



**SUIC'S 1ST
INTERNATIONAL
ONLINE CONFERENCE
IN ART AND DESIGN**

**December 18, 2020
CAT Telecom Tower
Bang Rak, Bangkok
Thailand**

**A REVIVAL
OF CREATIVITY
IN ART
& DESIGN**

Organised by
Silpakorn University
International College
In collaboration with
international partners

Message from the Dean, Silpakorn University International College (SUIC)

Silpakorn University International College's 1st International Online Conference (Webinar) in Art and Design 2020 titled 'A Revival of Creativity in Art and Design' has been organized to provide a forum for exchanging knowledge on digital art, design, and visual communication, which are areas of SUIC's expertise.

SUIC aspires to be an innovative educational provider in the 21st century and in addition to creating degree programmes that meet the needs of industry and current trends, we aim to support collaborative research between Thai and international researchers, lecturers and practitioners in their related fields.

This conference aims to be a platform for exchanging art and design knowledge, sharing experiences, and building academic collaborations on regional and international levels. Recently, the world has been confronted with the challenges of COVID-19, but we believe that we will fight through this together soon enough. As the leading creative university in Thailand, Silpakorn University International College would like to take a step forward by arranging this conference and encourage the global art and design community, who are currently facing the pandemic's impact on their creativity by adjusting and transforming themselves under the new normal conditions.

I would like to express my sincerest gratitude to our partner universities for sharing their expertise: **Professor Alison Honour**, Pro-Vice Chancellor & Executive Dean, Faculty of Arts, Design & Media, Birmingham City University, **Mr. Bernhard Kernegger**, Vice-Rector, University of Applied Arts Vienna, Austria, **Ms. Abigail Smith**, Project Manager, Creative Migration and **Assistant Professor Dr. Atithep Chaetnalao**, Faculty of Decorative Arts, Silpakorn University.

I would also like to thank the organizing team for their hard work and dedication, as well as the contributions made by the faculty members of our Bachelor of Fine Arts in Digital Communication Design programme. This conference would not happen without the support from everyone involved. Finally, I would like to wish all participants a very fruitful conference, with the end-result of providing new knowledge and friendship.

Assistant Professor Dr. Sompid Kattiyapikul

Dean

Silpakorn University International College

Silpakorn University International College

With the impact of Globalization in today's society, the Council of Silpakorn University approved the establishment of the Silpakorn University International College since 1999, with the status of a department under the Silpakorn University in respond to the needs of higher education with regard of quality, efficiency and effectiveness in producing graduates with international quality as well as to exchange knowledge with academic institutions abroad.

The faculty started with a Bachelor of Business Administration Double Degree in Hotel Management with the Vatel Group from France . Later, SUIC introduced a Double Degree programme in Digital Communication Design with Birmingham City University in the U.K., along with a Master of Business Administration Double Degree in Hotel and Tourism Management with Vatel in 2004 .During the early stages of the implementation of the Silpakorn International College, courses were conducted at Petchaburi campus in the academic year 2003, later extended the study to Taling Chan in the year 2005 . Under the dynamic of circumstances, SUIC released a new elective double degree BBA programme in Event and Leisure Marketing with ESC Rennes Business School in France in 2014 . The new programme provides an opportunity to study the fourth year in France at Rennes School of Business . BBA in Event and Leisure Marketing students also have professional internship period to explore real business practice with various industries, business, and public institutions . Recently, SUIC launched a brand new B.B.A programme in Luxury Brand Management, which is a double degree with Paris School of Business (PSB) , France . PSB is a European elite Grande Ecole Management School that combines academic excellence, international awareness and professional experience . Students can study one semester in Paris, which is at the very heart of luxury products and services (brands) and thereby obtain their second degree from PSB .

Now, SUIC developed another location at the CAT Telecom building in Bangrak to support the learning of SUIC's international programmes based on the essentials of 'Art & Design' along with 'Business & Hospitality' and ally with government institutions, private companies, multinational firms, and entrepreneurial businesses to create sustainable successful education.

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SUIC 1st International Online Conference
A Revival of Creativity in Art & Design
Silpakorn University International College
Friday 18 December 2020, CAT Telecom Tower, Bang rak, Bangkok, Thailand

Plenary Session	
8.00 – 9.00	Registration with refreshment
9.00 – 9.15	Opening ceremony: Conference Opening by Asst. Prof.Dr.Sompid, Dean of Silpakorn University International College
9.15 – 9.30	MC inform the schedule of morning session (Hector Reyes)
09.30 – 10.15	Special Keynote Speech: Ms. Abigail Smith, Project Manager, Creative Migration (NGO) Topic “Art and Creativity on the global ecological challenges”
10.15 – 11.00	Special Keynote Speech: Asst.Prof. Dr. Atithep Chaetnalao, Faculty of Decorative Arts, Silpakorn University Topic “The revival of Art and Design production after pandemic”
11.00 - 11.05	Moderator Gabriel Camelin announces for paper presentations
11.10 – 11.30	Paper presentation by Asst. Prof. Ts. Dr. Khairul Azril Ismail UCSI University, Malaysia Title: “Practising the 19th Century Photo-historical processes in the 21st Century”
11.30 – 12.00	Paper presentation by Mr. Dean K. Landucci, Silpakorn University International College Title: “Visual Analysis of COVID-19 Public Service Ads for Understanding and Persuasion.”
Luncheon	
13.15 – 13.20	MC Hector Reyes informs the schedule of the afternoon session
13.20 – 13.30	Moderator: Nalinnath Deesawadi announces for paper presentation
13.30 – 14.00	Paper presentation by Dr. Vorapoj Songcharoen Bangkok University International College Title: “The Study of Communication through Photographic Compositional Preference in the Digital Generation Z”
14.30 – 15.00	Paper presentation by Mr. Laurent Avril, Silpakorn University International College Title: “A holistic and resilient approach to graphic design in a post pandemic time”
Coffee Break	
15.20 – 15.25	Moderator: Gabriel Camelin announces two keynote speakers
15.30 – 16.15	Special Keynote Speech: Professor Alison Honour Pro Vice-Chancellor & Executive Dean Faculty of Arts, Design & Media Topic “Creativity as a catalyst for post COVID Recovery”
16.15 – 17.00	Mr. Bernhard Kernegger, Vice Rector, University of Applied Arts, Vienna Topic “Creative education in Art and Design practice during pandemic”
17.00 - 17.30	Paper presentation by Mr. Ben McDonnell Title: “Dig Where you Stand; An exploration of ‘Dialogues’, an online international exchange project”
17.30 – 18.00	Paper presentation by Ms. Ketsirin Homwiseswongsa, Silpakorn University International College Title: “Comparison of Successful Mascot Designs of private and governmental institutes In Thailand : In Term of Character Design”
18.05 – 18.10	MC Hector Reyes summaries the afternoon session
18.10	Closing speech by Asst.Prof.Dr. Chalernporn Siriwichai, Deputy Dean for Academic Affairs and quality Assurance, Silpakorn University International College

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The Revival of Art and Design Production after the COVID-19 Pandemic

Assistant Professor Atithep Chaetnalao, Ph.D.

Faculty of Decorative Arts, Silpakorn University, Thailand.

Introduction

The most important event that everyone is interested in, which is changing the way of life of the whole world is the coronavirus (COVID-19) outbreak. This situation has made people around the world realize that helping others is a way of finding a solution to a problem. Therefore, many sectors have been working endlessly to solve this problem as quickly as possible because the faster a solution is found, the more beneficial it would be for everyone on this planet. It is also known that the major changes would result in a different lifestyle, including education, industry, the medical field, entertainment, and even artists in art and design. This paper will analyze the new normal behavior way of life and its impact on the creation of art and design production, provide a summary of the restoration of art and design creation after the pandemic, and inform about opportunities during the crisis affecting art and design production.

Background

The COVID-19 pandemic has led to a transformed global population. These changes (Figure 1), which can be considered as lifestyle adjustments, has also affected Thailand (Happyfresh, 2020). These are as follows:



Figure 1. How to live a new normal life after the COVID-19 crisis.

Source: Chaetnalao (2020); www.happyfresh.co.th (2020).

First of all, in home in style is where people would take photos and upload them on Instagram, play TikTok, and arrange the house to look attractive to solve the boredom of life by showing their style. Second, evolving of home and duty would comprise a combination of home and duty or working from home that would create a balance in work and personal life. This would also include studying from home, and all these things would continue to evolve in response to the convenience of work and effective learning in the digital age. Third, food delivery, which is the online ordering of food that has become increasingly popular, and helped businesses to continue to expand and grow. This would be likely to continue to increase due to its user-friendliness and user-friendly design of the system. Fourth, sanitized of five senses would consist of the regular cleaning of the ears, eyes, nose, mouth, and hands. As cleanliness is a key preventive measure, stores would have alcohol gel and clean packaging. Fifth, anxious about health: as health would come first, maintaining health and hygiene would be the most common practice with strict self-discipline, whether it would be wearing a mask and washing your hands every time. Moreover, eating nutritious food and having a bath or shower when you get home would also be included under this aspect. Sixth, Nouveau Trust, a hygiene guaranteed brand, has become the most trusted consumer brand. In order to conduct an examination, online physical and mental health consultations with medical professionals are becoming popular now. Seventh, the changes of the values of the popularity and consumption of media has transformed consumer behavior and values to have a greater focus on the digital world, thus resulting in the conversion of media appreciation. Consumers'

lifestyles have become connected to the online world and sanitation. Additionally, consumers are starting to provide more personal information, so data signals and geolocation are of great interest to business owners. Eighth, social distance and wearing a mask has led to automatic spacing behavior or feeling insecure when close to one other, as well as the normal wearing of masks. Ninth, tech-finance literacy, which has resulted in people becoming more technologically advanced and making financial transactions online and/or through the use of a QR code. The present has completely changed from the past, and now things have been designed for ease and flexibility of payments. The cashless society has increasingly influenced our daily lives. Finally, digitized chore where consumers have increasingly become more connected to online media to facilitate their daily lives. Examples like online shopping and e-commerce sales would continue to skyrocket.

In addition to the new normal behavior, the impacts of what can be clearly seen are events that occur with many parties and in areas related to art and design as well (Sianpanich, 2020). First of all, the content and creative media, where the movie industry closed all theaters and film sets stopped shooting indefinitely. Second, musicians have no live performances, so they use live streaming as a tool. Third, independent artists have no exhibition management because there is no place to accommodate them and no people visiting. Fourth, some independent artists have created works in an online format to help the poor in society. Fifth, live stream applications like TikTok have become very famous because everyone wants entertainment. Sixth, freelance designers became unemployed because advertising work stopped. Finally, creative services have ceased.

Objectives

To analyze the new normal behavior way of life and its impact on the creation of art and design production. This includes a summary of the restoration of art and design creation after the COVID-19 pandemic, as well as opportunities during the crisis affecting art and design production.

Methodology

1. Observe and perceive the changes in the living behavior of the world population, which is known as the new normal.
2. Study and observe various impacts on art and design.
3. Analyze from the author's experience, the environment, lifestyle, working style, and context from close colleagues, and people working in art and design.
4. Study the events from the social context that are related to art, design, music, exhibitions, and follow-up on the results.
5. Summarize the forecast and trend analysis of the revival of art and design production after the pandemic, and the crisis opportunities for art and design production.

Results

The analysis of the perception of living behavior had various impacts on art and design. This also included the experiences of the author and the surrounding society, way of life, working styles, and the context of close colleagues. In addition, the group of people working in art and design as well as events related to art, design, and music exhibited interesting consequences as described in the following events.



Figure 2. Workshop Work from Home Fighting Covid-19 with heARTS.

Source: <https://www.thaipost.net/main/detail/66309>

Case Study 1: Workshop Work from Home Fighting Covid-19 with heARTS was a project for contemporary artists to fight COVID-19 with consciousness through the visual arts. They conveyed and reflected their thoughts and views on the pandemic situation of COVID-19, which reversed the crisis to have positive and constructive changes in life and the application of the philosophy of life, as well as collected historical records and memories for the Thai people. All works created were published via social media, online media, and suitable websites for the benefit of contemporary art education. The works came from an artist and writer, who used art to save the world's lessons from the terrible virus. The contemporary artwork "Mrs. Covid" by Krisada Inthason and the work "Covid-19" by Taweesak Srithongdee offered a warning against negligence (Contemporary Art and Culture, 2020).

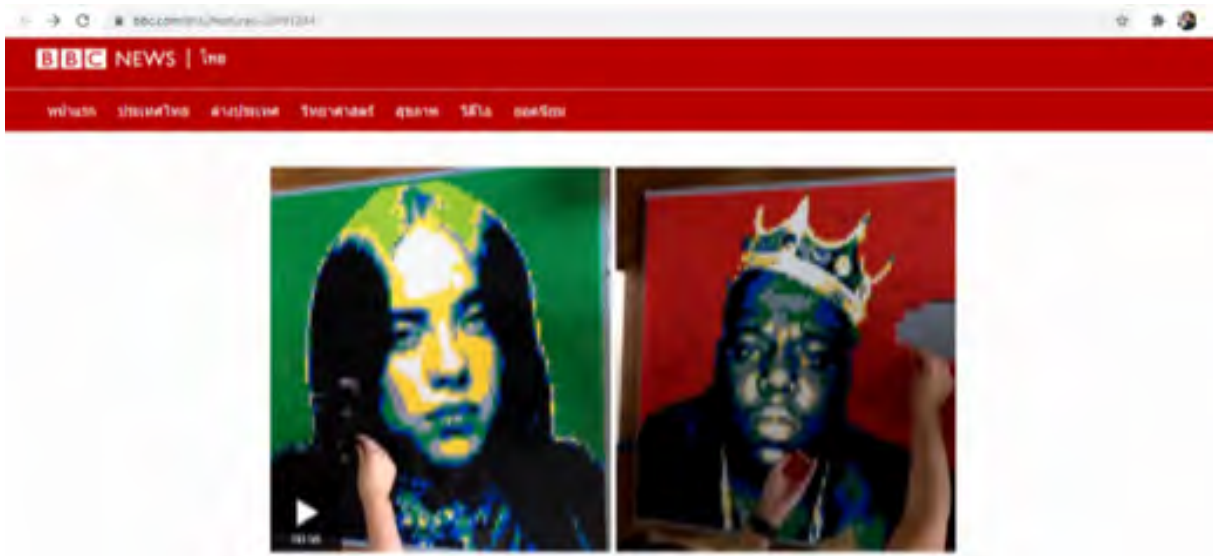


Figure 3 Relaxing Activity from Home.

Source: <https://www.bbc.com/thai/features-53491244>

Case Study 2: Relaxing Activity from Home by Charlotte Tyrer, a British graduate of fine arts, exhibited stress-relieving activities during her break from the COVID-19 crisis by using Lego bricks to create portraits of celebrities (BBC News Thailand, 2020).



Figure 4. Homemade.

Source: <https://www.youtube.com/watch?v=bm2pHFzD9Kk>

Case Study 3: Homemade in which the first part talked about a film-maker who lost his job because of COVID-19. After a while, there was a movie project called Rong Narong for people to stay at home in the form of an emoticon.



Figure 5. The family atmosphere of Nong Paotang.

Source: <https://www.youtube.com/watch?v=bm2pHFzD9Kk>

In the second part, the man and staff then searched for a family to perform in the movie, which consisted of the grandmother, parents, and child. During the filming, the father was away from home to work in the provinces, so the mother had to work hard at home.

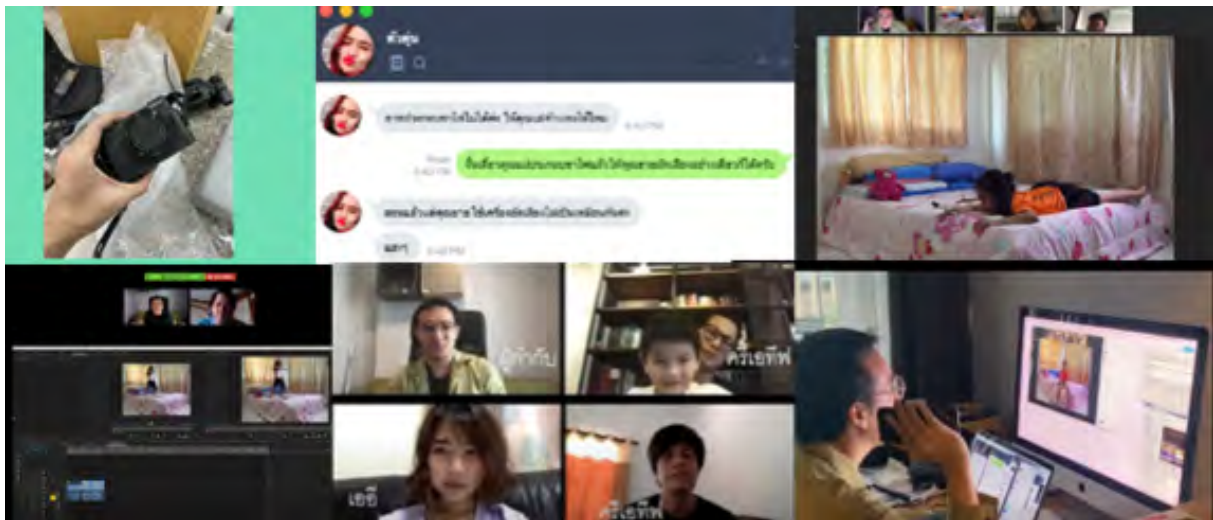


Figure 6. The working atmosphere of the movie production team.

Source: <https://www.youtube.com/watch?v=bm2pHFzD9Kk>

In the third part, the film-maker sent the camera equipment to shoot the movie at his home and found that the grandmother could not use the equipment. He also found that the children were not cooperating, and the angle of the shots was not beautiful. As such, this man thought he was going to shoot the movie by himself, but a friend informed him that that would be cheating. The objective was to make a movie to use as a campaign for people to stay at home. Therefore, the team then set their minds and planned the work until the movie was successfully completed.



Figure 7. Live concert from Condo Sansiri.

Source: Sansiri Facebook.

Case Study 4: The live concert of Condo Sansiri # Stay-Home. This April 2019 was not lonely, as it provided happiness and relieved loneliness even though people had to be more than two meters apart. In this event, Oat Pramote x Pop Pongkool started the battle and then Ben Chalalit x Two Popetorn provided a shocking surprise sound from the mystery artists, Lipta x Stamp Apiwat, who gave happiness that viewers did not want to log out. From this project, it could be perceived that 1) participation does not always have to be in the form of a face-to-face meeting. An online format or technology would be able to complement participation depending on the methods and goals. 2) Sometimes it would be easier to watch an event online than travel to the actual location. Therefore, people would be able to visit more conveniently than a normal concert situation.

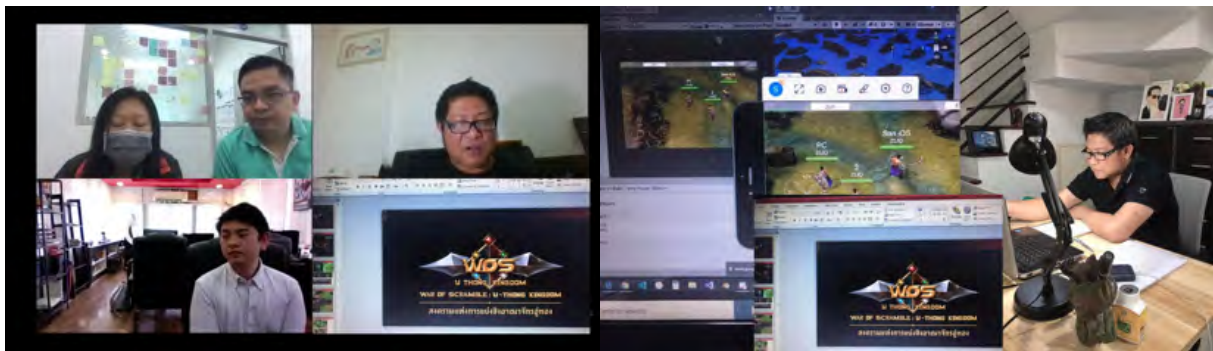


Figure 8. Game design and development by working from home.

Source: Chaetnalao (2020).

Case Study 5: The game design and development by working from home comprised the U-Thong Ancient City 3D game. While working from home, the game was designed and developed by using a work summary conference where suggestions were given along with the presentation of the progress with the working group of Silpakorn University. The game of U-Thong Ancient City was developed for the Designated Areas for Sustainable Tourism Administration (Public Organization) (DASTA) in 2020 #War of Scramble: U Thong Kingdom (WOS).

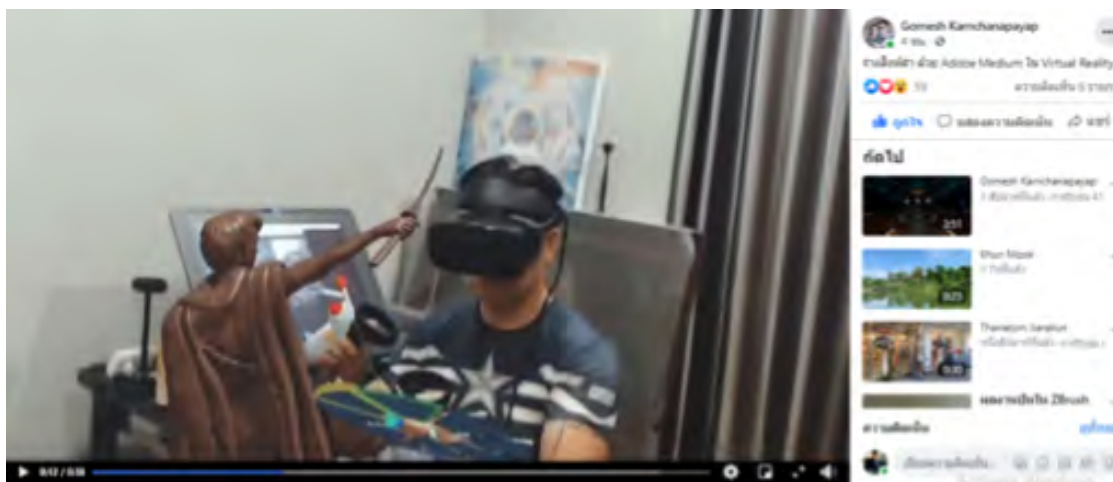


Figure 8. Virtual reality sculpting by working from home.

Source: Gomesh Karnchanapayap Facebook

Case Study 6: This consisted of predicting and analyzing the trends in the revival of art and design production after the pandemic. Art and design would be able to adjust the way of presenting works by taking part in technology. For example, virtual reality sculpting by working from home by Gomesh Karnchanapayap used a webcam to record the artist while using virtual reality sculpting software-Adobe Medium. For the opportunities during the crisis, art and design production were evolved according to the situation, which was mainly due to the behavior of technology-adapted people and new behavior.

Discussion

During the COVID-19 outbreak, there have been opportunities during the crisis for art and design production. First, society has begun to transform to full digitalization to maintain the pace with the changing consumer behavior. As a result of the pandemic, people have been increasingly forced to use digital systems; such as, ordering food or purchasing online merchandise, conducting financial applications to reduce travel to risk points, etc. Second, digital art and design have become more accepted and accessible like interactive ones. More digital adept people are able to understand the communication of art and design that is related to digitalization. Third, art and design have become more accessible, convenient, and have a greater variety of presentation styles. Because people are used to accessing services in an online or digital format, art and design would be presented more than just visiting the real world. This would also include the communication styles, which could be designed in various ways according to the artist. Fourth, adults, adolescents, and children are beginning to understand and speak the same language more. This has been because adults have begun to have the same experience as children and understand technology. Therefore, any communication or presentation limitations would not be classified by the age range like before.

Conclusion

In analyzing information in various contexts, the author could summarize the following proposals or actions to restore art and design production after the pandemic. First of all, the need for government support, as art and design personnel may not survive from the loss of work because some are freelance. Therefore, there is no documented evidence that a person is unemployed. Currently, art and design activities are being ignored by the government sector. Hence, there would be a need to encourage more creative activities and campaigns. Then, lower the number of people, reduce the steps for creativity, and decrease the costs. Reducing the number of people could be done by having people to coexist in the same location or workplace. Reducing the steps in the work could be achieved by reducing the number of people involved. Furthermore, using less expenditure to create some things by allowing a digital system to have a role would also reduce the work of the people. As such, cost reduction would be accomplished by cutting any unnecessary expenses and activities.

Moreover, for an online show (quality and interaction), the number of channels could be increased to view the works in addition to visiting on-site; such as, at the Office of Contemporary Art and Culture, Ministry of Culture, Thailand. The Nakhon Ratchasima Provincial Cultural Office in collaboration with

the Art Gallery and Exhibition of Nakhon Ratchasima and a network of artists organized an online art exhibition, “The Imagination of Covid-19”, with both local and international artists participating to promote social media. As a result of this creative imagination, this was an experience that everyone remembered and adapted to the situation (Contemporary Art and Culture, 2020). Additionally, from digital transformation, as a result of global management surveys, COVID-19 would be a key driver for organizations to rapidly transform their digital strategies and investment to become a fully digital business. This would be undertaken so that organizations could cope in time and have the ability to generate new growth after the COVID-19 situation has been resolved and business operations have returned to normal (Thairath Online, 2020). Most people, including the elderly, would also become more confident and turn to using digital systems. The changing consumer behavior would take into account the familiarization with the new normal way of life.

With regard to trend design, the following should be noted: (1) Focus should be emphasized more on the functions, and the design must solve problems, not just focus on the users. This would also need to take into account the community itself. (2) The product developer must have a goal to create or produce the work to solve or develop the various issues. (3) The perspective of the created work after this would be for more physical and mental recovery. Thus, there would still be a lot of space in this market to create a variety of works. (4) Communication should not be just trying to achieve a hard sale, but also add storytelling into the products to create value. What consumers would be buying is not just the workpiece, but also the security of the community’s environmental sustainability. (5) One of the issues affecting the fashion industry at the present time is that the products are in stock because fashion is season dependent, but the crafting does not go out of date or become obsolete, so this would be an opportune time to offer value. Those crafting designers would be launching their products at a time when everyone is looking for value in their own unique form.

Finally, art and design refreshes the mind and revives the economy, due to the dire circumstances of the pandemic; everyone is anxious, afraid, and stressed. This would include trying to reduce the number of people traveling to meet others, as well as leaving the house as least as necessary, which would also affect people’s mental state. Therefore, art and design could be used as a tool to help people to relax. From the restoration and relaxation of the mind plus more, art and design is what everyone subconsciously seeks. Hence, infiltrating works of art and design with anything would have an effect on the mind; such as, in tourist spots where beautiful pictures can be photographed. The design of these beautiful places would make people more interested in traveling, or designing beautiful and functional products which is what everyone wants. Thus, it cannot be denied that art and design can affect and revive the economy as well.

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Practising the 19th Century Photo-historical processes in the 21st Century.

Asst. Prof. Ts. Dr. Khairul Azril Ismail
UCSI University, Malaysia

Abstract

Photographic imaging the past had a monumental range of experimentations and grasping for attention in the methodologies from daguerreotypes, ambrotypes, salt prints, albumen prints, to silver-gelatin prints; which seemingly all immediately halted upon our overt confidence to make do with the digital world, ignoring the physical remnants of the past. Photography in these old forms was a part of visual art for which, unlike cinema, carries the amount of discontinuity and incompleteness. This paper aims to facilitate a discussion of a framework in a structured training program, based on current ideas that are happening now in the field of photographic conservation, to be applied as an impartial role and absolute goal in preserving the practise of art-science of what is already seen as the absolute point to be added into the conservative efforts. Due to the diversity and complexity of photographic materials, the range of knowledge required in the photo-historic practice is broader than that required in other specialties. It was therefore necessary to consider a specialist area for photography within the art conservation programs that go beyond just as a tool for documentation. To the traditional triptych of conservation-practice; art or cultural history and science, photography, and archival practice were commonly added as distinct areas. The objective of this proposed framework has the main intention for the arrival of an educational model. The challenges arise when topics that should be included in a training program are organized into different areas and distributed for a reason for the amount of information delivered, as the need for balance in terms of the work required for the different areas in practice and the material science, the common areas of the history of its technology, the canon history, and the aesthetics, and certainly the inclusion of archival practice. The rise of hand-crafted practitioners, now-ever, had significant growth in utilising these historical processes. The dissemination of knowledge through the practise-based applied science materials had now bloomed back towards home-based operations, more-so now the pedagogy of self-taught being the new mass-norm.

Keywords

Photo-historical Practise, Traditional Photographic Practise Revival, Conservation, Education.

Introduction

There are many moments where we return to the past through images to reminiscent memories through image-objects such as the old black and white photographic images, to define what was it like before, and to see where we stand now in the present.

Thus, the dilemma of how Walter Benjamin had coined termed the “afterlife” that lies within cultural artefacts, becomes especially important for these artefacts, which we now became the emancipated spectators of various editorial revisions that captions it.

The current trend tends to push images to emulate, or simulate the physical similarities of the past; up to a point of persuading them to think the past is in hand by having it aged-toned and carries the limitation qualities (black & white, sepia, faded dyes of the polaroid, and so forth). Technologies of today do that, it emulates the conditional look of the past within the modern applications. These mobile photographic applications contain filters that are explicitly designed with effects that could transform and mediate reality (Caoduro, 2014). Caoduro (2014) had extensively addressed the issues in which also became the faux imaginative trajectories which solely belongs in the social media which what may seem to be the lack of ‘physicality’ and ‘tactility’ from the almost-perfectly rendered images (refer also to Bate, 2013; Borges-Rey, 2015; Sherman, et al. 2017).

My interest in the history and theory of photography emerged paralleled problems encountered in practice. With the resurgence of photo-historical processes that arrived from both America and several countries in Europe (Dunniway, 2008; Susan, 2012; Clayton, 2015), the venue of information to the practise had then expanded into the variance of methodologies and conditions that would vary from the original primary sources of literature, such as the nature of the internet tends to imply the shortcomings which never could arrive in the same context as printed pages (Osterman & Romer, 2007).

Having begun to photograph through photo-historical processes such as daguerreotype, wet plate collodion, salt & albumen prints as a cul-de-sac, I realized that photography through such processes was being assigned into a new position of tangible materials of the visual past. It is of good fortune the existence of on-line platforms, such as websites, forums, social media pages such as the Facebook’s Group pages, had provided the curious minds to gather and discuss, though in most cases the cautionary note here was to be vigilant against the technical advises given. Though I could not discount the existence of primary literature that influence the growth of the practise such as one could extract from the pages of Towler’s (1864) *The Silver Sunbeam*, Eastabrooke’s (1872) *The Ferrotpe and How to Make It*, Waldack and Neff’s (1858) *Photography on Collodion*; and then the modern practitioners’ manuals arrived such as Scully & Osterman (2013) *Basic Collodion Technique: Ambrotype & Tintype*, Quinn’s (2020) updated *Chemical Pictures*, Einfield’s (2013) *Guide to Photographic Alternative Processes*, James’ (2015) *The Book of Alternative Photographic Processes*, Coffey’s (2000) *The Doers Guide to Wet-Plate Collodion Photography and Albumen Paper and Print Making*. There are more variants of treatise in the market of similar means in the making of these early photo-historical practices which one

could pick up and work on the methods that suit their ability and rigour.

This amount of resources was enough to spark both caution and historical curiosity. Perhaps it is significant that I began, innocently enough, by looking at these; much of preserved specimens of historical objects. However, there isn't a propagated manner into the practise in that is suited as a practitioner as informed areas which utilised as a technological practise, a disciplinary area that would be a hybrid as an artist-scientist. One of the values that could be seen as the appreciation and the practise of historical technology, which period of innovation and great changes that have affected us all; scientifically, socially, politically, environmentally, and artistically.

An inherited image-objects, much like one would gaze upon old worn jewellery. Some may see these methods to be a new way of seeing; with the deliverance of labour, comprehension of the scientific rigour behind these image-making processes (see also Riley, 2010). Thus, I was quickly impressed than might otherwise have been the case by the extreme degree to which photographic meaning was dependent on context. Nowadays we grasp the visuality of what photography displays, rather than the manner or methods of its creations (Persinger, 2014). The past had a monumental range of experimentations and grasping for attention in the methodology from daguerreotypes, ambrotypes, salt prints, albumen prints, all the way to silver gelatin prints; which seemingly all immediately halted upon our overt confidence to make do with the digital world, ignoring the physical remnants of the past.

Photography in these old forms was a part of tangible visual objects for which, unlike cinema, carries the amount of discontinuity and incompleteness of its narratives; seemed fundamental, despite various attempts to construct in reassuring many formats of "so-called" notions of organic unity and coherence at the level of the single image to provide the narrative.

However, this article aims to propose the fundamental general breakdown of this sort of programme, based on current practise that is happening now in the field of photographic conservation, to be applied as an impartial role and absolute goal in preserving what is already seen as the point for photo-historical materials to be added into the conservative efforts. It has the main intention, though, of arriving as an educational model (at the very least, a large portion of a photographic programme). This article is an attempt to give an introductory insight towards the specialization and the fundamentals, of the profession that would arrive from such an initiative.

Following current efforts such as the American Institute of Conservation of Historic and Artistic Works (of the Photographic Material Group, referring to their biennale sessions and reports); they intended to reinforce the idea of certification, a form of validation, interdisciplinary collaboration, and to further gather the specialization as photographic conservators. The knowledge provided by existing programs in art conservation, such as materials science, analysis techniques, art history, paper, objects and painting conservation, etc., has always been the platform in the practise for photo-conservations. It is always has been the material properties and its structure are key elements in understanding how structural interventions in conservation treatments affect cultural heritage objects.

Observing these form of discipline within the premise of photographic studies are coming from the Conservation Programmes; as offered at the West Dean College (Singapore), the Institute of Conservation in London, the Getty's Museum, the George Eastman House, Northeast Document Conservation Center (NEDCC), the Fox Talbot Museum, and various sub-sections in most of the major museums across the world; the specialization or advanced level courses for photographic practice (except the NEDCC), are not commonly offered in such specific area here as yet. These institutions provide the system of apprenticeship, for non-school-trained conservators, they would be freely admitted to study in the proposed six areas (as the six of the areas provided in the following text), and devoted to the clusters; which provides the needed acknowledgment and the practise of different key-topics concerning photographic conservation. It is cyclic, constantly adaptive, and commonly innovative solutions are expected due to unique cases are often to be encountered.

The norm in photographic conservation is catered towards presentations and demonstrations of these treated image-objects. Commonly, visual literacy, the ability to observe these image-objects, requires the fundamental skill of its materials would be an important start (Zinkham, 2010). To convey information about photographs as historical resources, archivists, librarians, and other cultural resource managers also examine other factors besides the subject (Flukinger & Brown, 1993). There is much discussion, questioning, theorizing, and research in making these decisions. The resolve of treatment procedures is a process that involves the active participation from the practitioner of the craft and its methodology, the curator of the photographic collection (if applicable), and the photographic conservator, if the trained specialist comes into the equation.

These visual differences are due to complex variables of preparation, sensitizing, development, and finishing that remains entirely in the control of the practitioners' mannerism in methodologies and the material knowledge. This approach will therefore promote the use of material studies and grounded methodologies arriving at optimal exposure and development conditions for different phases in photography technology lineage.

Conservators learning the field of photo-material may also improve their judgement capabilities to evaluate work done by photographers at different institutions. Procedures for correcting different types of deterioration, and principles research that are similar to apply methodologically sound in halting it.

Objective Areas as Applied Research Practise

Owing to the variety and complex nature of photographic materials, the gamut of knowledge required in photograph conservation is even wider than that required in other specialties. It was therefore necessary to add some courses that are not normally included in art conservation programs. To the traditional triptych of conservation -practice, art or cultural history and science, photography and archival practice were commonly added as distinct areas.

Even though photographic conservation should be defined within the context of art conservation in terms of training, ethics, and practice, further studies in these areas require complete education. By introducing areas or clusters on photographic treatments towards the archival practice, it is hoped to fulfill the need for cultural and archival practise.

Few problems arise when topics that should be included in a training program are organized into different areas and distributed along school periods. Not only do periods need to be reasonable for the amount of information delivered, but they should be balanced in terms of the work required for the different areas (Science, Conservation, Photography, History of the Technology, History, and Aesthetics, Archival Practice). The amount of time invested in one area should not be much greater than the required for other areas.

Apart from the first area; which would provide an overview of different topics concerning photographic conservation, advanced periods have been structured as conclusive units containing different aspects of the history, technology, deterioration, and conservation of photographic materials (Roth, 2010). As these materials are considered as ‘image-objects’, which carries the properties of noble metals would be confined to the risks of deteriorations (refer to Clark, 1998) through the environmental, handling, or even poorly utilised methodologies of its making (Library of Congress, 2006; Flowers, 2009).

Every area should keep an internal logic within the same period and through the whole program; logic that guarantees the thematic continuity from one period to the next. However, topics introduced during each period should be covered to complete within that period. It was Walter Gropius who had founded the Bauhaus in Germany, 1919, who promoted the manner of experiential learning; in which the students are to utilise photography as a tool towards design, applied technology, and experimentation (Stuart, 2008). However, the move towards utilising the tools for the sake of commercial means to manage a living, had disregarded various key areas of potential definitive manner as to understand the tools itself and the potential it may bring towards the materiality and the pursuance in different potential of disciplinary studies, particularly in the material photomechanical production and the values that it may reach beyond expressive forms.

To organize the necessary skills and knowledge into series of workable courses; there is the need to establish the key points in the different areas of study, within and outside the actual field of conservation, were determined. Through that inquiry, it seeks to take action that creates meaningful change while at the same time investigating the relationship between artistic practices and methodologies of educational research. Based on current training programs in photograph conservation six areas of study were defined:

1. The Practise and the Principles in Analogue Photography (Photomechanical Processes)
2. Material Science in Photography Printing Technology
3. History of Photography Printing Technology
4. History of Aesthetics of Photography (which could concise in the variant to either the Western, Oriental, or Eastern canons of photographic historical practitioners and technological

advancements).

5. Practical Skills in Photographic Material Conservation Treatment

6. Archival practice in Photography

Apart from the first area; which would provide an overview of different topics concerning photographic conservation, advanced periods have been structured as conclusive units containing different aspects of the history, technology, deteriorations, and conservation of photographic materials.

Each area contains the necessary foundation topics, which together form a basic set of knowledge on certain photographic processes (their introduction and development through history, forms of decay, and methods for conservation and preservation).

Offering conclusive practise and the valued rubrics towards the learning outcomes of each of these components; instead of linked courses covering similar subjects at different levels of complexity, would give the training the flexibility of attending other specialist practices at different moments of the practitioners' career. This, considering the participants, might need to alternate their studies with other professional activities. Even when the learning process can be virtually unlimited, they would be prepared, at the end of each area of studies, to keep, practice, maintain, and upkeep the knowledge on subjects they are already familiar with.

The Interconnected Areas

Although photographic technologies periods are relatively independent, areas should be linked horizontally by a single theme (one photographic process at a time). Concentrating only on certain photographic processes; each learning period would allow the participants to elaborate closer and deeper analysis, and hopefully arrive at solid proposals that would further enhance the discipline.

By presenting each photographic process from the different perspectives that the six areas can provide, the practitioners of the craft of their choice (whether be it daguerreotype, the wet plate collodion, noble metal printers such as the platinum/palladium, albumen salt prints, Van Dyke Brown, and so forth) would also have a better understanding of the required methods and the ability to utilise the appropriate chemistries and to alter the conditioning if it suits to the objective in creating the image-objects. The content of each area, therefore, is not a list of subjects in which the order can be altered; contents have been organized in a sequence that allows the juxtaposition of these six areas.

The better purpose of these valued areas would create the learning outcomes arriving from this body of knowledge as congenial objectives, depending on the manner of how the facilitators on how these would be built. In much the same way, refer to such dispositions as being represented in a core of attitudes for higher learning institutes; which carries the intellectual virtues and habits of mind towards the end of the programme. These are built which further defines their role as photo-historical practitioners, equipped with these interconnected areas in which they will be:

- Able to conduct practical as a photo-historical practitioner scientific research, provide innovative ideas, communicate with colleagues, and contribute to the field.
- Able to recognize the technical and scientific aspects involved in the production of photographic and photomechanical images.
- Understands forms of material deterioration in all photographic printing materials and the chemical ingredients, as preventive methods or controlling them.
- Able to perform preventive and remedial actions towards photographic papers, film, or plates for material deterioration and occurred damages.
- Capable of developing treatment criteria based on a developed professional code of ethics (similar to the American Institute of Conservation's Code of Ethics and Guideline for Practise, rev. 1994), and a deep understanding of the materials.
- Recognizes the current limits of conservation treatment.

With these serving as the objective for these practitioner students, it should come as expected conditioning for them appreciating the historic relevance and certainly the more added value in the aesthetic qualities of different photographic processes, and the artistic movements that made use of them.

The move towards photography to not only be recognized as both an art and applied science had always been linked by the technology through which its images are captured then preserved. It's natural that aspects of those three components, in varying degrees, would be evident in photographic images (Peres & Malin, 2008). The extent to which art, science, or technology dominates the photographic expression is within the hands and also the imaginative eye and mind of the practitioner.

It would then be developed into topics on organic chemistry, the third one is focused on natural polymers employed as photographic binders; on polymers (modified and synthetic) that have been used as photographic supports on the later phases in photographic technology.

Conclusion

The practise in photographic conservation must keep abreast and learn from other specialties, however, it must also be recognized as a distinct discipline among the many fields of conservation. This proposed outline is an effort to synthesize current trends, efforts, and ideas in a single proposal for a curriculum into photographic practise.

Robinson (2017) had noted the importance to understand the needs of the processes involved, by replicating materials and processes used by the nineteenth-century practitioners is effective in recovering tacit knowledge, or unwritten human agency which will uncover the unwritten aspects that would be beyond the scope of being just an archivist, conservator, or restorer of these artefacts. This would, in turn, build the necessary critical focus that moves beyond the aesthetics, but also to be involved in the shortcomings of the materiality in photographic materials. As a practitioner that understands the ability to extract meaning in a way that historians cannot access or speak about and understand the most effective methods of practice.

It is not only a theoretical exercise but as an introduction of a training program, either synthesized or towards a complete version. As my current practise is based in Malaysia; I had observed the historical and visual pasts must rely best to have the framework builds towards the experimental-practise in the visual history of whatever artefacts that was found remained, with both hand-in-hand grasp into the historical artefacts and aesthetics which may explore the values further in the context, it would be the tacit knowledge of the craft and into its making, to be kept intact for the future.

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Visual Analysis of COVID-19 Public Service Ads for Understanding and Persuasion.

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Abstract

The ethos of public service announcements is to offer education on diverse topics from social and personal issues. Since the outbreak of the COVID-19 pandemic at the start of 2020 such public service announcements have been exponentially produced offering the public various ways to stay safe, keep healthy, personal hygiene, to communicating visually complex notions of social distancing and self-diagnosing.

This study evaluated the effectiveness of message delivery on audiences from COVID-19 public service ads had through analysis of characterization and other visual elements. The research evaluated the impact of public service campaigns on audiences in three key areas: 1) understanding of visual language in COVID-19 social advertising 2) the takeaway after watching and 3) persuasion to alter behavior.

To measure the effectiveness of visuals used in COVID-19 public service ads, a qualitative framework questionnaire was used to collect the analysis of visual elements. Also, COVID-19 public service adverts were evaluated for semiotics, characterization, and imagery.

The research showed that; 1) by applying primary codes of visual language that audience had a high understanding of the intended message, 2) that fear tactics were effective on the audience in terms of message retention and persuasion, 3) that audiences were persuaded in particular to the message from the CSR of keeping social distancing.

Keywords

visual communication, public service advertising, advert message delivery

Introduction

For today's online generation, our world is now media-saturated. Daily we are presented with advertisements, be it from the obligatory five seconds ads we need to watch on social media before our selected video plays to more traditional forms of adverts during television shows. This still does not consider other touchpoints for adverts from print to multimedia ads used on social media. All ads at their true essence want to persuade us, that is change our feelings or behavior and buy what they are selling.

While not all ads are convincing, ultimately some achieve their effect as seen from any household where products from food, cleaning supplies to furnishing have been selected. How did those selected products for the household break through the advertisement clutter and product competition to be selected for purchase? Audience behavior is extremely fickle resulting in not just one communication model explaining how the audience responds to ad messages and ultimately persuaded an audience.

Since the start of the COVID pandemic at the beginning of 2020, corporate social responsibility ads or CSR have utilized advertisement persuasion techniques. Just how effective these techniques are and visuals being implemented in such advertisements is the scope of this research. By analyzing a CSR campaign produced by Creative Juice / Bangkok titled 'COVID has no legs'. <https://fb.watch/1C0QUOucmc/>

The research will analyze the effectiveness of the character design and message delivery to persuade the general public about the importance of social distancing. Researchers have looked at just how persuasion works by such models as the elaboration likelihood model or ELM, which divides audience response effects on persuasion into two categories, that being a central route and a peripheral route.



Figure 1. Elaboration Likelihood Model

The central route considers the audience logic and analysis of the message, whereas the peripheral route creates response by feeling, allowing emotions to take control. The majority of the time peripheral route is used as observed by the construction of a lot of commercials. As an example, soda pop drinks will talk less about the flavor of their drinks, instead, you will see good looking people in extremely happy situations drinking their product. This connection is to link the soda pop to a happy fun song, beautiful people, to create an overall attitude towards the product.

More interesting is how the audience knows that the commercials they are watching are a work of fiction.

Say for another example a soup product, an ad can create an overall attitude by using cozy ambient lighting at a kitchen setting with wood elements giving a country feel. A mother serves two children the soup, they are all happy and warm, the feeling of being loved, and taking care of is expressed through the music, cinematography, and set decor. The peripheral route takes over-responding to our emotions of the scene. The central route does not process the ad keeping in mind the reality that; she is an actress not really the mother, these are not her children, and it is a set in a sound studio.

This peripheral route taps into our emotional responses that are triggered through not only visual elements but also color, acting, music, story, etc. By stimulating these emotions is why so many ads endeavor to induce an emotional response that is common to everyone like love, fear, and safety. Such common emotions stem from our primitive response to notions of procreation, safety, and survival, thus holding high priority. For this reason, advertisements often create a situation where sexuality, love or personal care for loved ones are being protected is often applied. With this connection to emotions, along with the creation of personal situations that people can relate to, often the central route gets overridden and the peripheral route starts.

The peripheral also applies ethos, logos, and pathos which are the three areas that most advertisements will apply. Pathos in specific considers the peripheral route as this is the creation of emotions. Using the construction of stories, inspirational ideology, and vivid language creates in the audience an emotional connection. Fear is one of the highest emotional responses as it connects to safety, which is why a lot of adverts use fear tactics selling storylines that if you use this product you and your family won't be in fear of danger, and instead will be safe. This research will analyze in the CSR ads what elements create such fears in the graphical design aspects of the COVID-19 has no feet CSR.

This is not to say we are responding all the time emotionally to a situation. We do think critically about some situations but we don't have time to do everything so both routes are important and useful. It helps to recognize which routes you're taking so you can decide whether it's worth stopping to think critically about the situation creating a behavioral change or your responding emotionally creating an attitude change.

Research Methodology

A conceptual framework has been used in the research applying online survey data. One hundred and thirteen mixed males, female college students, ages 19-25-year-old were polled.

'COVID has no legs' campaign was first played. To create an unbiased evaluation no feedback after viewing was discussed. Next, the audience was asked to click a posted link to fill out an online survey

The first set of pillar questions were focused on the response to visuals used in the character design of the COVID-19 virus. In connection with response to visual, the next set of questions asked which visual

were most effective for them. This was to allow for a deeper analysis of which visuals were the most impactful for the viewer. The last set of questions polled the social situations presented in the campaign in terms of most relatable.

Two open questions were asking about the message in the ads. This was not set as a multiple-choice as general feedback with no prompts was the main intent.

Literature Review

For advertisements to be dramatically effective, the industries evoke emotions as key factors. COVID CSR campaign has implored the same principles. As seen in a study done by O'Keefe persuasion and emotions are greatly connected.

PSAs are an important component of most communication campaigns (O'Keefe & Reid, 1990), and although they are a variety of means by which these social issue advertisements might persuade, many attempts to do so by evoking an emotional response in the audience. In line with his point, one content analysis of AIDS PSAs revealed that 39% of the messages directed towards specific audiences' (e.g., intravenous drug users) were structured as fear appeals (Freimuth, Hammond, Edgar, & Monahan, 1990)

This same fear tactic can also be seen in the COVID-19 ad where the characterization of the COVID-19 virus has added sharp features from the red eyes to the razor-sharp teeth. While we do know what a COVID-19 virus looks like due to medial imagery, in reality, the virus does not have such features. Appendix A, Character Design.

Similar to the studies done for the aids campaign for intravenous drug users, dramatizing the character designer to create sharp eyes, teeth, and a spiky black body purely was designed to create fear and promote persuasion in the audience.

Persuasion is to change someone's attitude, perception or behavior as a communication goal. "Persuasion is a symbolic process in which communicators try to convince other people to change their attitudes or behavior regarding an issue through the transmission of a message, in an atmosphere of free choice" (Perloff, 2003).

The persuasion for the campaign 'COVID has no feet' is to keep social distancing and consider interaction with others. In the ad, a CGI (computer-generated imagery) character touches a loved one and their head shakes violently until the head explodes replaced with an evil looking COVID-19 virus. The peripheral route is taking over as the logic and reality of such a situation is pure fantasy. However, it visually dramatizes someone getting sick and this becomes a central route of reasoning whereas an audience we do not want to cause harm to others.

Almost 75% of the whole information processed in the brain is basically visual. There are some extensive researches has been done by Anne Marie Barry (Barry, 1997; Berry, 2005) on visual processing and the implication of how the visual system functions for people in modern times trying to navigate the visual environment. At the subconscious level, minds don't make a distinction between real and the information in visual form transmitted to us from billboards, newspapers, phone screen, computer screen or any other way. Our mind is like a processor which process information avidly that is always looking for meaning and understanding. Our mind tends to fill in unfinished visual narratives automatically such as movies and commercials that go from one scene to another while leaving the large gaps in narrative.

This high visual processing is seen in the CSR 'COVID has no feet'. The ad is without elements of reality, void of real-world environments such as textures and light. The CGI is processed at a basic level with only polygon shapes presented in shades of gray, black, and red. The otherworldly imagery however still can be relatable to the audience as distinguishable actions such as touching, eating, socializing and visual actions such as a character walking backward into a house are all visually translatable. Appendix B – COVID has no legs, social settings

It is with interest that how such imagery is removed from reality, with characters presented in basic forms, no textures or colors for references, however still can create meaning and induce an emotional response in the audience.

How images create meaning. There are three categories of an image: syntax, semantics, and pragmatics. These three steps are the way to understand the cognitive process in the viewer's mind created by the image. At first, when a viewer approaches an image of advertisement, the viewer perceives it with general bricks and forms to build up the total image. Then the viewer understands the signs and tries to interpret the whole image (Morris, 2002). Sometimes it is tough to understand the signs because there are no apparent boundaries between the parts of the image. Once a viewer can identify the particular element as a sign, then the image can be explored (Fiske, 2002)

In terms of COVID CSR, these steps of imagery processing are equally being applied. With images produce using CGI they offer the viewer the 'bricks' and forms to understand. Possible reason CGI usage is for the second stage of image processing, the audience creates an understanding of the signs, interpreting them for personal connection. Having a fantasy world creates a secondary level of interest where imagination can be free. This can be seen in the general interest of animation, cartoons, and other forms of motion graphics. As clearly fear tactics are being used creating an animated world allows for disconnect from reality and alternative imagery can be used to induce fear, such as oblique angles, images that are sharp of dangerous looking, odd framing, visually showing COVID-19 entering the body, and loved one's heads exploding into an evil COVID-19 virus, to classical imagery of low-key lighting.

Visually imagery can be defined as denoted, as in an example of a dog. What we see is an animal, its color, size, etc. The second classification is connoted which will be different for everyone. Can mean, man's

best friend, food, protection, etc. The connoted value of imagery has been at the center of a wide range of studies. Such factors as culture, as seen in studies by Barths, to education, play a role in the meaning of imagery. In semiotics, there is a universal visual language that stems from our primitive genes. These primary codes create a response of fear which leads to avoiding such a situation for protection. This avoidance propagated by fear is how persuasion is created. Shock ads use this principle by creating a situation that is relatable to the view. As seen in research conducted on CSR for safe sex. Persuasion to use condoms was more effective utilizing techniques of fear or shock.

Peddling semiotics of fear; We view language as just one semiotic mode of communication, alongside images, layouts and sounds, etc., that are available to text creators. Meaning is the product of the interplay between these various semiotic modes, in and across texts, which each have their own cultural and social histories (Machin and van Leeuwen 2007: 158 159; Bezemer and Kress 2008). The meanings of modes are not fixed, but instead carry what Barthes terms ‘floating chain[s]’ (1977: 39) of meaning potentials, which are open to both the text creator and audience.

It is noted that persuasion can be induced by other factors, such as benevolence. If a situation or a person is respected out of love not fear the response from audiences tends to be caring. Such caring acts will, in turn, make a person alter their behavior, thus persuasion has taken an alternative route in changing behavior. This however requires complex social dynamics and rapport. This process can be seen in politics where often ads are about kind acts and how caring the person is. As advertisements and CSR are very short format resulting in limited time to cultivate such dynamics. Possibly this is why fear or shock tactics are often used, to grab attention.

Advertisers typically justify shock appeals in advertising for their ability to “[break] through the clutter,” “get noticed,” and “get people’s attention” (Vagnoni, 1980). Although there is no academic literature that covers responses to shocking advertising persuasion, the notion that shocking stimuli attract attention and facilitate other elements of cognition is outlined by models of advertising information processing (McGuire, 2000).

Research Question and Findings

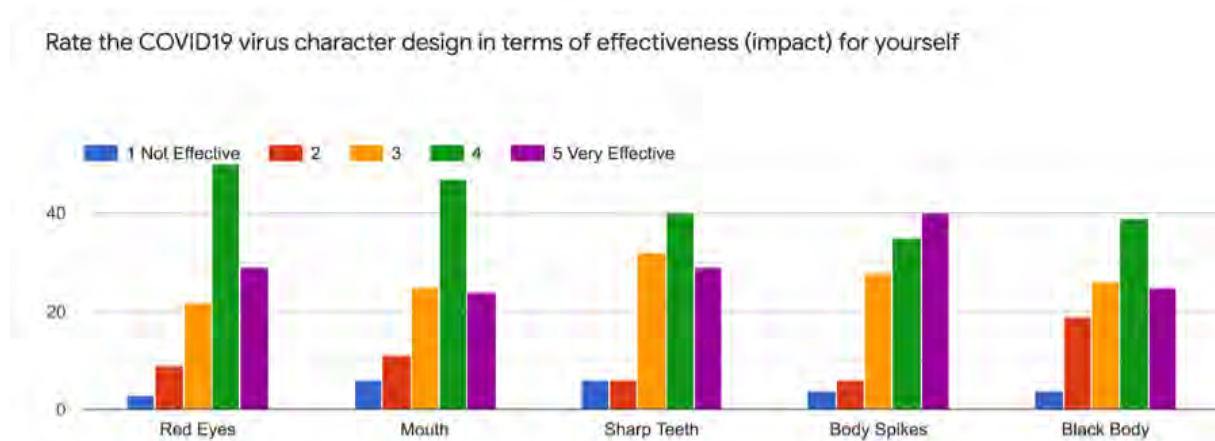


Figure 2. COVID 19 Character Design Elements

As true to response to fear the black body spikes on the characterization of the COVID-19 virus responded as most effective. This supports that applying universally understood visual elements will be most effective for audience responses. It was also observed elements that should have responded high such as sharp teeth or red eyes, scored slightly lower than black body spikes. An interesting note was the mouth shape itself scored very high, possibly due to the size and shape.

Pick one feature from the COVID19 virus design that had the most impact on you.
113 responses

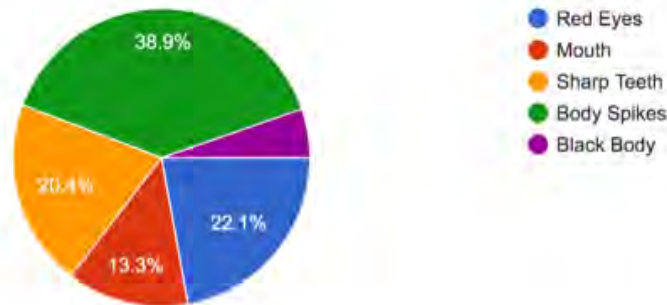


Figure 3. Most Impactful COVID 19 Character Design Elements for the Audience

The audience then was asked to select only one of the elements that had the most impact on themselves. The data trend stayed true with 39% choosing the black body spikes. While all elements of the COVID-19 character present danger, the author had assumed styled elements such as glowing sharp red eyes, and razor-sharp teeth would have been the most effective to communicate fear in the audience with both of those characters element received just above 20% each. Possibly answer to this is these elements are overused and seen in all shows depicting villains or monster-like creatures that now it has become cliché in use. The least impactful element was the color black used for the COVID-19 character. This could be the result of the overall production was black and red, having the low-key lighting set against further black character reduced the impact of the COVID-19 character.

How did you feel when you saw the COVID19 virus character?
113 responses

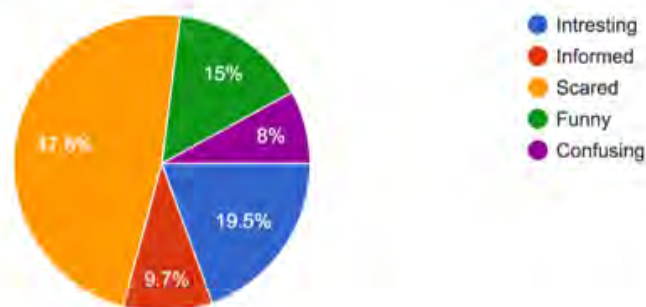


Figure 4. COVID 19 Character Design Audience Reaction

The feeling of fear that that ‘COVID has no legs’ campaign was trying to express was supported in the survey with 47.8% saying they felt scared. It is interesting to note that is just under half of the recipients felt scared. The other highest feeling was interesting. This again, helps to communicate and hold the audience’s attention to receive the message from the ad. This interest could be due to the format of CGI animation. The next feeling after that was funny. This could be due to the low production of the CGI, creating visuals that are removed from reality may create interest but also established a reality that is not recognizable, thus creating a cartoonish production.

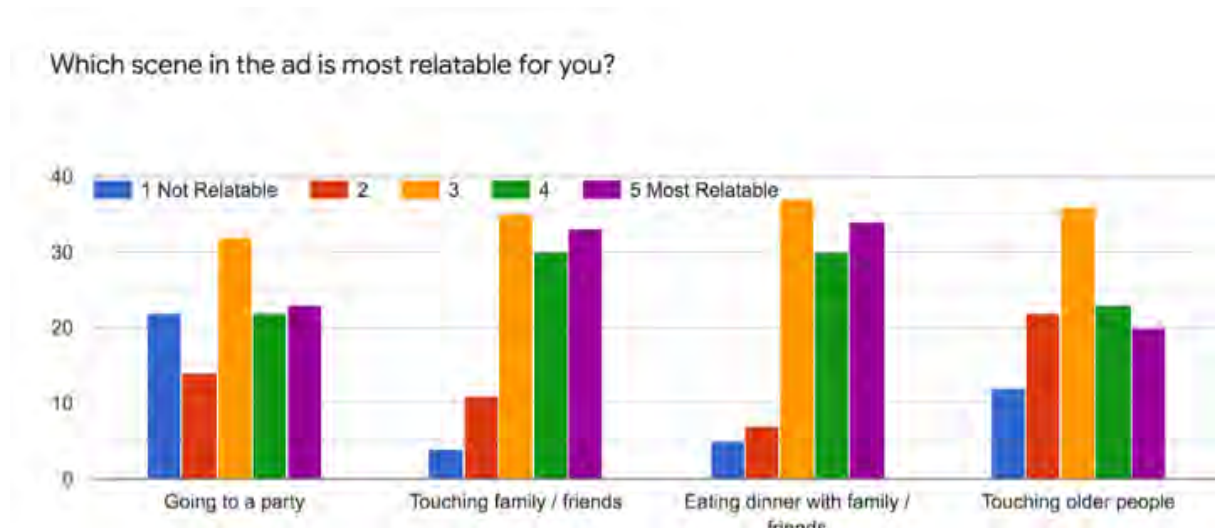


Figure 5. COVID Has No Legs Campaign Social Situations.

In terms of relatability for the CSR campaign, eating dinner with family and friends was the most relatable. While this scene was very brief compared to multiple scenes of people touching each other it still scored the highest. The second most relatable was touching family and friends. Despite the demographic audience aged 18-25 going to a party scored low, the next lowest was touching elderly people.

‘COVID has no legs’ campaign message was first designed to persuade audiences to keep social distancing by not touching each other and refrain from social environment situations where the virus can be spread. The second was to persuade people to stay at home. When asking respondents what they felt the message in the ad was, the answers were varied.

Twenty used the word ‘stay’ with situations like; stay at home, stay safe, stay apart, stay alert, stay inside.

Nine used the word ‘distance’ with added situations like; keep distance, social distance.

Nine used the word ‘care’ with added situations like; be careful, take care,

Five recipients used the word ‘safe’ with added situations like; family safe, safety at home, stay safe, be safe.

Generally, the message in the CSR communicates the correct message, by encouraging people to be careful by staying at home and avoid social situations, there was also a wider range of other ideas.

Some recipients talked about the virus is near us, all around but didn't add what was required of them. Some made personal statements such as COVID is a demon.

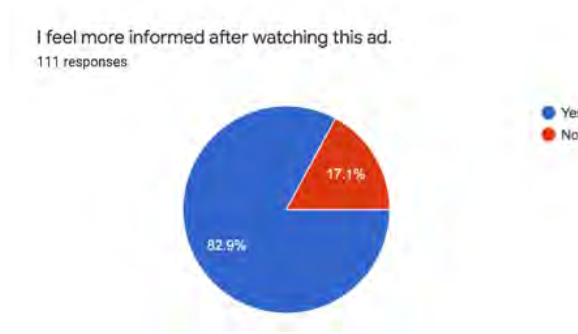


Figure 6. Audience Being Informed.

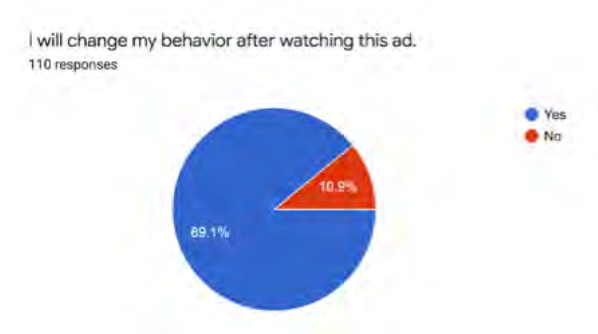


Figure 7. Audience Persuasion

Persuasion and information in the 'COVID have no legs' campaign was very high. Overwhelming participants said they were more informed and will change their behavior after watching the ad.

Discussion

As this CSR 'COVID has no feet' offers low-quality imagery in terms of reality, as in the section of 'touching older people', the character does not look old, the character is even void of hair and skin showing wrinkles due to the simple polygon level of the production. This however didn't seem to convolute the message of keeping a safe distance, nor did it alter interest in the ad. Further research can look at the interest in animation. As seen in the data collection, interest, was one of the key factors in the ad.

Another factor that was noted, that by using primary codes of fear, this was expressed and felt by the audience despite the quality of the production. It appears that in the online generation and media-saturated world that we live in people just respond now to such queues of spooky imagery? In reality, we don't see worlds in such cantered angles, and stylized monsters, that just if imagery contains sharp features from teeth to eyes we know it is to be a monster. This disconnect with reality has been the topic of criticism of another research.

Critics of advertising, as Leiss et al. (1990: 34) put it, tend to perceive advertising as a highly powerful discourse, claiming that it is has become so manipulative and persuasive that consumers are often unable 'to decide rationally what exactly their real needs are or how best to satisfy them'. This brings us to

another issue to address: the question of human needs.

Another consideration is that using animation format can offer more than one medium to express the message. There is the traditional acting, a man is walking backward leaving a crowd of his friends to enter a house alone. There is the voice-over to tell us information often repeating how you can die. Added to this is the horror of watching friends transform into an evil looking COVID-19 virus. This multiple touchpoint message delivery is most important in ads.

A successful advertising technique may have to consist of more than one element, i.e. plain text is rarely used today. As was mentioned above, advertisers, as an effective attention-seeking strategy, frequently use images that accompany the text. One of the explanations for this is that the readers are not likely to read images in isolation from the verbal text that accompanies them nor are they likely to read the verbal text without reference to the accompanying image (Goddard 2005).

When movies were first introduced at the turn of the 20th-century audiences had to create a 'film language' for themselves. The Lumiere brothers with their 'actuals' created confusion when the audience saw for the first time an iris closing or cutting to another scene. The concept of a scene ending, or another scene has started was so novel. For today's audience, we can now understand visually parallel universes, time travel, or spaceships traveling faster than the speed of light. Our film language has become part of our lexicon that we do not interpret or guess what such imagery means, we seem now to just engage and read the visual language. This can explain why 'COVID has no legs' campaign, while low in quality and lacking details of reality can still convey fear, with the message of staying at home keeping a safe distance.

Conclusion

As seen from the data analysis 'COVID has not legs' CSR campaign is highly effective in both the character design and the ability to communicate the message to maintain social distancing for the health and safety of everyone.

As to research objective 1) understanding of visual language in COVID-19 social advertising; by applying universally understood semiotics in the design of the COVID virus has created a relatable and understood character. As seen from the data majority responded with fear which reinforced concepts of staying at home. The ad effectively takes advantage of the elaboration likelihood model on mainly the peripheral route, where the audience is being affected by the imagery to create fear. It also utilizes the central route where logic allows for a connection that an action, such as touching loved ones, will cause harm and thus to refrain from that action. As seen in the data collection, the peripheral route in the ELM model was taken resulting in effective persuasion for the audience to alter their behavior.

Effect of Public Service Advertising on Behavior Personal relevance of an issue is one determinant of the route to persuasion that an individual is liable to follow while selecting between the alternatives of “central” versus “peripheral” routes to persuasion. Petty, Cacioppo, and Schumann (1983) contend that under the central route, attitude change is based on the careful and diligent consideration of the message claims or content. In contrast, under the peripheral route, attitude change is based on peripheral cues such as source attractiveness, the number of arguments presented, and musical background.

As to research objective 2) the audience take-away after watching the CSR. While the COVID CSR was low production in terms of the rendering quality of the CGI effects it still communicates well situations that were relatable to the audience. Having a stylized world where people turn into glowing red-eyed virus is beyond any reality it still created a shock in the audience. Such fear tactics help in the retention of the message along with effective persuasion.

Shocking advertising content is that which attempts to surprise an audience by deliberately violating norms for societal values and personal ideals. It is the norm violation aspect of the shock appeal that is assumed to underlie its ability to break through the advertising clutter and capture the attention of a target audience who then listens and acts on the related message. Norm violation derives from the violation of shared expectations that people develop through the process of social learning. (Sherif and Sherif, 1969).

As to research objective 3) persuasion to alter behavior; with today’s online world possibly, these kinds of larger-than-life ads are required to break through all the clutter. As special effects are popular being prominent in many movies and TV shows, using similar special effects to create interest to grab attention, especially for a younger demographic, in the COVID-19 ad can create an extra level of interest. Despite the medium being CGI, it is still very important to present situations that relatable to create connections and an emotional situation. As seen in other research, having characters not react expectedly creates a disconnect between medium, message, and response.

The Central Role of Language in the Semiotics of Advertising. Eliciting emotions is an important aspect of advertising. Percy & Elliot (2001) describe research in which advertising of the same product, a washing powder, was presented with two different images. One image presented a smiling child, whereas the other a child and a mother. Although the child on the first image was alone, it scored for more positive responses than the other image. This is because there was nothing sincere in the mother’s expression and she was not even looking directly at the child. The research demonstrates a large difference between the viewer’s responses (p. 202). Thus, eliciting emotions is significant in advertising.

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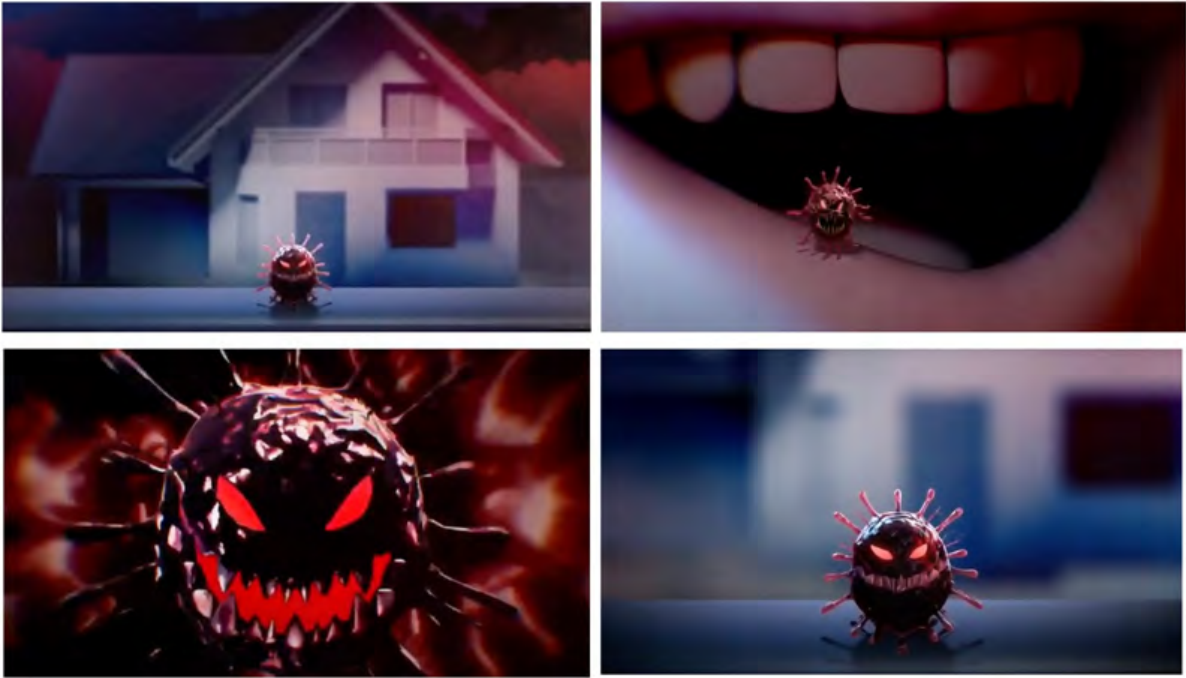
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Appendix A – COVID Characterization



Appendix B – COVID has no legs, social settings



Study of Communication through Photographic Compositional Preferences for the Generation Z

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Abstract

The art of composition is not only an essential element in photography, but it also works with all kinds of visual media to communicate effectively with the target audience. More pictures have been taken in the past two decades, from 2001 to 2020, than in one hundred years after photography was invented, from 1800 to 2000 (Richter 2017). After the smartphone was introduced with increasing camera quality every year, everyone could take a picture, share, and communicate with each other more than ever before. According to the estimation by InfoTrends, a total of 1.2 trillion digital photos were taken worldwide in 2017 and the number is rising exponentially (Hobbs 2012). However not all photos display equal efficiency to communicate a message.

The objective of this research is 1) to investigate which type of photographic composition is easier to use and understand, and which one is harder to use and understand. 2) Why that type of composition is easier or harder to use and understand.

This research using mixed methods in two-step processes. The first step, by reviewing the best practice and doing comparison analysis to refine and grouping each concept of composition in photography. Step two, using Google Form as a questionnaire tool for collecting data from several groups classified as digital generation. Evaluation of application of camera composition will be compared with two groups, one with art and design background and the second group without art and design background from several universities during the years 2016 to 2020

The paper examines how to achieve effective communication in photography as a visual medium. It focuses on visual composition with a comparative study and an analysis of perception theories, fine artists and the photographers' best practices to formulate a group of compositions rules. This study uses photography as tools to convey a message; since almost everyone owns either a smartphone or a digital camera for taking pictures, it can demonstrate efficient composition quickly and can be shared with others.

The results will present preferences and achievements from the perspective of the viewer and the photographer on each group for composition rules and group samples. The results will suggest the most effective composition rule that the digital generation viewers can be mostly concerned with, as well as composition rules that viewers and photographers can understand and achieve, and rules that are perceived as the most difficult to understand and to achieve. The results of this research can benefit different types of visual media and people who do not have an art or design background, so that they can apply them to communicate better when taking photographs.

Keywords

Principle of Photographic Composition, Effective Photographic Rules, Art Composition for Generation Z, Composition Trends

Research Objectives

- 1) To investigate which type of photographic composition rule is easier to use and understand, and which one is more difficult to use and understand from the perspective of generation Z.
- 2) Why that type of composition is easier or harder to use and understand.

Methodology and Procedure

The research seeks to find and analyses the visual composition rules that communicate effectively to the generation Z for both viewers and photographers by reviewing the Gestalt perception theory, design theories, and best photography practice theories using a comparison study and an analysis method to formulate the groups of composition rules as a tools to identify following (Vercoe 2016):

1. Which type of composition rule is the most interesting to draw the viewers' attention?
2. Which type of composition rule is the easiest to understand and why?
3. Which type of composition rule is the most difficult to understand and why?

This research using two phrases of research were defined by research objectives as follows:

Phrase 1: The first step, by reviewing the best practice and doing comparison analysis to refine and grouping each concept of composition in photographic art and design. Second step, create the evaluation form of preferences by using Google Form.

1. The Group of Composition Rules for Guiding. (Please view in Research Conclusion)
2. The Evaluation Form of Preferences. (Please view in Appendix)

Phrase 2: Collecting data from the samples, which is a total of 250 Thai and International students from 5 groups of 4 universities in foundation art and design class who enrolled in 2019 to 2020. By guiding them through groups of composition rules and letting they take pictures using these composition rules, then submitting an evaluation form of preferences after the respondents completed their photo taking activity.

Then reviewed the preferences form result and cross analysis with their photography work on each rules.

Results and Conclusions

The results from comparisons analysis of the best practice in photographic art and design:

The Group of Composition Rules for Guiding

1. **Using Grid:** Rule of Thirds (ePhotozine 2014), The Phi Grid, The Golden Ratio and The Fibonacci Spiral. (Puhalla 2011) The Rule of Thirds is among the most popular grid systems for artists and photographers to use, especially because nearly every smartphone application can display it.

Figure 1

Rule of Third Horizontal Grid



Figure 2

Rule of Third Vertical Grid



2. **Using lines and movement:** this rule takes advantage of the surrounding environment using lines, curve shapes and diagonals introduce dynamism into an image (Freeman's 2008) to lead the eye to the point of interest or lead the eye flow in the image. It can create a dynamic balance within the image composition.

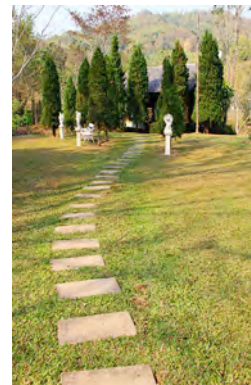
Figure 3

Horizontal Leading Lines



Figure 4

Vertical Leading Lines



3. **Using Balance and Patterns:** this group of rules define into more details the notions of Symmetrical Balance, Asymmetrical Balance, Radical Balance, Discordant Balance, or Off-Balance. The last part of this group is using Pattern. When trying to balance the frame, both shape, tone, colour and metaphor are components that can be used. (Easterby 2010)

Figure 5
Symmetrical Balance



Figure 6
Asymmetrical Balance



Figure 7
Discordant or Off-Balance

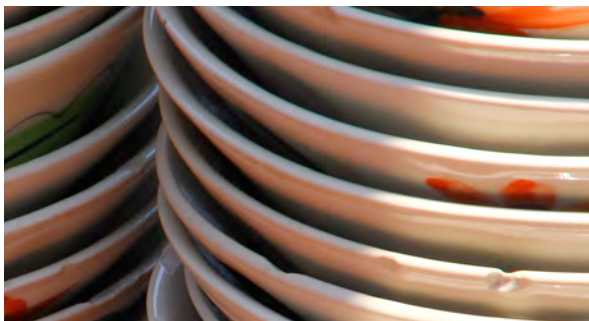


Figure 8
Patterns



4. **Viewpoint:** there are three rules with using a viewpoint—first the standard viewpoint as the view of adult height; second, the high viewpoint also known as bird eye view; and third, the low viewpoint, or snail eye view.

Figure 11
High Viewpoint



Figure 12
Low Viewpoint



Note: High Viewpoint suggests more realistic details and small objects below

Note: Low Viewpoint suggests more imaginative and bigger objects ahead

5. **Using Background and Contrast:** Photographers often choose to photograph light subjects against dark backgrounds or vice versa. (Ingledeew 2005) And details subjects on simple backgrounds, this concept aims to create the contrast, make subjects stand.

Figure 13
Rose



Figure 14
Stone Statue



Note: Details object or less detail background

Note: Light object on dark background

6. **Using Creating Depth:** it consists of three elements—foreground, medium ground, and background, with some overlapping.

Figure 15
Trees and Mountains



Note: Foreground trees with medium ground and background mountains

Figure 16
Temple Ruins and Mountains



Note: Foreground temple ruins with medium ground and background mountains

7. **Using Framing:** this rule takes advantage of the surrounding environment as a frame to emphasis the point of interest.

Figure 17
Dark Trees Frame



Note: Dark trees functions as a natural frame for the hut

Figure 18
Ancient Pagoda Frame



Note: Window wall working as a frame of the ancient pagoda

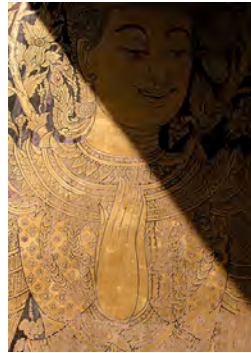
8. **Using Close-Up and Cropping:** To cropping or moving close-up a photographer redraws its borders and alters its shape, changing the scale of the elements in relation to the overall picture. By moving closer or cropping the photographer can discover new images, clearer ideas, more obvious messages to convey to the audiences. (Lupton and Phillips 2008)

Figure 19
Orchid



Note: Close-Up of an orchid flower

Figure 20
Traditional Thai Wall



Note: Close-Up of a traditional Thai wall

9. **This group consists of three rules:** Mixing the rules that combine several rules together—breaking the rules and experimentation with new and innovative ideas, these could totally focus on different concept or styles. Such as Juxtaposition, which one element is placed next to another in such a way that a new dynamic takes place. (Parks 2015)

Figure 21
Hua Hin Beach



Note: Experimentation with Rule of Third, High Viewpoint, Leading Lines and Rhythm Patterns of buildings

Figure 22
Hua Hin Beach



Note: Mixing Viewpoint, Leading Lines and balancing elements. Moreover is a Juxtaposition of two figures in different sizes.

The results from the sample opinion of the composition rules are as follows:

Table 1

Sample opinion on the most interesting composition rules

Year 2019	Year 2020
1. Viewpoint: 21.6%	1. Framing: 23.2%
2. Lines and Movement: 16.8%	2. Viewpoint: 15.6%
3. Balance and Patterns: 14.7%	3. Grid: 14.6%

From table one, the viewers sample of 2019 suggested that Viewpoint (21.6%) is the most interesting composition; Leading Lines (16.8%) is the second; Balance and Patterns (14.7%) is the third. In 2020, Framing (23.2%) is the most interesting composition, followed by Viewpoint (15.6%) and lastly, Grid (14.6%). Therefore Viewpoints has been preferred as the most interesting composition on both years, with ranges of numbers one and two. This suggests that Viewpoints' popularity among the digital generation can be used in photography and other visual communication media to stimulate the viewers' interest.

Table 2

Sample opinion on the easiest rule to understand

Group 1	Group 2	Group 3	Group 4	Group 5
1. Grid: 34.6%	1. Grid: 50%	1. Grid: 53.1%	1. Grid: 60%	1. Grid: 53.8%
2. Lines and Movement 23.4%	2. Balance and Patterns 17.4%	2. Balance and Patterns 14.3%	2. Framing 12.5%	2. Background and Contrast 15.4%
3. Close-Up 19.2%	3. Viewpoint 16.5%	3. Viewpoint 8.2%	3. Viewpoint 7.5%	3. Viewpoint 15.4%

From table two, the viewers' opinions on the rules that were the easiest to understand, Grid appears to be the top of rule whose concept people can quickly understand and apply in visual composition among the five groups. The second ranking comes with a variety of rules; there are two groups in common. The third ranking displays more uniform results, as some of them are very close to the second ranking: the Viewpoints rule has been selected from 4 groups out of 5. Therefore, the samples found that Grid is the easiest rule to understand and apply.

Table 3

Sample opinion on the hardest rule to understand

Group 1	Group 2	Group 3	Group 4	Group 5
1. Creating Depth: 23.1%	1. Mixing the rules: 53.8%	1. Mixing the rules: 38.8%	1. Mixing the rules: 45%	1. Creating Depth: 38.5%
2. Mixing the rules: 19.2%	2. Creating Depth: 11.5%	2. Creating Depth: 16.3%	2. Creating Depth: 20%	2. Mixing the rules: 23.1%
3. Balance and Pattern: 15.4%	3. Grid: 11.5%	3. Close-Up: 10.2%	3. Viewpoint 7.5%	3. Balance and Pattern: 15.4%

The most difficult rules to understand appear clearly to be what the three groups voted for: mixing the rules; the rest selected Creating Depth as the most difficult concept to understand and apply.

Table 4

Google Form result of the sample perception

Composition Rule Sample	Group 1 Sample	Group 2 Sample	Group 3 Sample	Group 4 Sample	Group 5 Sample	\bar{x}
Grid: Rule of Third	73%	34.6%	49%	45%	84.6%	57.24
Balance and Patterns	78%	34%	38.8%	60%	69.2%	56
Lines and Movement	57%	57%	75.5%	42.5%	53.3%	57.06
Viewpoints	73%	53%	89%	77.5%	75%	73.50
Background	48.5%	34.6%	60.5%	42.5%	47%	46.62
Creating Depth	65%	42.3%	49%	47.5%	38.5%	48.40
Framing	96%	80.8%	95.9%	95%	92.3%	92
Close-Up	34%	53.8%	71.4%	67.5%	23.1%	49.96

Table four is a test that investigates if the photographers can verify what they believe is the easiest and most difficult rule to understand. From the data of 5 groups and the mean \bar{X} from each topic, the rules that have the highest propensity to be identified correctly are: Framing (92%), Background (46.62%), Viewpoints (66.20%), Grid: Rule of Third (57.24%); follow closely by Leading Lines (57.06%), and Balance (56%), Close-Up (49.96%), Creating Depth and Viewpoints (48.40%), and lastly, Leading Lines and Balance (46.28%).

Table 5

Evaluation Result from sample photograph

Raking	Composition Rule	Score of Identification Accuracy
1.	Framing	89.00%
2.	Viewpoints	78.00%
3.	Grid: Rule of Third	67.20%
4.	Lines and Movement	55.50%
5.	Balance and Patterns	54.00%
6.	Background	45.00%
7.	Creating Depth	41.50%
8.	Close Up	40.20%

After evaluated the result from student photograph. Framing gain the highest percentage of accuracy 89.00% and then Viewpoints 78.00%, Grid: Rule of Third 67.20%, Lines and Movement 55.50%, Balance and Patterns 54.00% and the rest of the rules are below 50%. That is mean most of student can understand and taking picture according to the Framing rules better than the rest of the rules.

Table 6

Comparisons score from sample perception and photograph

Raking	Composition Rule	Score from the sample perception	Score from sample photograph	\bar{x}
1.	Framing	92.00%	89.00%	90.50%
2.	Viewpoints	73.50%	78.00%	75.75%
3.	Grid: Rule of Third	57.24%	67.20%	62.22%
4.	Lines and Movement	57.06%	55.50%	56.28%
5.	Balance and Patterns	56.00%	54.00%	55.00%
6.	Close Up	49.96%	40.20%	45.08%
7.	Creating Depth	48.40%	41.50%	44.95%
8.	Background	46.62%	45.00%	45.81%

Framing is the rule that samples could identify and photograph most accurately at 92%, 89%, and following with Viewpoints, at 72.02%, 78.00%. The results suggested a conflict between what the respondents believed was the easiest to understand—Grid: Rule of Third—and what they experienced: the ranking of Grid: Rule of Third only ranked number four gain only 57.24%, 67.20%. However, the rule that the audience samples believed was the hardest to understand was Creating Depth, which the results support, since Creating Depth scored the lowest to identify 48.10%, 40.20%

However, after comparing the score of perception form with the score of photographs, the result is in the same result direction for the first five rules.

Research Conclusion

1. Which type of composition rule is the most interesting to draw the viewers' attention?

-- **Framing** is the most effective rule to draw the viewers' attention (23.2%)

2. Which type of composition rule is the easiest to understand and why?

-- **Framing** is the easiest rule to understand (90.5%) because it is obvious and easy to identify elements surrounding the point of interest as a frame.

3. Which type of composition rule is the most difficult to understand and why?

-- **Creating Depth** is the hardest rule to understand (44.95%) because of the sophisticated relationship of its components between foreground, medium ground, and background requirements which is hard to find in real-life situations.

In conclusion, Framing rules are the easiest composition concept to understand and achieves. Due to the fact they have an obvious component as the frame around the point of interest. The Viewpoint is the second easiest composition concept to understand and achieves. Due to the photographer's point of view, they can create the high viewpoint (Birds Eye View) and the low viewpoint (Snail Eye View) when and where ever they take pictures, using their body or an assist of the environment. The third is the Grid: Rule of Third which is easy to achieve and understand, especially most modern cameras and smartphones have a grid integrated within the camera viewfinder and the smartphone camera applications.

The hardest composition concept to understand and achieves is Creating Depth, from its lowest score of achievements. This is due to the complication of their elements of foreground, medium ground, and background which are overlapping to suggest three-dimension. And second, the hardest rule to understand and achieves is Close Up or Cropping, which is in some cases of the closing distant are individually different. The third one that hardest to understand and achieves is the Background. Which is individually determent of contrast and tone between subject and background.

The Choices of Composition

1. Framing
2. Viewpoint
3. Grid: Rule of Thirds

In addition to this study found that using the Grid: Rule of Third is among the best choice for photographers and artists to apply composition rules. Since it easily achieves and most of the cameras and smartphone have it.

Framing is an effective composition rule that people can identify and understand quickly, so it is an essential tool for efficient visual communication. Viewpoints are composition rules that can create points of interest, draw attention from the target audience. With these combinations and proper use of the different rules, photographers and artists can create effective visual communication with photography.

Recommendations for further research

Since the smartphone became part of everyone's daily life, its camera progressively improved every moment compared to traditional digital cameras; it outperformed it in many areas, such as Computational Photography, Machine Learning Composition, Color Reproduction and Super Low Light Performance. It also enhanced ease of use, versatility and mobility. One of the aspects that needs improvement is the pixel quality of image sensors.

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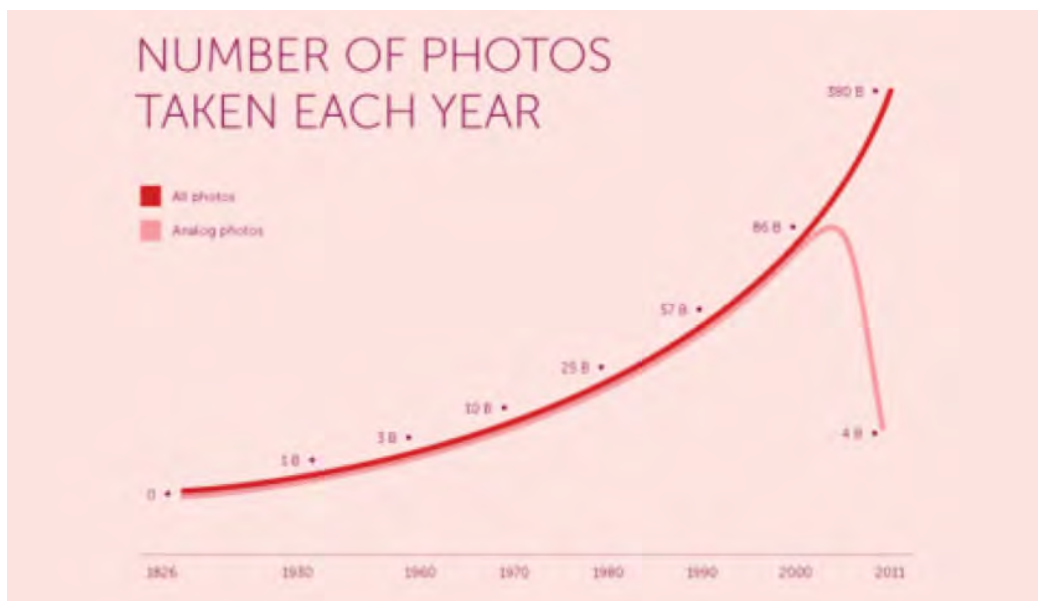
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He is a lecturer of Digital Media and Design, Bangkok University International. He also Newmedia Director of Songcharoen Media Group Company Limited, which specialized in Virtual Tour Design.

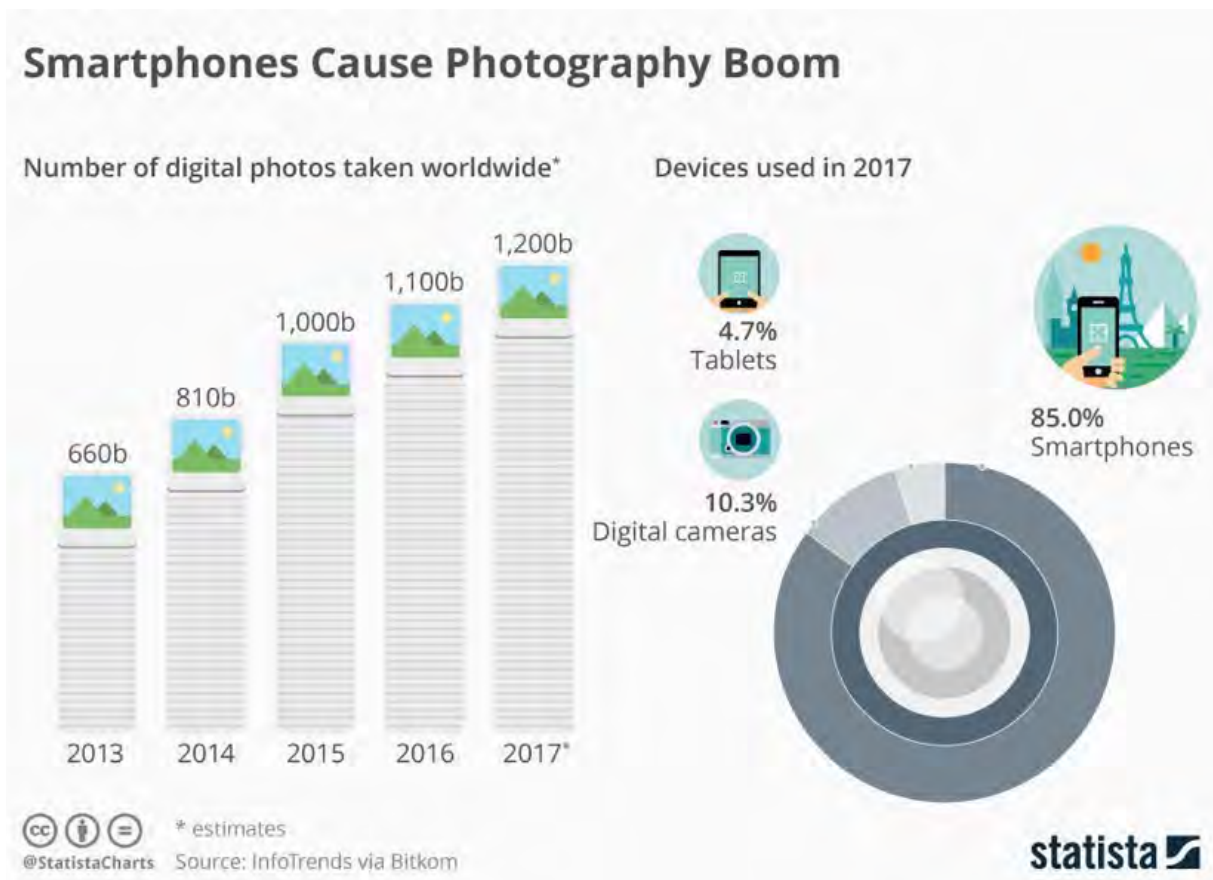
Figure 23

Number of Photos Taken Each Year



Note: By Statista, 2017.

Figure 24
Smartphones Cause Photography Boom



Note: By Statista, 2017.

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Appendix

The Evaluation Form of Preferences

General Information:	
Name – Surname	
Age	
Nationality	
Gender	
Opinion:	
Which rules is easiest to understand?	<ol style="list-style-type: none"> 1. Using Grid: Rule of Thirds 2. Lines and Movement 3. Balance and Patterns 4. Viewpoint 5. Background and Contrast 6. Creating Depth 7. Framing 8. Close Up 9. Mixing or Breaking the Rules
Which rules is hardest to understand?	<ol style="list-style-type: none"> 1. Using Grid: Rule of Thirds 2. Lines and Movement 3. Balance and Patterns 4. Viewpoint 5. Background and Contrast 6. Creating Depth 7. Framing 8. Close Up 9. Mixing or Breaking the Rules
Which rules is the most interesting composition?	<ol style="list-style-type: none"> 1. Using Grid: Rule of Thirds 2. Lines and Movement 3. Balance and Patterns 4. Viewpoint 5. Background and Contrast 6. Creating Depth 7. Framing 8. Close Up 9. Mixing or Breaking the Rules

Facts:	
<p>1. Which rules is the best fit for this picture?</p> 	<ol style="list-style-type: none"> 1. Using Grid: Rule of Thirds 2. Lines and Movement 3. Balance and Patterns 4. Viewpoint 5. Background and Contrast 6. Creating Depth 7. Framing 8. Close Up 9. Mixing or Breaking the Rules
<p>2. Which rules is the best fit for this picture?</p> 	<ol style="list-style-type: none"> 1. Using Grid: Rule of Thirds 2. Lines and Movement 3. Balance and Patterns 4. Viewpoint 5. Background and Contrast 6. Creating Depth 7. Framing 8. Close Up 9. Mixing or Breaking the Rules
<p>3. Which rules is the best fit for this picture?</p> 	<ol style="list-style-type: none"> 1. Using Grid: Rule of Thirds 2. Lines and Movement 3. Balance and Patterns 4. Viewpoint 5. Background and Contrast 6. Creating Depth 7. Framing 8. Close Up 9. Mixing or Breaking the Rules

4. Which rules is the best fit for this picture?



1. Using Grid: Rule of Thirds
2. Lines and Movement
3. Balance and Patterns
4. Viewpoint
5. Background and Contrast
6. Creating Depth
7. Framing
8. Close Up
9. Mixing or Breaking the Rules

5. Which rules is the best fit for this picture?



1. Using Grid: Rule of Thirds
2. Lines and Movement
3. Balance and Patterns
4. Viewpoint
5. Background and Contrast
6. Creating Depth
7. Framing
8. Close Up
9. Mixing or Breaking the Rules

6. Which rules is the best fit for this picture?



1. Using Grid: Rule of Thirds
2. Lines and Movement
3. Balance and Patterns
4. Viewpoint
5. Background and Contrast
6. Creating Depth
7. Framing
8. Close Up
9. Mixing or Breaking the Rules

7. Which rules is the best fit for this picture?



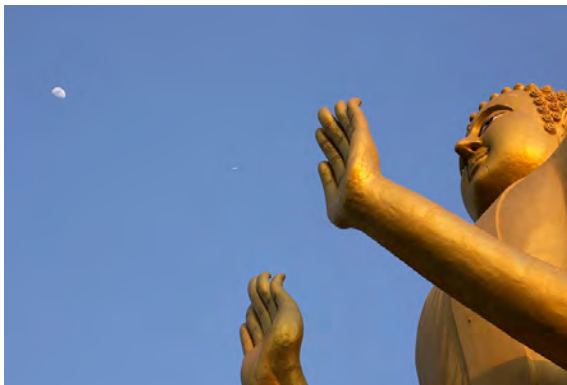
1. Using Grid: Rule of Thirds
2. Lines and Movement
3. Balance and Patterns
4. Viewpoint
5. Background and Contrast
6. Creating Depth
7. Framing
8. Close Up
9. Mixing or Breaking the Rules

8. Which rules is the best fit for this picture?



1. Using Grid: Rule of Thirds
2. Lines and Movement
3. Balance and Patterns
4. Viewpoint
5. Background and Contrast
6. Creating Depth
7. Framing
8. Close Up
9. Mixing or Breaking the Rules

9. Which rules is the best fit for this picture?



1. Using Grid: Rule of Thirds
2. Lines and Movement
3. Balance and Patterns
4. Viewpoint
5. Background and Contrast
6. Creating Depth
7. Framing
8. Close Up
9. Mixing or Breaking the Rules

10. Which rules is the best fit for this picture?

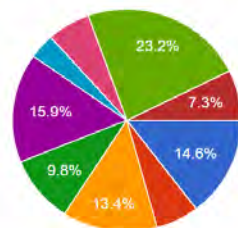


1. Using Grid: Rule of Thirds
2. Lines and Movement
3. Balance and Patterns
4. Viewpoint
5. Background and Contrast
6. Creating Depth
7. Framing
8. Close Up
9. Mixing or Breaking the Rules

The opinion result from Questionnaire

What type of composition that interests you most? (Select only one answer)

250 responses



- 1. การใช้กฎสามส่วน (Rule of Thirds)
- 2. การสร้างความสมดุล (Balancing Elements)
- 3. การใช้เส้นนำสายตา และสร้างความรู้สึก...
- 4. การใช้ความสมมาตร ไม่สมมาตร และ ร...
- 5. การกำหนด มุมมอง (Viewpoint)
- 6. การเลือกฉากหลัง (Background)
- 7. การสร้างมิติความลึก (Creating Depth)
- 8. การสร้างกรอบภาพ (Framing)
- 9. การเน้นภาพโดยตัวใกล้ และลดทอนส...

A holistic and resilient approach to graphic design in a post pandemic time.

Laurent Avril

Silpakorn University International College

Abstract:

In this pandemic we are witnessing a paradigm shift in consumption patterns. This paper reconsiders the involvement of visual creations in marketing processes from the perspective of rapidly changing societal priorities, while imagining the post-COVID period as one milestone among others in the adaptation of human organizations. The overabundance of advertising messages simply no longer seems to fit in with these troubled times. We will study a holistic and resilient approach to the promotion of consumer goods and the habits that result from it. Looking back at the two editions of the First Things First manifesto of 1964 and 20001, and in the light of recent economic, social and cultural upheavals, what would be the tone to adopt if, 20 years later, we were to propose a rewriting, or at least a rereading?

Extended Abstract

The aim of this paper is to question what levers of influence could be activated by art directors and graphic designers to bring about a global and progressive awareness of resilient consumption patterns. Should creative skills not now turn to work together towards resilient behavior rather than continuing to promote products and brands that are unsustainable and that pollute both the consumer's subconscious and the environment?

The explosion of the pandemic has seen our consumption patterns change radically, not only due to the episodes of containment, but also because we have felt the need to turn to goods that are essential to our survival. The episodes of containment have de facto transformed our ways of consuming in depth. Several economic sectors have been hit hard. We can thus bear witness to the economic effect that a mode of consumption centered on basic necessities can have, and to the level of fragility that this can have, depending on the irrational consumption of a whole range of products that are not essential to well-being. Seeing the overabundance of advertising messages that continue to be part of our visual and auditory daily lives, we come to question the validity of a system based on unlimited growth, when so many retailers found themselves in economic danger following the arrival of the corona virus.

Let's now imagine the state of mind of the creative advertiser, whether he is a graphic designer, artistic director or copy-right holder: shouldn't he want to use his creative talents while giving a sense and an ethic to the client's wishes? The question of the role to be played by designers in pushing consumer behavior and systems towards greater resilience and sustainability deserves to be asked today more than ever before, and even re-evaluated.

Creating a change process to sustainability and initiating a process of change towards more resilient behaviors requires intuitive concepts. Hans Dieleman, in *Sustainability, Art and Reflexivity*², exposes that the process of change towards sustainability involves mechanisms that are “more than rational” and are based on emotions and lifestyles as well as fears and desires. Change towards sustainability would be the art of being different, of thinking outside the box.

We live in an uncertain world characterized by an exponential acceleration of the mechanisms at work and an ever-increasing need for rapid decision-making. Changing towards sustainability is the art of being different, and this is where the creative approach has a decisive role to play. In his paper, he puts forward A. Giddens’ theory of reflexivity to understand the levers leading to a progressive transformation of societal mentalities and behaviors.

According to Beck’s writings³, when societies modernize, people have more opportunities to reflect on their social condition and have more freedom to choose and reshape their lives. If we compare the proven fact of the gap between the increase in the cost of living and the increase in wages, we can see that from generation to generation it is becoming less and less possible to achieve a standard of living similar to that of the previous generation, and that this will become less and less feasible as a result of the acceleration of macroeconomic mechanisms.

Hans Dieleman, in *Sustainability, Art and Reflexivity*, explains how artists and designers could become key agents of change in terms of sustainable development. It builds on the notion of reflexivity and the use of reflexive capital from the writings of Anthony Giddens. 4 forms of reflexivity are then revealed: (1) aesthetic reflexivity associated with the creation of symbolic meaning, (2) hermeneutic reflexivity which conveys the ability to ask questions, create experiments, empowerment, (3) ontological reflexivity and the ability to «escape scientific and technical rationality, transcend existing boundaries and combine ways of seeing, knowing and being, and (4) professional reflexivity with the form of capital of “being able to experience surprise, puzzlement or confusion and working with what is available in a certain context.” It is by considering those forms of reflexivity that one designer may consider reading FTF manifesto under the light of the recent societal changes.

¹ First Things First Manifesto 2000. <https://www.csus.edu/indiv/e/estiokom/firstthingsfirstman.pdf>

² Hans Dieleman: *Sustainability, Art and Reflexivity: why artists and designers may become key change agents in sustainability*. Key-note speech for the European Sociological Association Conference: *New Frontiers in Arts Sociology: Creativity, Support and Sustainability* Lueneburg, Germany, March 28-April 1, 2007 https://www.researchgate.net/publication/277022023_Sustainability_Artists_and_Reflexivity

³ Beck, Ulrich. (1994) in: Beck, Giddens, and Lash, *Reflexive Modernization: Politics, Tradition and Aesthetics in the Modern Social Order*.

⁴ Giddens Anthony (1984); *The constitution of Society: Outline of the Theory of Structuration*. Polity Press, Cambridge.

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**Dig Where you Stand;
An exploration of ‘Dialogues’, an online international exchange project.**

Ben McDonnell
Manchester Metropolitan University

Abstract

Dig Where You Stand was an education movement based in Sweden and took its name from a book published in 1978 by Sven Lindqvist. He advocates for looking at one’s own work as a means of starting to understand the context in which we operate. “If ordinary people are going to undertake historical research, the history of their own jobs is, I think, a very good place to start.” (Lindqvist, 1978, p26). The unprecedented situation which we have all found ourselves living and working in over the past year has forced us to revive these ideas through standing still and take stock of our working methods. One of the advantages of being immobile and digging in a digitally interconnected environment is that one can, in effect, keep digging until we reach the other side of the world.

I want to use this metaphor as a catalyst for reflecting on digital pedagogy, using the example of the international digital collaboration between students and staff of Silpakorn University and Manchester School of Art. I shall use ‘listening’ and ‘looking’ as a means of reflecting on the pedagogy of this exchange project and use the artwork “The Sky of Brooklyn” (1995) as a metaphor for the potential pitfalls of this working methodology.

Key Words

Collaboration, Digital, Pedagogy, International, Photography

If we are to think of the project as an example of starting to dig a path through which to connect with each other, it might be helpful to illustrate 'where I stand'. This is both to give some context for this paper but also as a way of introducing myself and my practice and how I use this to reflect on my pedagogy.

My multi-modal practice revolves around forming an often dissonant relationship between sound and image. I work with photography, installation and sound. I also consider teaching an integral part of this praxis. This work falls loosely into two categories, the first uses sound as a means of interrupting the image making process, redefining the photographic space as a space to experiment. The second involves writing music that makes use of images as a way of predicting sound through the creation of graphic scores. My pedagogical research looks at the shift to online teaching, particularly thinking about the relationship between image and sound in the online space. This hopefully gives a clearer idea of the area which I have defined for myself, the field in which I stand. Lindqvist recommends we look at the history of our work as a means of starting the 'digging' process, and I shall address some aspects of this through looking at the shift from offline or IRL (In Real Life) teaching to online later in the abstract.

Of course all this activity has been physically curtailed over the course of the global pandemic, the field of my research is just as fertile, but I am physically less able to move around within it. With the benefit of hindsight it seems obvious that the switch to a more sedentary, online, life meant that we could reach out further, it slowly dawned on us as pedagogues that we could share resources, listen in to each others lectures and look to working further afield. Budgetary constraints are often the limiting factor in the implementation of creative projects and the shift to predominantly working remotely has meant that as educators we could just as easily work with educators and artists both nationally and internationally.

It is against this backdrop that we began digging where we stood, reaching out to SUIC with whom we had run a British Council funded project in 2019. 'Dialogues' is a digital exchange program, initiated in October 2020, for students with an interest in photographic practice from Both Silpakorn University and Manchester School of Art.



(Fig 1) Walls And Beyond

In 2019 I brokered a relationship between British Council in London and the photography course at MMU. Through this relationship we were able to take part in an exchange project ‘Walls and Beyond’ with Silpakorn University and six other EU Universities. This project was fully funded and proved to be a hugely rewarding experience for Victoria Smith, the student selected who went on to get a high first and is currently working for a network of museums in the North West of the England, both of which she partly attributes to her time in Thailand. The project was also rewarding for the institutions involved, providing an exchange in ideas a teaching practice and working methodology.

This partnership was incredibly beneficial for the student that was able to take part and was a valuable point of connection between the two institutions. Building on this connection we initiated the ‘Dialogues’ project as a way of both continuing this relationship but also extending it so that more students could benefit from the process of working in a new context and with an international student group. Over the course of two months and through a range of independent and supervised projects, the participating students have been working in small groups and collaborating to produce a body of photographic work that will be exhibited in both Thailand and Manchester in early 2021.



(Fig 2) The Sky of Brooklyn (1995)

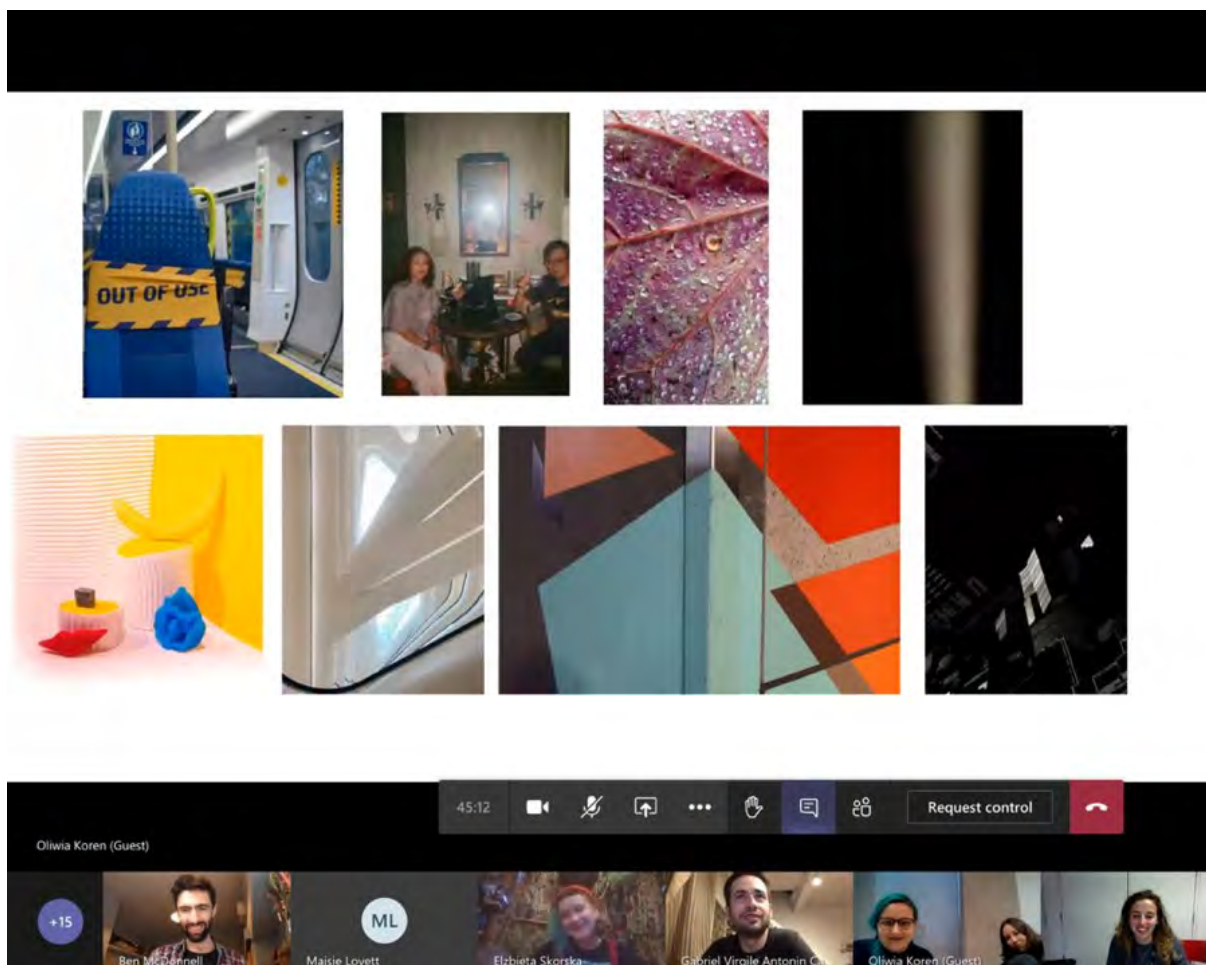
I want to use Wang Gongxin's "The Sky of Brooklyn" (1995) as a further visual metaphor for the digital pedagogy that this project represents. In this work the artist digs a 3m hole in the floor of his Beijing home and places a video monitor at the bottom that plays a recording of the sky he made while on residence in Brooklyn. This work of course illustrates the hole digging mentioned earlier in the paper but is also cautionary. There is a futility to the gesture of digging in Gonxin's work, and even after this effort we are left staring at a screen, the clouds depicted in his work are reminiscent of the blandness of early Windows screen savers.

It reminds us that just looking is maybe not enough. The screen suggests a relationship that could potentially be voyeuristic and bland, and this is certainly a problem in digital pedagogy, how can we work in a way that is not simply based on the passive act of 'looking'? As photographers we are maybe well placed to think critically about this relationship between looking, dialogue and experience, and hopefully we managed to produce a project that interlinked these three facets rather than relying on simply voyeuristically looking at one another. This work also highlights another problem, there is an implied hierarchy of experience, was the student that got to fly to Bangkok given a more 'real' experience? Online collaboration is certainly more democratic but is it a less 'genuine' experience? Is it possible to create a meaningful exchange or are online projects simply pale replicas of IRL teaching and learning experiences?

Dialogues

I was acutely aware that from a students perspective the majority of their education this year had already been delivered through a screen and we didn't want to propose a project that would be passive or involve 'watching' rather than 'doing'. To counteract this, we wanted to give the students a framework that would use images as a way of facilitating dialogue.

Ten students were selected by open call at both institutions, we were keen to include a mix of year groups to promote further dialogue between peers within each program as well as between institutions. The initial project was a simple ice breaking exercise in which students recorded a short video to introduce themselves, this was used to help them self-select groups of four to work with. This helped promote conversation and necessitated an attempt at understanding one another's practices from the very first meeting.

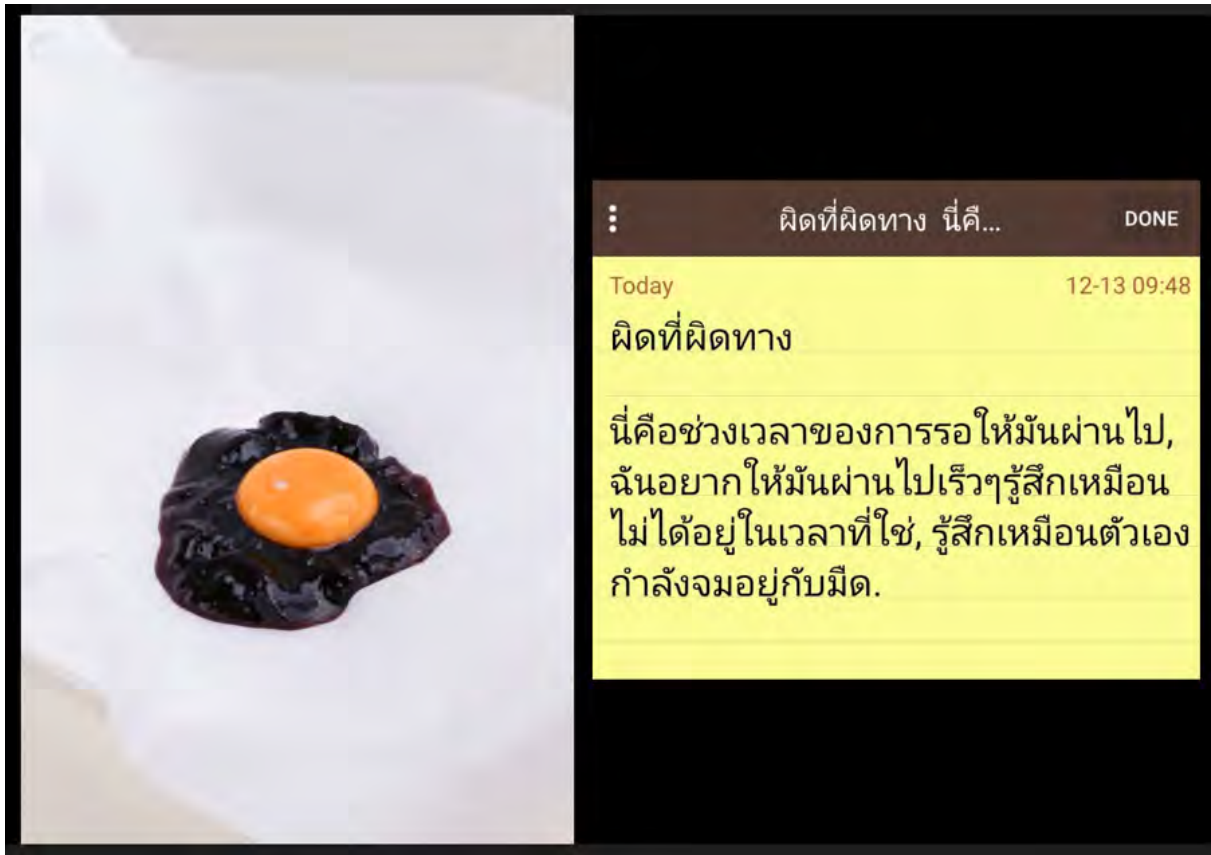


(Fig 3) Presentation of Work

The second exercise was based in the surrealist parlour game ‘exquisite corpse’ a game in which each participant takes turns drawing on a piece of paper, folding it over to conceal their work from the next person. In our photographic version, one person from each group initiated a photographic dialogue by sending an image to a student from their counterpart university, this student would respond by making a picture and sending it to the next person in the group. This was repeated until at the end of this exchange there would be a series of images that represent a visual dialogue that hadn’t been seen in its entirety by the whole group until the end of the exercise.

The work produced is excellent, but maybe more important is the enriching and rewarding experience of both students and staff learning to navigate each other’s working patterns, institutional habits and cultural sensibilities. The first exercise aims to establish a dialogue that is based on images but that does more than ‘look’, for the next exercise we wanted students to establish a meaningful working relationship and develop these initial dialogues into a more considered work for exhibition.

As this work developed it was rewarding to see how different working relationships developed and the four different groups started to form individual identities. As the dialogue between the students became more meaningful the work developed concurrently, becoming more nuanced and layered. It is interesting to see that more than one of the projects relied on text to expand on traditional photographic practice, illustrating the metanarrative of the conversation that happened to enable the production of the work.



(Fig 4) Work by Poon, TY, Eden and Kan.

The Dialogues project has been a really useful exercise in digging where we stand, enabling a rich student experience for a wide range of students. It also provides us, as pedagogues, an opportunity to think further about our field. My work often revolves around developing a relationship between sound and image, and these themes were developed (unprompted) in a lot of the students work. As such it seemed reasonable to draw on listening and seeing when reflecting on the recent shift to online teaching and learning.



(fig 5) Cup Telephone

The delay inherent in digital communication, or latency, is long enough to experience when using Zoom. The temporal hiccups in information exchange that would never happen face to face disrupt a natural flow in conversation. I found during tutorials I would accidentally speak over students and was apologising a lot for not letting them finish sentences. In a series of podcasts author and musician Dan Krukowski discusses the difference in experiencing analogue and digital time. I ‘When we trade broadcast for podcast we give up the opportunity to experience time together in the same instant.’(Krukowski, 2019) Here Krukowski is discussing analogue radio broadcast and digital podcasts. In face-to-face conversation we are physically and temporally sharing a space, we can interrupt one another, make agreement noises and fall silent without interrupting the discussion. But due to latency, during online tutorials each of us are in our own, incompatible, ‘time spaces’. Silences, agreements and interruptions highlight the distance between us and make a flowing unstructured conversation very difficult. This problem is amplified during group tutorials. With students experiencing time differently and each noise amplified by the groups open mics and we would interrupt each other regularly.

In the Dialogues project we kept large group sessions to the minimum, and allowed the students to self-select an asynchronous working methodology. We would have group tutorials on teams which were useful points for bringing the community together, but most of the communication was carried out over social media channels. This has allowed for a style of conversation to develop that is analogous to student's everyday peer to peer communication. It seems that by not dictating the means of communication students were able to utilize asynchronous means of discussion that they were already accustomed too. Using Whatsapp and FB messenger that allow for a fluid conversation that is not replicating IRL communication but is its own latency free, meme and gif laden, image based, communication.

Lebenswelt

'The Lebenswelt, literally "life-world," or "world in common" as Arendt defines it, is the framework from which both understanding and political judgment (from the point of view of the political actor and/or spectator) can arise. The world in common is where speech, thought, and action take place, thus possessing unquestionable meaningfulness, and enabling common existence.' (Emmelhainz, 2020)

Here Irmgard Emmelhainz asks if we can share a world beyond representation, using Hannah Arendt's Lebenswelt as an example of a space which draws together a community, in which opinions can be incommensurable but still discussed and shared. Brookfield defines discussion as 'disciplined and focused exploration of mutual concerns but with no end point predetermined in advance' (Brookfield, 2006) Both examples establish a shared space, in which views are exchanged with a dialogic process, with no fixed outcome. In regard to online teaching, the importance of trying to create a shared space that we can simultaneously occupy, a lebenswelt, could offer a way of trying to overcome the separation caused by latency.

In the Dialogues project we attempted to create a simple framework that would give the participants a shared space in which to share work and ideas but perhaps more importantly to have the opportunity to work in a different context. The project was a 'Lebenswelt' located in cyberspace, not quite SUIC and not quite MMU, but somewhere in the middle. I think this dislocation and a simple framework were key in providing an environment in which students could be free to try new working methods and work in ways that they might not usually do.

In summary, through engaging in the Dialogues project both students and staff from SUIC and MMU have started to dig where we stand, not in order to reach the other side as we first thought, but to meet somewhere in the middle, in a lebenswelt. This space allows us to do more than passively look at each other and isn't a pale imitation of an IRL experience, but an alternative participatory shared space. Our lebenswelt provides the structure for exciting and rewarding teaching and learning experiences that we hope to develop in the future collaborative projects.

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List of Figures

Figure 1 Walls And Beyond. Still from video <https://eunic-bangkok.mystrikingly.com> [last accessed 15/12/20]

Figure 2 The Sky of Brooklyn by Wang Gongxin (1995) <https://aaa.org.hk/en/collections/search/archive/francesca-dal-lago-archive-wang-gongxin/object/the-sky-of-brooklyn-digging-a-hole-in-beijing> [last accessed 15/12/20]

Figure 3 Presentation of Work. Screen grab from tutorial on 2/12/20

Figure 4 Work by Poon, TY, Eden and Kan. Screen grab from tutorial on 15/12/20

Figure 5 Cup Telephone by Amber Park. (Work submitted for dialogues project 15/12/20)

Appendix

Assignments Given to Students (1/11/20)

DIALOGUES

As we negotiate working together in a new socially distanced way, the need for dialogue is increasingly important. One of the advantages to working online is the ability to open conversations with artists internationally. Over the course of this five week project you will work with students from both MMU and Silpakorn University International College developing a body of work that explores the theme of dialogue and starts to ask how the photograph can play a key role in this exchange.

The Project

You will be working in a group of four, two students from each institution. The project will last five weeks and be split into two parts with an exhibition in both Thailand and the UK, as well as having the opportunity to have your work at an online conference in December.

Introduction 3/Nov

You will be assigned a working partner from your institution and asked to prepare a simple short video to introduce yourselves to students from the other university during the opening event.

TASK- Produce a 1 minute video introduction. Say who you are, describe your practice a little and show some work. You could also include a bit about you, hobbies, favourite food etc. Include 2-3 images.

Part One - 24h Response 3-17/Nov

TASK - One student from each group will initiate a photographic dialogue by sending a recent image taken on their mobile phone to another student in the group, this student will respond photographically and pass this new image onto the next student, and so on. These responses should be made within 24 hours, and you have two weeks to complete this task. This means that as a group you will end up with an image dialogue of around fourteen photographs.

Interim tutorial Week of 16/November

At this point you will discuss the work with each other and a member of staff from either MMU or Silpakorn, helping each other think about how the work can be developed into a more resolved collaborative work.

Part Two - Collaborative Dialogue 23/Nov - 14/Dec

TASK - As a group you will build on the images you have made and make a collaborative piece of work for exhibition. The format of the work and how you choose to interpret the theme of Dialogue will be left to you. You have three weeks to complete this work and there will be the opportunity to chat with other participants and staff at the halfway point.

Exhibition Date TBC

There will be an exhibition of your work at both Silpakorn University, Thailand and Manchester Metropolitan University, UK in January 2021. These two exhibitions will be curated by the host institutions, with each taking different forms. In addition there will be the opportunity to present your work as a group to an online international conference in Thailand in December.



Comparison of Successful Mascot Designs of private and governmental institutes In Thailand: In Term of Character Design

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Abstract

Nowadays, mascot is broadly used in the marketing strategy of private and governmental enterprises to brand awareness themselves. In alternative way as a visual appearance, as an element enchanting the images of company and as an industry of visual communication with a well-design.

In this experiment research has aim on investigating analysing on the successful mascot design of governmental institutes and private companies in comparison on multiple factors in art and design area such as (1) The Shape Language and Function (2) Colour Theory (3) Expression and Movement.

The comparison between private and governmental institutes will be collect from each different companies and industry in Thailand.

Keyword :

Mascot, Character Design, Design, Brand Awareness, Design Principle

1. Introduction

A mascot could define as many things in term of physical appearance and concept such as a person, animal and object in which the design could refer as abstract concept for communication. A mascot becomes one of the important elements that companies, and industries must concern as a tool for promoting brand identity and to get public attention whether private or governmental institutes.

The term of a mascot character design is meaning “a characteristic, features” refers to contain character feature from a book or film. In which the concept of design is the designer creating a mascot is like a film director responsible for whole story production, as a tool for narrative story.

Nowadays in Thailand, a mascot is starting to become trendy for marketing and business. A good design will be seen as a symbolic and helps companies to create a positive image toward people.



1



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For the example, Mamuang a Thai mascot character is well-known in both international, especially in Japan and local area from her cuteness and joyful, in which the artist uses a simple shape and minimal style to communicate to the audience. the most significant of her design is a universal feeling in term of style along with a cheerful quotation.

However, in order to achieve a well-mascot design is must consider on a different factor such as design principle, shapes and function, colour theory, expression and movement to measure the design quality, which is an important, as a part to implement the plan for the marketing.

Which is provides a question such as what's kind of design element that help to attract people? How a successful mascot design looks like? Why some of mascots are failed in term of design? this research aims to find out the answer to those questions. Thus, the primary goal of this research is to create awareness for entrepreneur and companies to understand the principle of mascot design, as a good design and process could be a beneficial to companies' image and companies' message.

1.1 Research objective

To analysis the use of mascot for marketing in the area of visual communications and comparison mascot design between companies in Thailand to create an awareness as design principle and educated marketers.

1.2 Research method

The information will be collected from a research papers which is collect from the Thai, international journals online database and other academic databased. The keywords will be mascot, character design, design, brand awareness, design principle.

2. Character Design

Character design is a technique that uses by the artist and designer to design a character to portray fictional character, movie, animation, comic and manga or game as one of the important elements. Character design role is narrative of the journey and adventure, as a window for audience to experience story during the action. Character design could provide a process of personality design along with appearance design to create dynamic and believable to touch with the audience. The design could be present in the abstract concept or concrete due to the message that the designer prefers to present.

However, a character design is not a main subject to call all of the design as character design. But it could be demonstrating in different categories such as character design for storytelling, merchandise and companies.



3 4 5

From the example, character design will be based on design for movement or type of media that they will be present such as a character design for animation, Figure 3, the design will be focus on a diverse of theme and style same as design for the movie, Figure 4. However, the design will be concern on time inside the story which is a significant of character design for a game, on the figure 5, a character for game is a bit different from other design. because they allow the artist to be able express creativity in detail and style due the time consuming of audience that allow the design to have more detail.

2.1 Type of character design

2.1.1 A character design for storytelling is character that aims for entertaining audience in a moving media which provides as a serious and complex emotion in term of design and narrative. A character design for storytelling is place as a vehicle to move stories ahead and act as a window to allow the audience to experience stories.

However, a character for storytelling have character profile and background to support character action or attitude as it distinguishes and connect with the audience to create believable in the character.



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2.1.2 A character design for merchandise and companies is a different story in compare with character design for the storytelling. The majority of character design for companies will be priority base on the image of companies, service and to serve the need for marketing which known in another name is mascot design.



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2.2 Mascot design

A mascot design is a design subset of character design which focus on people lifestyle or relate to companies, as an advertising icon or trademark. the design could present in the theme of anthropomorphic, objects and the human form. Nevertheless, the benefit of use mascot design is created a brand identity as a positive image. a good mascot design will provide a brand personality and brand value.

However, on the design process of appearance character must approachable and require a unique attitude for remarkable and to present in a minimal style which is approachable with diverse of target group

On the other hand, a background story for character design for mascot is only require for a short brief background story to allow audience to know the character and mascot design will focus on a specific theme and colour. Because a mascot character is design only for marketing respect not the long run narrative. But, a mascot character could wear a cloth that reflect to a certain season and festival.



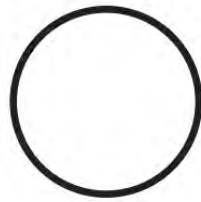
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2.3 Shapes language

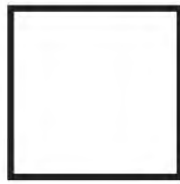
When the designer creates a character design with random drawing might not carry a direct message or meaning. In which a mascot design needs a series of design process to help a mascot have strong concept. thus, the technique is connected to the use of shapes and forms language.

Shapes and forms language are technique that used by the designer as an alternative way to organise character appearance to be more appeal, in which provides a remarkable and unique. The technique could be defined as the use of geometric shapes that have meaning which involves a basic shape as foundation for design character. A simple shape could create a recognisable silhouette, as an ability to separates a mascot from another character as a whole figure. Thus, where a messy shape and detail could cause a confuse feeling to the viewer and loss the focal point.

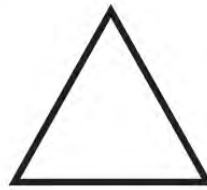
When you look at these simple shapes, what do you feel?



Soft, squishy
Harmless
Approachable
Changeable



Solid, sturdy, strong
Supportive
Reliable
Inflexible



Sharp, directional
Dynamic
Dangerous
Unpredictable

9

2.3.1 The primary shapes

Shapes and form language are providing as three primary shapes such as square, circle and triangle. In which each shape and form are associate meaning.

2.3.2 A square shape is usually representing physicality and masculinity reflect on a character who is dependable or stable, because of the edges are symmetrical and hard to move around. For negative point is square shape looks heavy and stubborn type of character.

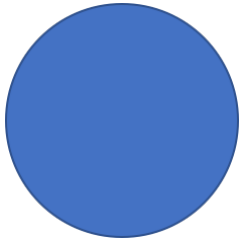


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2.3.3 A circle shape is representing a positivity energy. typically for innocent, cute, friendly character due to the shape that lack of edges. In which it provides an appealing lively on a character and charisma. On the other hand, in some culture portray a circle shape as a symbolic of unity and wholeness.



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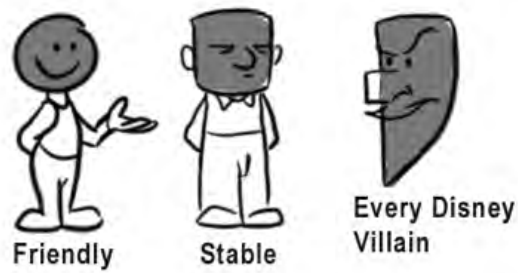
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2.3.4 A **triangle shape** is representing movement and speed. a triangle could be easily connected to a suspicious and naughty feeling. In which is affecting from the sharp shapes. However, if a triangle is used by the non-professional designer, the character might be seen as a symbol of aggression, unstable and dangerous.

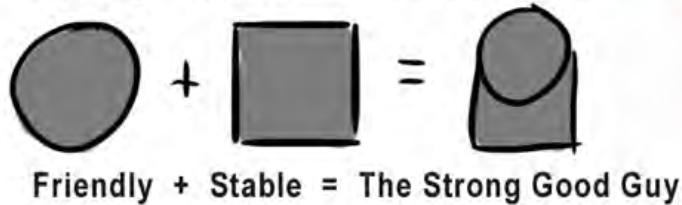
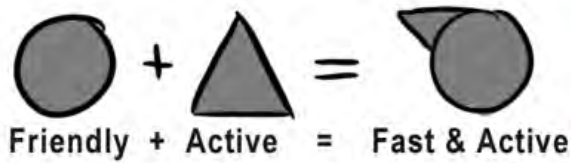


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However, shape and form language are an alternative way to design character by combine two types of shapes to create more complex meanings and unique feature for character.



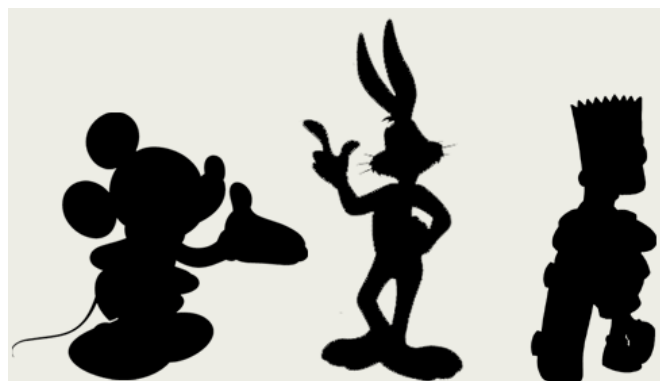
Combine Shapes



2.3.5 Silhouette

When design a character aesthetics and appearance are important and impact on perception by audience, as an ability to be able to stand out and unique is must apply on the design. the silhouette technique is a technique to create a flat black shadow of the character without any details or colour to see which design is possible to develop and standout.

This is a very helpful as a pre-production stage in the early process and great with creating a series of the design in a one time. Nevertheless, the majority of successful character should be able to recognizable from character silhouette. Nevertheless, the silhouette technique is helping a mascot character to present a unique feature to the viewer more quality.



For the example, a lot of famous character is uses the silhouette technique in order to develop the design, which could be easy to recognize in a second. On the other hand, the use of simple shape and form is establish form to provides an ability to be able to narrative character personality or reflect on attitude.



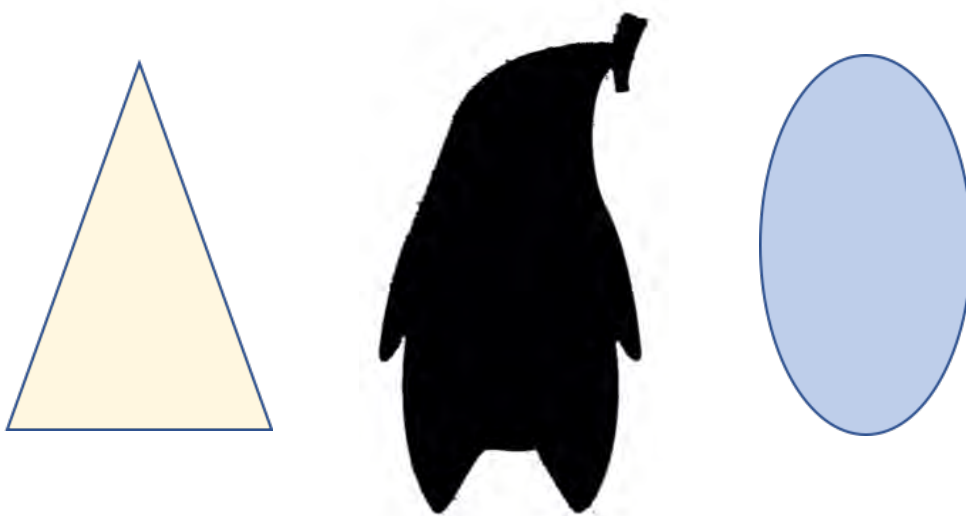
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Then, apply the same technique to Thai mascot design which is a resemble of simple shapes and form stand out the most in compared with other mascot designs or unclear shape. a simple shape is allowing character to have an ability to read in a short of time and in a far distant or near. thus, the beneficial of use silhouette is helping to determine how unique the character present.

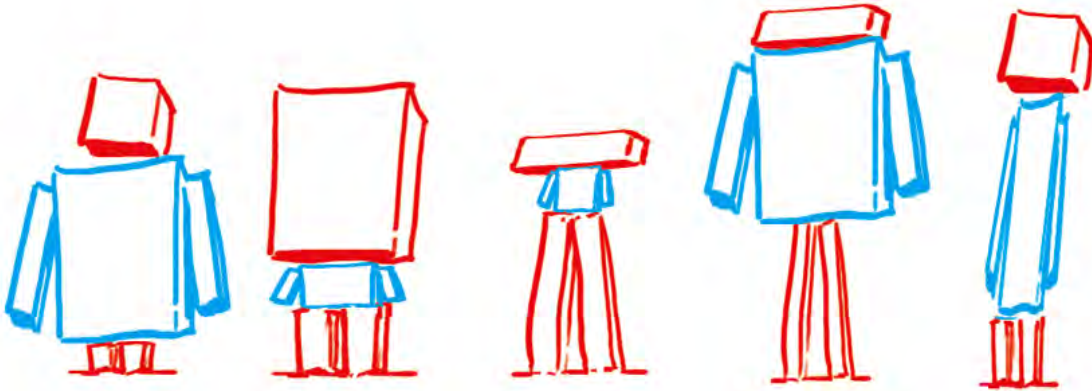
A shapes and form are a huge part of the design that effect to perception on a character, as a symbol provides meaning in itself. On the other hand, the playing with proportion is create a dynamic and more standout. In a Figure 18 as a case study. a Krungsri's mascot associate with a triangle shape which could appear as unstable, movement or energy. Nevertheless, the design is bases on circle shape which provides a friendly, fun and cute.



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2.3.6 Counterbalance

When design a character proportion is must in order to achieve unique body, as a pleasing look. Which this technique is adapt by artist and designer who will divide a character proportion into three sections and rearrange on shapes placement. nevertheless, the use of technique to organize for proportions make a big difference and contrast create variety that provide clarity and variation, as a great approach for a wide range of distinctive character.

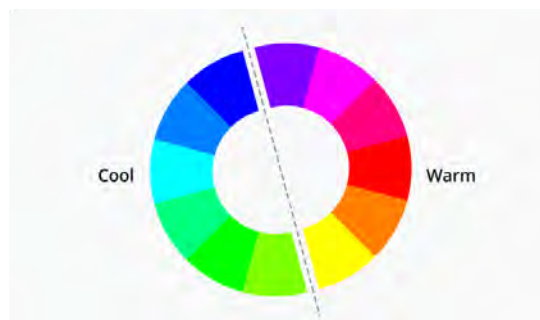


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2.4 Colour

Attention is capture for colour subconsciously before people can consciously attend to something as marketing corporate communication. Nevertheless, in term of a character design and mascot design is colour representing as a crucial part element to concern. colour could express as a direct code message on the object and as a communication tool to narrative story to target audience. Nevertheless, a character with proper colour palette is create a pleasing aesthetic as well as another alternative way to influence the audience perception.

Colour could evoke a different emotional reactions call “mood and colour” which is associate with a several factors such as experiences, culture, religion, environment, gender, race and nationality that connect with colour. A certain mood and colour could provide improved moods and positivity. the psychologists is separate each colour into the category following; cool tone colour is blue and green, warn tone colour is red and yellow, neutral colour is consists of white, black and grey.



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Red is a warm tone. Red could provide a variety meaning. Particularly, red is usually calling for action and attention. Nevertheless, red could be means love, passion and stimulate for excitement or masculine energy. On the other hand, Red could be seen as a negative meaning to anger and aggressiveness. However, in the use of business application, Red is used to describe for energizes on the physical body or motivates, as well as great with a food product.

Positive meaning in business

Action, power, energy, strength, energizing, confident, attention and exciting



Orange is a combination between red and yellow provides meaning from both colours, but gentler and softer. Physiologically. Orange is portraying a creativity with fun and optimism, activity, confident and sociability. Nevertheless, orange is a highly accepted among the teenage or young generation. On the other hand, in the use of business matter. Orange will focus on a food product which refer to appetite feeling and affordability. Nonetheless, it could generate social communication which is a beneficial colour for hotels and resorts or travel. But, on the negative side. Orange could cause a cheapness feeling if the colour is use in the wrong application.

Positive meaning in business

Affordable, optimistic, cheerful, creative, informal, warm



Yellow is providing cheerful, joy and energy as a children's products that aim for creativity and other activities item or leisure product. yellow is a great combination for establish playful and fun activities or entertainment businesses. Nevertheless, yellow is in a group of warm colours which focuses on optimistic, inspires thinking and creative ideas, as an idealist to keep moving. However, yellow could be anxiety, stress and nervousness.

Positive meaning in business


Cheerful, fun, optimistic, confidence, wisdom, ideas and creativity



Green is a colour for nature which is stands for growth and freshness. Green could be providing a positive meaning such as money, stability and endurance. However, in the use of marketing. green is a best combination colour for hospitals and financial. thus, green could provide a sense of peace, comfort, support and kindness, in which is a great option for product that relate to fresh organic and environmentally friendly. However, green could cause a negative meaning such as envy, greed and selfishness.

Positive meaning in business

Nature, down to earth, healing, health, safe, organic, new and fresh, money



Blue is the most popular colour, which blue could be referring to the coolness of sea and sky as a meaning of depth and stability. Nevertheless, blue is a best option for cleanliness product, air and sky, water and sea base, as a reflect for calm, dependability and wisdom, On the other hand, blue is a great combination for a financial company as reliability feeling. also, blue could be referring to a masculine feeling which blue is a highly accepted among male's target. moreover, blue should not be applying over a food product which will cause cooling effect to the product.

Positive meaning in business

Trust, reliability, idealistic, peace and calm



White is a light colour that associate with pure and clean or perfection. white usually provide a positive feeling. On the other hand. In term of business application, white is the colour of calming or forward and clean, which white could be direct refer to hospitals, surgeries and medical. However, white should not be applying over the object intensely. Because white could provide a sense of coldness and disinterest away from target.

Positive meaning in business

Innocence, pure, cleanliness, simplicity, neat



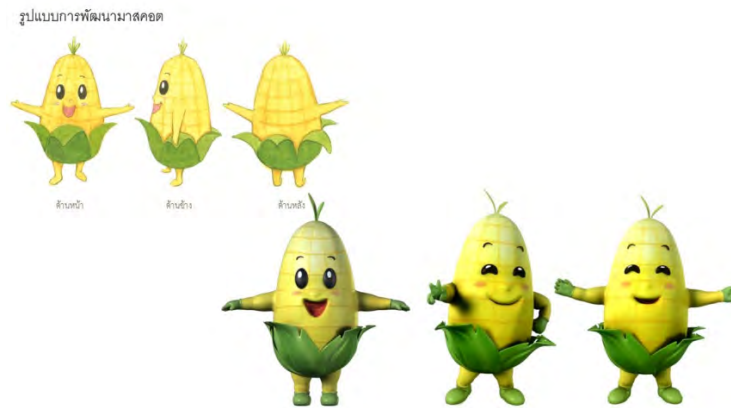
Black is a colour for power, mystery and formality which commonly provides a negative message of death. However, black could provide a strength and power in term of formal and elegant. In the use of business, black is the best combination for selling luxury brand that includes high-quality goods, as an expense of higher values that focus on elegant impression such as music, art and high-quality accessories. However, the cause of applying black could cause depress and strong emotions.

Positive meaning in business

Power, strong, formal, mysterious



2.5 Expression of Mascot



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To deliver a quality mascot design for business and companies, they are factor that should be consider on specific feature, as the main elements design or style that could provide a good facial Expression, emotion expressions and movement. The main aspects of these elements will be focus on communicating with the audience and deliver core message to the audience as clear as possible.

2.5.1 Facial expression

When create character design is must consider on the Inside to outside concept, which the concept is to reflect character attitude from inside to appearance and expression. Moreover, the fundamental of expression will be focus on facial feature such as eyes, nose, mouth, ears and eyebrows.

Eyes design is a basic as an order to generate expression which relate to the way that character represent. Thus, the use of eyes design will be associate directly to the voice of companies, as a base on the needs of the organization in which must carefully craft to be love and clear expression.



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Mouths design is must concern when design a character as a tool to help character express emotions. Especially, the curves moths could refer to optimism feeling and innocent. Moreover, the majority of

joyful characters will be depending on the size of mouths. The bigger mouth designs the bigger expression the character shown. However, the nose design is not necessary needs. In which nose design is hard to relate to any emotion or culture. On the other hand, Ears design is designed to show a diversity of characters which could be present in human-like ears, animal ears.



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2.5.2 Emotion expressions

Ability to express emotion is must to addressing character charisma which will design base on characteristic, as an embrace for organizations and brand image. The standard of mascot express emotion will a compliment on changing the size and shape of facial features.



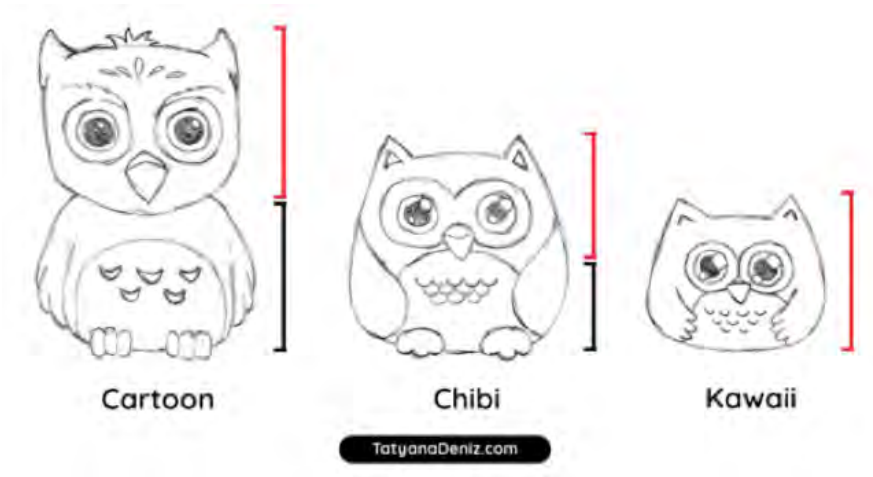
25

2.5.3 Movement

Movement is one of the most significant elements to concern when design a character, a sign of characteristics and charisma. In which character movement will allow the audience to be able to understand immediately. Moreover, movement for character design will be base on a mascot's body and attitude by adjusting from scaling and distorting, in order to create more impact such as adjust the size of head will create a fun and cute which will focus on a minimalist style or extend a body part to create

a sense of cartoon.

However, some mascot has customized for a specific movement of their own which will help them interact with audiences in a subsequent performance, as a promotional power direct to target and companies to increase the character's recognition.



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2.5.4 Understand target

In order to create an effectively communicate and to achieve the objective as advertising, public relations, sale promotion, personal selling and marketing as far as a brand mascot that present of ideas. It will be support product and services as a responsible for communicating brand characteristic and personality. However, to success as a carry message medium, there are several factors to consider such as a colour choice that suitable for each business, shape function and meaning, age, sex or nationality.



28



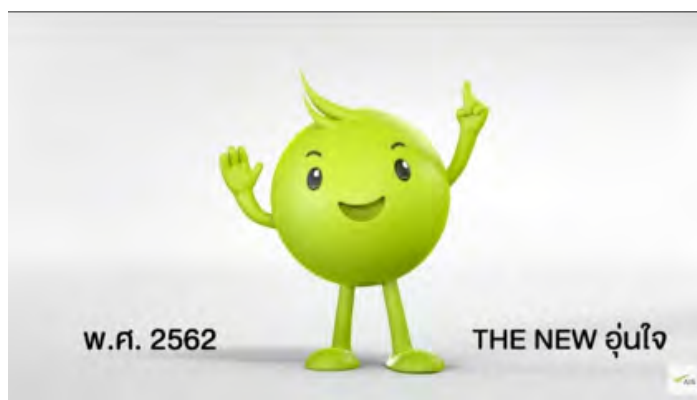
29

For example, nowadays, the marketing area is a broadly place in term of age and gender, specifically with social media and younger consumer are usually use in leisure. Moreover, the brands or companies need to investigate needs to use social media to make mascot do advertisements as a marketing strategy.

On the other hand, the design is a subset of concern to communicate a message to the audience. In this figure 28 and figure 29, both of design focus on simple design and associate with circle shape or curve for establishing friendly, soft and joyful which approachable. Thus, the colour scheme is well choosing for teenager audience. Nonetheless, they are using an online platform to reach further to direct to target.

3 Case study of Mascot Designs

3.1 Successful Design



30

Aunjai is a mascot from AIS mobile phone operator company who have a remarkable mascot design. the design is providing a number of design factor such as primary, colour meaning and expression ability, as a successful design which will be analysis following.

Shape and form are creating from a circle shape which combine a little bit with another form. In which a circle is focused on a fullness, warm and friendly from the lack of edges that mean the design of shape could help character to have ability to approachable, as a genderless. The technique is aim to cover diverse of a different target group from figure 31 and figure 32 below, where the mascot could works well with a different audience taste.



31



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From figure 33 below, a circle does not only shape that associate with Aunjai design. They are triangle on the mascot head as a mascot hair, which could refer to energy and power or movement. However, a triangle shape is meaning as unsteady and uneasy feeling. However, the use of a good organise on triangle shape will provide a positive image, as a smart or good-looking feeling rather than negative meaning. On the other hand, the use of rectangles for both mascot legs could be focus on a durable from symmetrical edges, which provide a stability feeling.

In conclusion, AIS mascot shape meaning analysis as a friendly, cute character who has a little bit of smart image, that could go along well with a diversity target. Also, the design is showing a sense of movement from a mascot hair. However, the use of triangle could be seen as unstable from movement. But, a character has a rectangle shape as its legs which refer to strong and steady feeling.



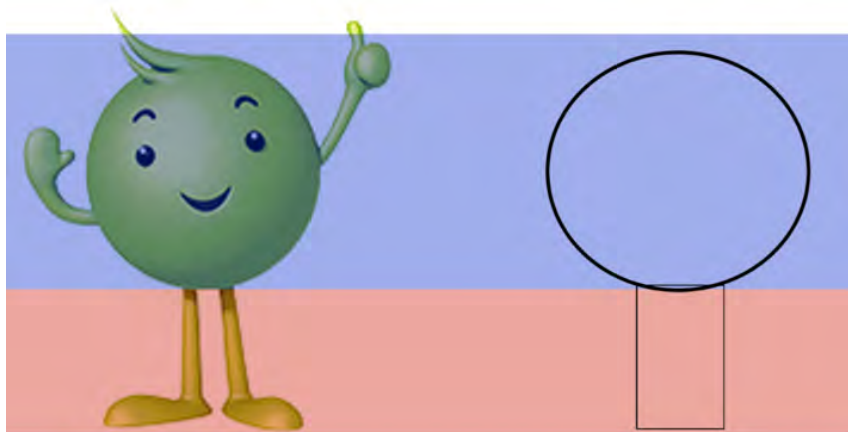
33

Silhouette technique is one of the most standard elements that could help mascot looks complete in its image. In which AIS mascot design case will be focus on minimalist design with a simple shape that establishes from a circle, triangle and square shapes, as a benefit from a lack of detail help design looks fullness and complete. Nevertheless, the silhouette design could communicate how character showing its attitude and personality through the way character pose which silhouette is a great process to twist and bend a pose further, in order to reflect on character personality.



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Counterbalance



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Counterbalance is a fundamental for illustration technique that will be use when designer a character. In which it is helps the designer have more dynamic and unique design by putting a different shape together to create contrast between shapes and form, as an aim for not symmetrical concept which take the same concept from variety and unity. Unity is mean for a wholeness or theme, while variety is mean for diverse of shape and colour that provides dynamic in the artwork. However, both unity and variety need

to work together as a tempo and pattern. The use of application different shapes provides a combination of meaning and conceptual inside the character. Which is figure 33 above, establish with a circle shape and rectangle.

Moreover, the unity of the character is from a soft curve and circle that keep a character present friendless. On the other hand, the variety from a character is a combination between circle, triangle and square. But, in the limitation of curve and lack of hard edges like circle which help a character look warm and smart.

Colour is must as a character tool to help them narrative its purpose, target and as accessorise of character. In order to support a company's images. In this case study, the mascot is completely covered in a blue colour (2008 or 2551 BE), in figure 34 below, blue is associate with sea and sky meaning of dept and stability which suitable for a cleanliness product or financial companies that relate to its calmness and dependability. Also, a blue colour is well accepting among male target group.



However, the colour and design are change in a three year later (2011 or 2554 BE). In which the design are changes from blue to green colour. Nonetheless, green is representing for growth and freshness which physically mean for money and stability. Thus, green is providing a sense of peace, comfortable, kindness, friendly and support as a sub meaning. In which the change of colour is reflect to audience perception on a mascot image. Also, green is help evaluates design into a broad range of target and more down to earth from the concept of sky (blue) to earth (green).

The ability to express emotion is a must for marketing and communication character. Because of some mascot could speak, but. some of mascot cannot do it. posture and gesture are a communication tool to allow the target to understand the message the companies want to send both direct and indirect way.

Moreover, a feature to expression will be clarifying by facial feature and body. Aunjai has a great potential to be able to express from eyes, eyebrows and mouth. The design could be analysed into a shape meaning such as a circle eyes refer to friendly and soft. In which is same as eyebrows and mouth that create from the curve element. On the other hand, the ability to posture is design well from the length of arms and legs that could express in complex actions. In which both of element design allow

a mascot to move and action freely. Nevertheless, the use of simple facial and proportion is influence from Japanese culture called “Kawaii and Moe culture” which Kawaii is mean as a slang for “cute” that possible use with person, animal and object as an objectification from human gazes at baby. For instant. A wide-eyes dolly like, gentle and warm, as a result of imagination of service in objects and images for children. While Moe is mean “the desirables or adorable”



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The company's mascot from Krungsri bank is very famous in social media as well as among all of banks' mascot design. a mascot is well known for its simple design which the concept is from Thai paraphrase call a piece of cake. But, in Thai language will be portrait the action as easy as peel off banana, as a slogan and portray the images. In which a mascot is use the same technique from previse character to design as a standard principle such as

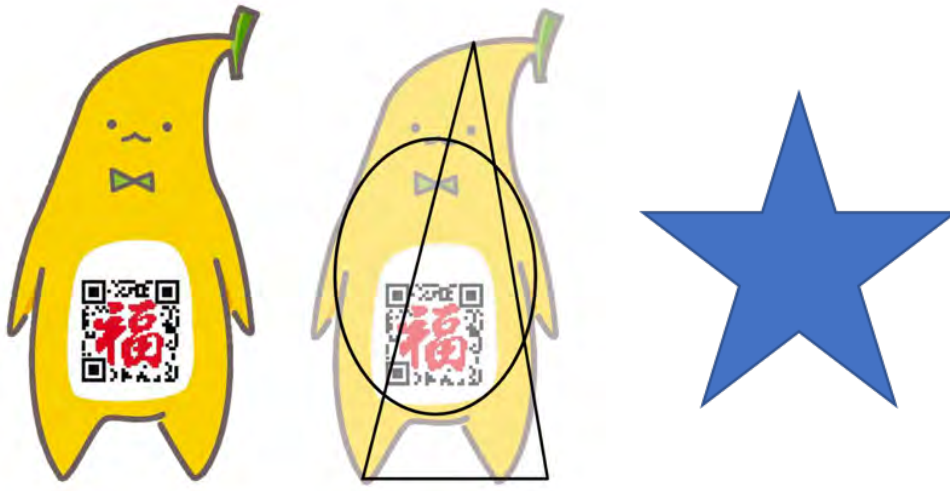
Shapes and form



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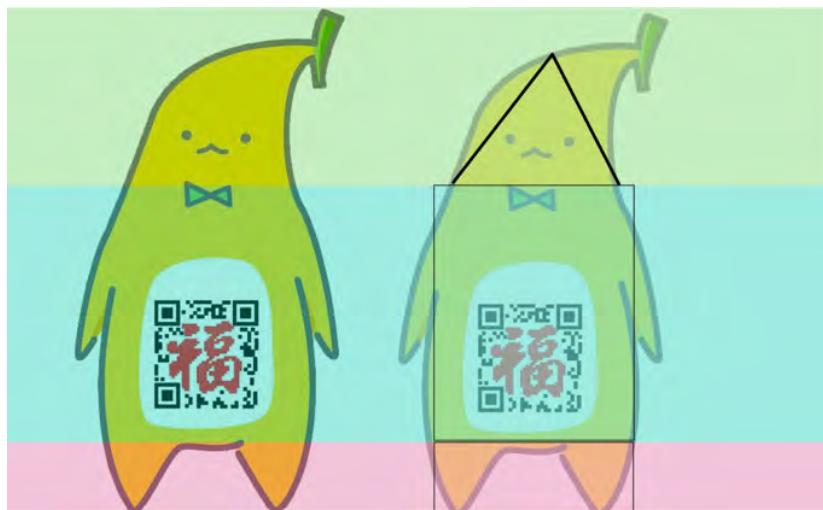
18

Silhouette



18

Counterbalance



18

Colour



42



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Ability to express emotion



43

However, In order to achieve an interesting design as a mascot is a tool to create brand awareness, better identity with the target and present as a voice of tone for companies. In which design elements such as principle of design, shapes and form, colour, silhouette and counterbalance are one matter to concern. However, the design process should not be at random. But it must be design as a pre-production before the companies design a mascot to have quality design in which could analysis as organization's values, organization colour and concept design which will be use mascot from Krungsri bank to define for each section.

Organization's values

Define as the value is about the core purpose and marketing core message from companies' slogan or logo that should be reflect through employees, in which the core message must directly influence the way target behaviours their tasks, on the other hand. It could be decreasing performance of employees and companies' image if the concept message delivers as a poor content. Thus, the matter of organization's value could be defined as a companies' goal to shape and develop continuedly, which is providing a strong image in the economic as well as the use of slogan will be effectively on employees to inspire positive feeling and confident as a satisfaction as the target. In order to encourage target to use companies' service more, as the same concept of mascot design for companies marketing. Nevertheless, the core of mascot from Krungsri bank is place as a character to promoting a new product as navigator to help the costumer through a new convenience and time saving way of financial transfer, QR code payment and mobile banking application. In which presenting a QR code payment sign over the character body, also along with active action from character to encourage costumer to explore theirs's financial service. In the research paper Brand mascots as, organisational totems (2013) refer as an organisational totem or immensely power, in which the design will be reflect on concept that led to organization core message and reflect on employee's appearance as a joyful and approachable characteristic, aim to treat customers with consideration. While the mascot from Krungsri bank is designed to invoke 'fun, humour, joyful, playful and approachable' on the other hand, the core concept of from Krungsri bank new product refer as 'approachable: in the use of mobile application and convenient.

Organization colour

Colour is one of the elements that must consider when design product, particularly character design that colour is carry meaning inside of it. Thus, mascot design for companies should have an ability to reflect organization's brand identity and image which colour need to be specific colour scheme. Nevertheless, the use of proper colour will deliver the better identify and proper colour scheme that relate to design will help people begin to recognizability mascot and brand' product in immediate. This idea process is an advantage directly to memorability that create a significant on brands awareness, visual marking to create a tone of voice to promotional activity.



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Concept design

This design section will be work at the pre-production design that particularly on the perception of mascot design such as human, inanimate object and animals. In which different type of character refer to different feeling such as a human character could provide a sense of approachable and safe to target customer. From the example down below, which is a mascot from Thailand post own by government. Thus, the use of human-like character design for mail post company is provide a sign of content that relate to human and reliable on the image of company.



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An inanimate object is providing a variety and diver on concept design in term of abstract idea. To get attentions and emotion symbols integrating the main core message into products and design by putting facial feature on product to give it personality, in which key idea is to add human-like characteristics to the product include the product behaviours that will be portraint human such as expression, the way the character talk and use the same symbols that human could understand.



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For the example, a mascot from Kbank which portraint the idea from maneki neko or a calico figure from Japanese culture that people usually believe to bring good luck to the owner, as the concept that apply on the Kbank character. The symbol in this character is maneki neko with joyful expression will encourage people to use of Kbank financial service and along with spiritual concept of charm to bring a good luck for people who use the mobile application.



An animal mascot particular is aim for family friendliness target. An animal mascot is an excellent choice for brand and companies that need to research with young generation and family group. Nevertheless, an animal has different meaning due the people within different culture which target will be influence by both the symbols meaning as culture rebel to that animal and the concept the animal is portray. Thus, the use of animal mascot design will provide both brand awareness and brand attitude functions at the highly level. For the example, a mascot design for Kalasin as provincial characteristic. Kalasin is one of Thailand's seventy-six provinces in upper north-eastern Thailand which could called Isan. a mascot design is reference from an actual dinosaur called Sauropod which is an attractive place to see its fossil, as well as the design is reflect to local people and culture by the use of human-like expression such north-eastern dance, traditional cloth and instrument that popular in north-eastern called phin. Thus, the design is aim for diver of age and gender for local people in Kalasin.

However, the main factor that help character to be more standout is concept design. Concept design could define as the ideas that have into a heart of mascot design and help a mascot have clearer identifiable as a design that relate to companies. To achieve a unique design is character must have a lot of thinking process to develop the design or looking for the key word as a base to create character such as fun, naughty, warm and humour.

3.2 Non-Successful Mascot Design

A non-successful mascot design is a mascot that apply the use of principle of mascot and character design. But lack of understanding in the use of technique or misunderstanding on the idea of communicating idea though a mascot. In this section will be particular analysis on a non-successful mascot design to find an error or issue.



A mascot design from army game 2020 in Nakhon Ratchasima. The use of design principle quite well address by use simple shape and form to construct charact which provide a readability on personality and attitude, same as the use of colour, counterbalance and silhouette design. A mascot design is applying animal character concept design that aim to diver of gender and people, particular with young generation and family target. However, the use of design concept is corrupt by poor definition for organization 's value. The concept for organization is lack of develop idea or understand the use of mascot, in order to reflect organization image which is solider and army. In this case study, a mascot design is hard to read it purpose as a mascot for sport game and difficult to engage people, in which affect to organization's value and conflict with core message of sport event that want to reach at diver of audience. Nevertheless. The accessories on a character provides a difficult time to link at the main concept.



A mascot from ministry of defence in Thailand is different case study compare with the rest, in which lack of use principle of mascot and character design and lack of organization's value. In this case study will be focus on organization's value design.



A mascot design is designs for serving military and as a symbolize of harmonise by use a little finger. However, the character is failed to serve organization core message at the first time in the public eye.

The design the slogan is harmonise and compromise does not reflect through character appearance as a joyful and approachable characteristic. thus, colour scheme is not related to organisation as a military base which affect to brand awareness and identity.

on the concept design is apply the use of human-like form to reach and approachable to target. nevertheless, the organisations element design is the same concept from character design which is inside to outside. But the concept is focus on different content.

However, a mascot design got replace by a new version which is still not relate content from military and the message of compromise. but. the design is influence by Thai's idol name BNK48. thus, the development of the design is not reflecting on core message and difficult to understand where the organization the mascot come from? What is a message from design? who is a target?

Conclusion

As a character design, mascot design becomes as mainstream as a medium to carry a message directly to the audience as the tone of voice, especially for companies and marketing brands as a brands image. However, in order to design a quality mascot appearance and attitude. the designer must understand the abstract concept and the use of principles of character design along modern vision. Thus, the entrepreneur who wants to have a mascot design for marketing purpose.

In which the design process required for brief such as a shape meaning that could be refer to different perception and concept, Colour is must reflect on character attitude and companies' objective, Silhouette and counterbalance technique aim for construct design to be unique among other mascot design, the ability to pose is a standard element to allow mascot to connect and express to the audience.

Nonetheless, the entrepreneur must understand the organization's value and define each section, in order to collect the information and data to design a quality mascot. In which each section of organization's value elements will be effect on employee's performance, as a positive feeling and confident same as target audience.

The key concept and creativity of successful mascot design is design from inside to outside of the character both for appearance and organization's value, in which a concept could connect and support each other to reflect companies core message through a mascot attitude and action. A great mascot design will create a memorability and recognizability.

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