n = 1,535)	(n = 230)	(n = 278)	(n = 781)	(n = 842)	(n = 2,444)	(n = 788)	
1980	32%	16%	15%	16%	19%	17%	16%	20%	10%	
1985	28	18	22	17	16	20	22	21	19	
1990	9	15	19	15	25	16	25	16	23	
1995	13	23	19	17	13	11	8	13	18	
2000	7	19	15	12	15	18	15	15	14	
2005	11	9	11	24	12	20	14	17	16	

$\chi^2 (40, N = 7,195) = 2.645E2, p = .0001$

H8: *The percentage of logos with only text will have decreased from 1980 to 2005 compared to logos with images and text.*

The analysis performed on this hypothesis consisted of running a chi-square analysis and cross tabulating each logo type by the year to confirm any differences in use. Table 8 illustrates the findings by percentage of each logo type separated by year. The percentage of logos with only text ($n = 2,685$) remained the same in 1980 (17%) and 2005 (17%); therefore, the data represented in Table 8 did not support the predicted hypothesis.

Even though logos coded with an image and text were greater in number ($n = 4,068$), this style showed a decrease in use from 1980 (17%) to 2005 (14%). However, the number of logos that employed this style of an image and text supported Henderson and Cote's (1998) conclusion that logos with a pictorial element are more recognizable. Likewise, the use of an image only logo ($n = 315$) increased from 6% in 1980 to 39% in 2000.

However, magazine advertisements that had no logo ($n = 127$) was a technique used most in 1980 (41%) and 1985 (26%). This result from the study contradicted Kenyon and Hutchinson's (2007) observation. They concluded that the majority of print advertisements have turned toward having an image accompanied by a logo and no body copy.

One observation noted from Table 8 was during 1995, when each logo type coded was at 14%, with the exception of no logos. It was unexpected to have this result occur within the same year, which shows statistical significance for how each type of logo was observable within the seven publications selected for the study.

Table 8

Logo Types by Year- Results of Time Series Analysis and Percentage of Use by Years

Years	Logo Type N = 7,195			
	Image Only (n = 315)	Image & Text (n = 4,068)	Text Only (n = 2,685)	No Logo (n = 127)
1980	6%	17%	17%	41%
1985	14	21	20	26
1990	13	19	19	8
1995	14	14	14	1
2000	39	15	13	3
2005	14	14	17	21

$\chi^2(15, N = 7,195) = 2.607E2, p = .0001$

H9: *The number of logo types that have color will be greater than the number of logo types that are black and white.*

By cross-tabulating the logo type by the logo color, the percentages were calculated as seen in Table 9. A chi-square analysis was run using the years to further show the percentage of each logo type by color within each five year period. Out of the 7,061 advertisements that included logos, 4, 589 included logo types that had color, while 2,472 advertisements had logo types that were black and white. Therefore, the hypothesis is supported by the results shown in Table 9 ($p = .0001$).

Even though logo types coded with color were greater in number, there remains a split between logos that have an image with text and text only logos. The majority of text

only logos were black and white opposed to logos with an image and text. For example in 1980, text only logos ($n = 451$) were 68% black and white compared to image and text logos ($n = 686$) which were 32% black and white.

However, the reverse occurs when looking at image and text logos with color compared to text only logos in color. In 1985, image and text logos ($n = 849$) were 78% color compared to text only logos ($n = 549$) at 17%. There were small fluctuations in the percentage of image and text logos there were black and white from 1980 to 2005. Text only logos had similar results with small adjustments in the percentage that were color.

One observation noted was that image only logos were predominately coded in color, specifically from 1980 to 1990. Assael et al.'s (1967) and Henderson and Cote's (1998) conclusions are supported by the results of this hypothesis that logos in color receive greater attention. This was proven in how many logos were coded in color from 1980 to 2005; otherwise, creatives would not continuously use logos in color.

Table 9

Logo Type by Color- Results of Time Series Analysis and Percentage of Use by Years

Logo Type	Logo Color N = 7,061	
	Black & White (n = 2,472)	Color (n = 4,589)
1980 (n = 1,156)		
Image (n = 19)	0%	3%
Image & Text (n = 686)	32	77
Text (n = 451)	68	20
$\chi^2 (2, N = 7,061) = 2.658E2, p = .0001$		
1985 (n = 1,442)		
Image (n = 44)	0	5
Image & Text (n = 849)	28	78
Text (n = 549)	72	17
$\chi^2 (2, N = 7,061) = 4.529E2, p = .0001$		
1990 (n = 1,312)		
Image (n = 41)	0	5
Image & Text (n = 774)	27	75
Text (n = 497)	73	20
$\chi^2 (2, N = 7,061) = 3.498E2, p = .0001$		
1995 (n = 1,017)		
Image (n = 44)	1	6
Image & Text (n = 587)	28	73
Text (n = 386)	71	21
$\chi^2 (2, N = 7,061) = 2.410E2, p = .0001$		
2000 (n = 1,073)		
Image (n = 124)	2	16
Image & Text (n = 598)	22	69
Text (n = 351)	76	15
$\chi^2 (2, N = 7,061) = 3.756E2, p = .0001$		
2005 (n = 1,061)		
Image (n = 43)	2	5
Image and Text (n = 567)	21	71
Text (n = 451)	77	24
$\chi^2 (2, N = 7,061) = 277.845, p = .0001$		

H10: *It is predicted that the picture window layout will be applied more in magazine advertisements within the selected publications than any other layout format from the other five tested.*

By partially replicating Feasley and Stuart's (1987) findings, this hypothesis was tested to determine that the picture window layout was applied most often to magazine advertisements from 1980 to 2005. A chi-square analysis was conducted by cross tabulating the layout formats against the years covered in the study. The results in Table 10 ($p = .0001$) revealed that of the 7,195 advertisements coded 4,422 had a picture window layout.

Therefore, the data supported both the hypothesis and Feasley and Stuart's 1987 conclusions. Consequently, this result proved that the layout and design characteristics that are employed in the design of the picture window format had not changed enough from 1932 through 2005 to create an impact on the composition of this layout format.

Moreover, the results in Table 10 validated Assael et al.'s 1967 findings that copy-heavy layouts ($n = 339$) are not applied to advertisements as frequently as other layout formats. As the use of body copy (see Table 6) had diminished throughout the years covered in the study, the same results were evident in how this layout had declined. Like body copy, copy-heavy layouts started out at a higher percentage than the other layout formats in 1980 (30%) and 1985 (30%). Then mirroring the results from Table 6, copy-heavy layouts declined significantly in 1995 (9%) through 2005 (7%). Even though copy-heavy layouts have decreased as a layout option in the development of advertisements through the years, the results in Table 10 illustrate that copy-heavy layouts were not the least used layout format for this study.

As explained in the literature review, Mondrian layouts have come in and out of use by creatives when creating advertisements. Mondrian layouts ($n = 179$) were the least used layout format from 1980 to 2005. A likely explanation for the decline in applying this layout format to advertisements is because of the continual emphasis toward more image oriented layouts. Similarly, frame layouts ($n = 265$) were applied less than picture window layouts. Like many of the other layouts, the frame layout does not specifically place emphasis on the image. This layout draws attention to whichever layout and design characteristic was framed, which was not always the image.

Although multi-panel layouts ($n = 392$) had a 2% decrease from 1980 (16%) to 2005 (14%), this layout was the second most identified type of layout after picture window layouts. The commonality shared between the multi-panel and picture window layouts was the emphasis on the image within print advertisements. The difference that exists between these two layouts is how picture windows have a cleaner look, which explained why picture window layouts were used more often.

An unexpected result was the 1,275 advertisements coded in the “other” category from 1980 to 2005. With such a large number of print advertisements placed in this category, the study needed to include some additional layout formats not tested. However, the researcher attempted to keep the study manageable and only partially replicated some of the layout formats from Feasley and Stuart (1987).

Table 10

Layout Formats- Results of Time Series Analysis and Percentage of Use by Years

Years	Types of Layout Formats N = 7,195							Other (n = 1,275)
	Picture Window (n = 4,422)	Mondrian (n = 179)	Copy-Heavy (n = 339)	Frame (n = 265)	Silhouette (n = 323)	Multi-panel (n = 392)		
1980	16%	6%	30%	13%	23%	16%	18%	
1985	20	30	30	30	15	20	20	
1990	19	4	16	18	9	16	21	
1995	14	22	9	17	10	11	15	
2000	15	21	8	9	21	23	12	
2005	16	17	7	13	22	14	14	

χ^2 (30, N = 7,195) = 2.550E2, p = .0001

CHAPTER 5

CONCLUSION

Overview

This study examined how the layout and design characteristics and layout formats within print advertisements contributed to the changes in magazine advertisements, specifically from 1980 to 2005. This study used Feasley and Stuart's (1987) study as a basis for the research, asking the question whether any of the changes in the appearance of magazine advertisements is linked to the layout and design characteristics or layout formats. While this is not the first study to measure for these specific changes, a large portion of the research conducted focused on the scientific method of measuring eye movements of consumers in a controlled setting. Further, Feasley and Stuart's study is one of few studies done where the appearance of magazine advertisements was examined by testing the individual layout and design characteristics that create advertisements.

The focus of this study sought to identify if the appearance of magazine advertisements changed from 1980 to 2005 or if the appearance remained the same. Likewise, the same kind of analysis was conducted on whether a portion of the layout formats tested by Feasley and Stuart were still utilized during the selected time period.

Through a content analysis, print advertisements in seven general and special interest magazines were researched from 1980 to 2005. The period between 1980 and 2005 was selected to discover any potential shifts in the appearance of current magazine advertisements from Feasley and Stuart's findings.

The researcher developed 10 hypotheses to test whether there were any changes in the use of the individual layout and design characteristics during the selected time period. In addition, this study looked to validate the findings of Feasley and Stuart's study by replicating a part of their study on the layout formats applied to magazine advertisements. All of these hypotheses were explored by comparing the results from each five-year period tested.

Summary and Discussion

Three major trends emerged from the findings that are addressed and should prompt future research. First, the decrease in the use of body copy in magazine advertisements from 1980 to 2005 appeared in the results of this study. Second, images took priority in use and placement from all the other layout and design characteristics when examining the changes over time. Finally, the use of the picture window layout remains dominant within the magazines and product categories tested in this study.

The general conclusion of this study is that print advertisements evolve over time. However, the way the print advertisements evolve and the effect those changes create is more complex. Assael et al. (1967) discussed the importance of a dominant element within a print advertisement. For many decades that dominant element was body copy as is illustrated in the 1980s results of this study. However, images slowly gained in importance and a shift appeared.

By focusing attention on a different layout and design characteristic, creatives discovered a new opportunity for developing print advertisements that broke away from previous practices and techniques. At one point, the greatest mistake a creative could

commit was to develop a print advertisement without a headline, as noted by Ogilvy (1963). However, the results from this study show that not using a headline is now a common technique to change the look of the print advertisement. Also, this new trend takes another look at the functionality and importance of a headline in a magazine advertisement.

Another layout and design characteristic that is changing in use in print advertisements is the body copy. The findings of this study illustrate the decline in the number of words used in body copy along with increasing use of no body copy in the advertisement. Bass et al. (2007) and Axelrod (1980) both noted that copy wearout exists despite creatives' attempts to what creatives do the body copy. This is a side effect of consumers accessing vast amounts of information about products with the help of technology and gaining knowledge of certain products over time. Consumers do not need to continually read about the values and benefits of purchasing a specific product after their first exposure.

Therefore, the function that body copy provided in print advertisements is not the same from 1980 to 2005. Creatives still use body copy in combination with images, but the amount of space allotted continues to decrease. Furthermore, body copy is now placed over an image, which Book and Schick (1990) noted reduced the importance and readability of it. Likewise, body copy is no longer in a single area creating a block but is now in multiple locations in print advertisements. Body copy's main purpose in print advertisements is not to inform the consumer but to add clarity to the image that is the focal point.

While headlines and body copy decline in use, the use of images in magazine advertisements continues to increase. The results of this study illustrate that full-page images are a common layout and design with little or no body copy employed in the advertisement to create a sense of balance. Creatives depend heavily on the images to convey the essence of the print advertisement while still delivering the message to purchase the product. By developing advertisements in this way, the function of the images absorbed what was conveyed through the combination of all of the layout and design characteristics. However, creatives do utilize logos more in image only print advertisements to keep a stronger connection for brand recognition. This concept lends itself to speculation on what will happen next with using images in print advertisements and whether another layout and design characteristic will eventually gain greater attention.

Logos differ greatly from the other layout and design characteristics. Logos are smaller in size but carry a greater responsibility in getting consumers to recognize and recall them during the time of purchase. This is one reason that many logos now incorporate an image along with text instead of using only text. The results of this study show that logos with only text are still widely used in print advertisements but are produced in black and white. With such an emphasis on color drawing attention in print advertisements, the results suggest that limiting the amount of color applied to every layout and design characteristic is a better choice with regard to logos.

Lastly, this study found that picture window layouts continue to dominate the layout formats of print advertisements. This format will remain in greater use compared

to the other layout formats as long as images continue as the focal point in print advertisements. However, copy-heavy layouts continue to decline in use as the function of body copy evolves into supporting the image less and less. While these two layouts employ opposite layout and design characteristics as the primary attention getting tools, frame and silhouette layouts do not continue to increase in their use by creatives either. It is interesting to note that silhouette layouts did not increase because this layout format is designed by the use of images. One possibility is that the amount of white space makes the image appear smaller as can happen with frame layouts. Overall, this study confirms that the layout and design characteristics directly correlate with the layout formats used in print advertisements.

Limitations

There are several important limitations within the study. The results are based on the magazine advertisements that were available to the researcher. Because microfilm is not available in color, the researcher needed to use the hardcopies of each magazine issue, which were not in the best condition. Some of the issues for certain publications were missing pages, or the condition of the pages made it difficult to fully analyze the print advertisement.

Likewise, the use of hardcopies for each publication created a limitation based on the publication dates and availability of the magazines within libraries. The 25-year period selected to study also created difficulties in finding magazines that are appealing to numerous advertisers so that a large enough sample was collected.

Another limitation of this study is that the results related specifically to alcohol, clothing, and food print advertisements. A select number of product categories were applied to this study to maintain a manageable sample.

Direction for Future Research

This study and the measurements created to test the hypotheses were exploratory with very little guidance. While many studies about the layout and design of print advertisements exist, few address the changes of the individual layout and design characteristics and the impact that is created on the layout formats. Most studies focus on an individual layout and design characteristic by testing it for recall and recognition from a consumer based on eye movements and fixations. Therefore, the first suggestion for a future study is for more research to look at how creatives are developing new techniques to create print advertisements with limited use of the layout and design characteristics.

Also, this study looked at a small number of publications and three specific product categories. Another study might investigate how print advertisements are designed differently based on the target audience of the magazine. Other magazines might show that another layout format is more dominant than the picture window. Likewise, body copy and headlines might be used as frequently as images in other publications that concentrate on different products.

It would also be interesting to integrate magazine advertisements from other countries into a study that measures the appearance like this study. Do other countries focus on images as heavily as American consumers? Is there any kind of regulatory practices that must be applied to the design of magazine advertisements from other

countries that restricts the use of various layout formats? The results of a study that focuses on these aspects would be fascinating because so many advertising agencies are international and produce similar visual campaigns for multiple countries.

This study successfully demonstrated that the increases and decreases in the use of certain layout and design characteristics impact the other characteristics and influence the layout formats selected by creatives. This finding reinforces the notion that even though the advertising industry is shaped by creativity and innovation, there is a small amount of structure to how print advertisements are created. However, the responsibilities of creatives is to regain consumer attention in any way necessary, which can mean copying the successful strategies of the competition or recycling ideas from previous campaigns. Until creatives find a balance in the use of the layout and design characteristics, print advertisements will continue to evolve to please the client, gain recognition in the advertising industry, and respond to the latest wants and desires of consumers.

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APPENDIX

CODESHEET

1. Magazine Date: _____ (Month/Year); For *Rolling Stone*:
(Month/Day/Year)

2. Magazine :

1 = Cosmopolitan
2 = Glamour
3 = Good Housekeeping
4 = GQ
5 = Ladies' Home Journal
6 = Playboy
7 = Rolling Stone

3. Product Categories:

PC1 = Alcohol
PC2 = Clothing
PC3 = Food
PC4 = Other

4. Advertising Message:

AM1 = Framed
AM2 = Unframed
AM3 = Text only message

5. Number of words in headline= give the specific number of words; if "0" then put
"0"
*Note: Do not count sub-headlines. These are normally in smaller print and are
under the main headline.*

6. Location of Headline:

HL1 = Below Image
HL2 = Above Image
HL3 = No Headline
HL4 = Beside Image
HL5 = Across Image
HL6 = No Image/Just a headline
HL7 = Other

7. Image Size:

IS1 = Full Page
IS2 = ½ Page
IS3 = ¼ Page
IS4 = No Image

8. Image Color:

I1 = Black and White
I2 = Color
I6 = Black and White with Color

9. Objects in Image:

I3 = Objects Only
I4 = People Only
I5 = People and Objects
I7 = People and Animals or Just Animals or Objects and Animals

10. Image Location:

IL1 = Full Page
IL2 = Left Side
IL3 = Right Side
IL4 = Top
IL5 = Bottom
IL6 = Center
IL7 = Other

11. Text Count: Put in the specific number words in of all the body copy included in the advertisement.

12. Body Copy Location: Type in one of the following locations for where the body copy is located

Top Center
Center
Bottom Center
Upper Left
Upper Right
Lower Left
Lower Right
Other

13. Logo Color:

LC1 = Black and White
LC2 = Color

14. Logo Comprised of:

Image Only
Image & Text
Text Only
No Logo

15. Logo Location: Type in one of the following locations for where the logo is located

Top Center
Bottom Center
Upper Left
Upper Right
Lower Left
Lower Right
Other

16. Layout Formats:

1. **Picture window layout** – This layout format contains a large picture or illustration with tightly edited copy fitting into the small space allotted to it. The image bleeds off the page and the headline can either be beneath the image or printed over the top of it. The body copy and logo are added last to the layout and given a limited amount of space.
2. **Mondrian layout** – This layout format is one of the most widely recognized formats, which was named after Dutch painter, Piet Mondrian. This layout consisted of rectangles of type, art, and solid colors to separate the design and layout characteristics within the advertisement. The layout can have lines or bars inserted to help create separation or they can be absent within the actual advertisement.
3. **Copy-heavy layout** – This layout format relies on words to get the message across and there is often no illustration, or a small visual due to the volumes of copy. The two main reasons for using this layout is because images cannot convey directly what the body copy can and the creative wants to deviate from all the advertisements within the magazine that will have an abundant number of images within their layouts.
4. **Frame layout** - has an image or illustration framing the copy or reversed with the copy framing the image (Feasley & Stuart, 1987). Nelson (1989) noted that a border can be utilized around the advertisement, which confines the headline and body copy to the center of the advertisement.
5. **Silhouette layout** - the design and layout characteristics are arranged so that they form an over-all silhouette, or shape, against the background (Nelson, 1989). The design has an irregular shape, which pushes the white space toward the edges (Feasley & Stuart, 1987). This layout requires the design and layout characteristics to touch or overlay on one another so that the white space does not break-up the unity that is created between the characteristics (Nelson).
6. **Multi-panel layout** - consists of images that are usually similar in size that are used to move the viewer from one panel to the next (Nelson, 1989). The image panels normally consume a larger portion of the advertisement and leave an area that includes the headline, body copy, and the logo (Nelson).
7. **Other** - Any advertisements coded that do not contain one of the six layouts listed were categorized as “other” and the layout format was not individually mentioned within the study.