



The People's Choice:

Digital Imagery and the Art of Persuasion



Active
Learning
with *Technology*



The People's Choice:

Digital Imagery and the Art of Persuasion



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To the Facilitator

This professional development module is a guide designed for a facilitator who comes to the module with no prior knowledge of its implementation; however, it is assumed that the facilitator has some expertise in providing professional development and in the use of technology in a classroom setting. The role of the facilitator throughout the modules is that of a guide, not necessarily a technology expert. This guide includes the following sections and items:

- The **Overview** of the module provides the purpose, the participant outcomes, a brief module description, the constructivist principles represented in the module, and the instructional strategies and technology used in the module.
- The **Module Organizer** provides the specifics of the module such as the time and facility needed, the participant prerequisites, a general activity description, the grouping strategy, the equipment and material requirements, and other details for facilitator preparation.
- The **Activity Sequence** is the step-by-step guide for implementing the module. The Activity Sequence includes scripted segments in italics, which suggest possible dialogue for the beginning facilitator. It is anticipated that every individual using these modules will adapt this dialogue for his or her own use. While some modules refer to specific software, facilitators may need to adapt the activity to fit software available at the site. The facilitator should examine the Activity Sequence, handouts and software together to get a clear understanding of the module's instructional intent.
- The **Facilitator Materials and Participant Handouts** section provides a template of the transparencies and handouts used in the module.

The legend below includes the visual cues used to remind the facilitator of the estimated time needed and when to perform various tasks throughout the module. The Activity Sequence of each module highlights the specific tasks required in that module.

Symbols used throughout the Activity Sequence:



Estimated time to complete activities



Use a projector



Distribute a handout



Record participants' comments



Software demo or resource



Watch a video

Background

Images—photographs and graphics, both still and animated—have revolutionized the way we receive and process information. As early as 1964, Marshall McLuhan, the renowned commentator on culture and technology, spoke of the shift from reliance upon text as the primary means of information delivery to a new dependence upon graphics. According to McLuhan, within this “revolution,” words were transformed into images and the camera replaced the written word as the ultimate authority. Though television and film allowed viewers to experience in real time the sights and sounds of a major event, McLuhan believed, they also lulled the viewer into passively and uncritically accepting the veracity of all visual representations.¹

Our students, among the youngest denizens of this “graphics” (or, perhaps now multimedia) world, are surrounded by a plethora of images: on billboards, in magazines, on TV, in films, and in computer games. The messages and values transmitted by these images subliminally define norms and ideals of student dress, comportment, beliefs and acceptable cultural practices. Indeed, in comparison with their earlier counterparts, contemporary American students are probably far more comfortable with, place greater value upon, and derive much of their knowledge from images—as opposed to text.

Yet there is a disconnect in terms of how students receive information outside the classroom, and within. In contrast to 21st century Western society as a whole, schools have traditionally been very text-focused places. In almost all subject areas, students have been consumers and producers of text-based products. Difficulty in this domain has tended to mean overall difficulty in school.

This situation has changed somewhat within the past decade as the increased presence of networked computers in schools has prompted some diversification from predominantly text-based to more visually-based learning within the classroom. However, this shift has arguably spawned more instructional challenges than changes. While teachers are more comfortable pedagogically with text-based instruction and communication, we may feel ill equipped and unsure of how to proceed in terms of harnessing the learning potential of visually-based instruction. Though state standards advocate “visual literacy,” they may offer little guidance in terms of instructional specifics. And in spite of the increased prevalence of computers, technology’s ability to accommodate more diverse learning styles, and our awareness of different “intelligences,” proficiency in text manipulation—reading and writing—is still the standard by which academic success is measured.

Text vs. Images

As a tool of persuasion or inducement text can be limited. It appeals primarily to logic and is bounded by the meanings assigned to words, often limiting the impression one wishes to convey. Further, text can be inefficient: the recipient of text-based information must simultaneously receive and “translate” text into mental images in order to better comprehend and mentally “envision” the information being relayed. For certain learners, this processing challenge is often a formidable one, and the inability to code and decode text (the writing and reading process) often spells failure in school.

¹ McLuhan, M. (1964). *Understanding Media: The Extensions of Man*, 230. Cambridge: MIT Press.

Images—both still and video—serve as powerful shorthand for communication. Images are concise: several pages of text can be encapsulated by one image (the cliché of a picture equaling a thousand words). Images are not bound by language. Indeed, their very imprecision can render them more evocative and open to subjective interpretation. Images can unfold in a non-linear fashion, whereas non-linear text sometimes proves disorienting to the reader. Unlike text, the mind does not have to consciously recognize what the eye sees for an image to have an effect on the subconscious.² As pervasive advertising has illustrated, images are effective tools of discourse and persuasion. Yet, as with text, receivers of visually based information face a parallel, although inverse, assignment: to simultaneously receive, interpret and translate visual messages into meaningful spoken or written language.

Visual Literacy

To succeed in the academic and vocational world, students must be proficient in both reading and writing—they must be literate. But to navigate 21st century mass culture, students must also be *visually* literate—able to decode, comprehend and analyze the elements, messages, and values communicated by images, particularly in advertising. One challenge then for educators, and the goal of this module, is to learn how to “read,” “write” and interpret visual images as we would a piece of text. This exercise in “visual literacy” utilizes the same competencies of phonetic literacy: decoding, comprehending and interpreting images, and critically evaluating the messages they attempt to convey.

A couple of brief definitions are in order. Within a reading framework, *decoding* is the ability to

recognize written representations of language while *comprehension* is the ability to construct meaning from written representations of language.³ Decoding focuses on two elements of reading: *semantics* and *syntax*. Semantics are components of language. Syntax is the way words are assembled to construct meaning. Transferring these definitions to a visual literacy framework, we have defined semantics as visual elements with representative meanings and syntax as the systematic arrangement of these elements for purposes of expression.⁴

While literacy in any given domain is an involved, on-going process, this activity attempts to introduce and lay the foundation of analysis and synthesis of visual schemas through analysis and creation of political advertisements. This activity should not be conflated with *media literacy*, which analyzes the *means* of communication. The focus in this activity is on the *content* of communication.

Visual literacy is defined in this activity as the ability to decode, comprehend, and analyze images in order to construct meaning from visual representations of ideas and concepts.

Decoding is the ability to construct meaning from visual representations,⁵ in effect “translating” visual representations into language.

Extending this reading analogy, decoding can be both *semantic*—the components of images and the combinations thereof and *syntactical*—the arrangement of images.

⁵ Wren, S. (2000). *The Cognitive Foundation of Learning to Read: A Framework*, p. 13. Austin, TX: Southwest Educational Development Laboratory.

² Taflinger, R. F. (1996). *What is Advertising?* At <<http://www.wsu.edu:8080/~taflinger/advertis.html>> Accessed February 2002.

³ Wren, S. (2000). *The Cognitive Foundation of Learning to Read: A Framework*, p. 13. Austin, TX: Southwest Educational Development Laboratory.

⁴ The module’s authors recognize that literacy is a more complicated process than implied by our visual literacy framework. For the purposes of this activity, this framework is designed to provide a familiar schema within which participants can begin to apply literacy techniques to other elements of communication, namely images. For simplicity’s sake, throughout the module the terms “vocabulary” and “grammar,” are sometimes substituted for “semantics” and “syntax.”

Overview

Purpose

- Assist participants in understanding the basic components and techniques of visual literacy
- Provide an understanding of decoding, deconstructing, analyzing and critically reflecting upon visual images
- Model a learning environment in which the teacher is a facilitator, and participants are engaged as learners in self-directed, collaborative activities.

Participant outcomes

- Learn how to deductively analyze the structures, strategies and content of a persuasive visual message.
- Learn how to inductively synthesize information and communicate a persuasive message using images.
- Gain an overview of the basic mechanics of image editing software.

Module description

The purpose of this module, *The People's Choice: Digital Imagery and the Art of Persuasion*, is twofold. It provides the opportunity for participants to engage in a real world, project-based interdisciplinary activity. Additionally, it provides a foundation for the cultivation of visual literacy skills.

The activity begins with the whole group discussing their favorite product advertisements and what they enjoyed or found memorable in each. The facilitator asks participants to apply the same analysis to political ads. Participants then watch nine short video clips of presidential campaign ads from 1952 to 2000. After each, the whole group discusses the elements employed by the ad's creators—for example, the use of colors, symbols and props. They also discuss the strategies employed by each video—for example, the emotions, point of view, and rhetoric such structures and strategies transmit and to whom. Following this large group analysis, participants are assigned to smaller teams of 5-6 participants and given their task of creating a political ad for a particular candidate of their choosing, focusing on issues of their choosing. Participant teams divide into smaller groups to accumulate demographic information about voters in the candidate's particular jurisdiction, gather visual resources and create a campaign strategy. After organizing this information, the team works together to create its political ad. The activity culminates with each team presenting its ad to the whole group.

Note: Though the activity calls for analysis of video, the software and equipment necessary for digital video creation is often not available across schools. Therefore, in order to make this activity accessible to as broad a number as possible, participants in this activity create *still* images. If video editing and recording equipment is available, we recommend that this activity can be carried out using video; however, all materials provided in this module are directed toward the production of still images.

Constructivist principles represented in this module

Learners bring unique prior knowledge, experience, and beliefs to a learning situation.

Throughout the activity, participants address issues that hold real meaning for them and incorporate their own understandings and experiences into the activity and into their final product.

Knowledge is constructed in multiple ways, through a variety of authentic tools, resources, experiences, and contexts.

Participants utilize a variety of technologies and electronic, print and visual data in order to create their advertisements.

Learning is developmental. We make sense of our world by assimilating, accommodating, or rejecting new information.

Participants progress through this activity from consumers of visual imagery who are able to identify, recognize, analyze and evaluate non-verbal, visual persuasive techniques to producers of visual representations who evaluate, synthesize and create visual messages in order to persuade a certain audience of their merit.

Social interaction introduces multiple perspectives through reflection, collaboration, negotiation, and shared meaning.

Working in teams, participants devise campaign strategies, negotiate the development of their ads, collaborate on the final products and share their reflections.

Learning is both an active and a reflective process.

Participants do the activities and discuss and reflect upon the activities both as learners and as teachers.

Instructional strategies used in this model

- Whole group, facilitator-led discussion
- Collaborative, small group work on an interdisciplinary theme
- Specific roles for group members

Technology used in this module

- Computer with high speed Internet access, QuickTime plug in, sound card, and speakers
- Spreadsheet software
- World Wide Web
- Electronic presentation software
- Word processing software
- Digital camera (optional)

State and national content and technology standards present in this module

As with all modules in the *Active Learning with Technology* portfolio, *The People's Choice: Digital Imagery and the Art of Persuasion* addresses many teacher technology standards and student state and national content and technology standards. To find your particular state standards within the SouthCentral RTEC's five state region (Arkansas, Louisiana, New Mexico, Oklahoma, and Texas), visit the following web site:

<http://www.southcentralrtec.org/alt/standards/pc.html>

Module Organizer

Participants

Up to 25 teachers, grades 7-12

Though not required, it would be helpful to have two facilitators for this activity. If not possible, the facilitator may wish to ask for a volunteer to act as a co-facilitator to record participant ideas and help teachers with any software difficulties.

Time needed

6 hours: 20 minutes for activity introduction, 75 minutes for video viewing and discussion, 205 minutes for the body of the activity, and 60 minutes for whole-group discussion and reflection.

Facilities

A room with a computer connected to a projection device and speakers in order to project sound, and a screen. The room also needs two to three computers per group, not including the projection computer; and tables and chairs.

Prerequisites

Computer skills

- Keyboarding skills: entering data, executing commands
- File operations: opening and closing an application, saving to a diskette, and printing a file
- Typing a URL, navigating the World Wide Web, searching the World Wide Web for information, bookmarking web sites, downloading images from the World Wide Web

- Word processing, spreadsheet, electronic presentation, and image editing software knowledge is helpful, but not essential

General activity description

In a whole group, participants examine 9 video clips of presidential campaigns from 1952 to 2000. After each video the facilitator asks participants to itemize the visual and aural techniques—symbols, colors, clothing, sound and music—used to communicate a certain message. The facilitator then asks participants to describe the message communicated by each ad, to identify the audience to whom the message is directed, discuss the strategies employed in each ad, and examine the efficacy of the ad based on their own knowledge and understanding of the issues raised.

After viewing the ads and discussing the structure, strategies, and effectiveness of the ads, the facilitator organizes the whole group into teams of 5 to 6 members each and gives the participants their task: to create a political ad for a candidate of their choosing, using image editing software. The ads can be one image, but typically are a series of images. Each team must decide upon a constituency (e.g., a city, state, or the nation), brainstorm the issues important to this target group, decide upon one candidate, and divide into subgroups to begin their task of producing an ad.

Sub groups are organized as follows: a **Resource Group** which gathers copyright free images, studies online examples of successful ads, examines the candidate's position on certain issues (when possible) and drafts a position paper for the candidate; a **Market Research Group**, which uses Census demographic, income and voting data and

communicates this information via a series of charts; and a **Production Group**, which oversees production of the final ad using image editing and electronic presentation software.

Grouping strategy

This module uses two classroom management modules: the Navigator Model and the Collaborative Groups Model.

The Navigator Model is a useful strategy for introducing a new software application to students in a classroom with limited numbers of computers. This approach also models various group roles and responsibilities. This model is utilized in Module 8 of the *Active Learning with Technology* portfolio, *Deconstructing Constructivism*, and a fuller description may be found there.

In the Navigator Model:

- One person from each small group, most willing to learn how to use image editing software, attends Navigator training for *PhotoShop Elements* while the rest of the group begins planning the content for the project. Either the facilitator or co-facilitator conducts Navigator training. This training is about 20–30 minutes in duration and covers the basic commands of *PhotoShop Elements*.
- Once Navigator training is over, the trained Navigators return to their groups.
- The newly trained Navigator then instructs the rest of the group on how to use *PhotoShop Elements*. The Navigator is allowed to give instructions to the person at the keyboard but is not allowed to touch the keyboard or the mouse. This approach models a way to address the problem of a single user hoarding the computer during a group project.

The facilitator may have to repeat Navigator training with spreadsheet and electronic presentation software, as required by the participants.

In the Collaborative Groups Model:

Participants, working in teams of 5 to 6, determine their own roles for the tasks needed to complete a final product. The team of 5 to 6 then subdivides into 3 groups: a Resource Group, a Market Research Group, and a Production Group. Each group should have 1 member who is familiar with searching for information on the World Wide Web. The Market Research Group should have a member familiar with spreadsheet software. The Production Group should have one person familiar with electronic presentation software. The Production Group will send one person to the facilitator for “Navigator” training in *PhotoShop Elements*. This collaborative groups model is also utilized in Module 14 of the *Active Learning with Technology* portfolio, *Managing Growth*, and a fuller description may be found there.

Equipment

- Computer attached to a projection device. The computer should have a *QuickTime* plug in and/or be capable of playing video with sound. Speakers will be needed to project the sound throughout the room.
- 10-15 networked computers with Internet access; word processing, spreadsheet, and electronic presentation software; image editing software, such as *PhotoShop Elements*, and connection to a printer
- 2-3 digital cameras with diskettes
- Optional: copy machine

Materials

Facilitator

1. One set of color-coded cards in order to divide the whole group into 5 teams
 2. Chart paper, easel, and markers
 3. One folder per group with activity directions, background information on advertising, and information on image editing software. The folders' colors should match those of the color-coded cards. This module uses *PhotoShop Elements*, but the facilitator may substitute directions for other image editing software as needed.
 4. At least one 3 1/2-inch diskette per group; or one zip disk per group, if computers have a zip drive.
 5. Transparency 1: Problem Statement
 6. Transparency 2: Final Products
 7. Transparency 3: Division of Labor
- Handout 8: Navigator Model
 - Handout 9: Collaborative Groups Model
4. At least one 3 1/2-inch diskette, or zip disk
 5. Handout 3: Background Information (to be distributed to each participant at the end of the activity)
 6. Handout 10: Resources (to be distributed to each participant at the end of the activity)
 7. Handout 11: Professional Development Evaluation (to be completed at the end of the activity)

Participants

1. Color-coded cards that organize participants into teams
2. Handout 1: Video Viewing Form
3. Color-coded folders (color should correspond to that of the cards used to divide the group into teams). Each folder should contain one copy of the following handouts:
 - Handout 2: Directions (one per group member)
 - Handout 3: Background Information
 - Handout 4: *PhotoShop Elements* Help
 - Handout 5: Gathering Data from the U.S. Census Bureau
 - Handout 6: *Excel* Tips and Hints
 - Handout 7: Basic *PowerPoint*

Facilitator preparation

1. Read all handouts, especially Handouts 2 and 3. The terms and ideas in the activity sequence are defined and explained in these handouts.
2. Visit web sites that contain examples of political ads, such as:

- **All Politics All the Time**

This is the best place to start. CNN's *Ad Archive* houses numerous political ads from the 1950s to the present.

<<http://www.cnn.com/ALLPOLITICS/1996/candidates/ad.archive/>>

In addition, if you are open to patient excavation, you can also find complete libraries of political ads from the 2000 presidential election. Note that many of the political ads below can only be viewed only on the Windows platform.

<<http://www.cnn.com/2000/ALLPOLITICS/stories/09/12/bush.ad/>>

Under **FEATURES**, go to **VIDEO** and choose the link, "Watch selected policy speeches and campaign commercials from the major presidential candidates." From the pop-up window, choose the candidate or issue. You'll be presented with a list of all of the ads associated with each.

- **Point of View: Dissect an Ad**

The PBS site, *Point of View*, presents a sampling of political ads, from the 1960s to the present. Each ad is accompanied by a printed transcript, analysis, and viewer comments.
<<http://www.pbs.org/pov/ad/>>

- **Salon Magazine Archives**

Salon, the online magazine, also houses political ads from the 2000 presidential election, as well as numerous articles discussing political advertising techniques as related to the 2000 presidential and Congressional elections.
<http://www.salonmag.com/directory/topics/political_ads/>

- **SpotsTV**

Though mostly focused on product advertising, *SpotsTV*, a Spanish web site, contains a number of American political ads. Finding them though, does require a good deal of searching. For those wishing to focus on product advertising, however, this is a very useful and comprehensive site.
<<http://www.spotstv.com/usa/>>

3. Download the videos needed to conduct this activity. Facilitators may use the videos selected in this module. These video clips were chosen to represent a broad range of political views. However, due to the limited availability of online political ads, and the fact that almost all U. S. presidential candidates have been white men, there is no gender/ethnic diversity in these ads, which may be problematic to some audiences. The facilitator may want to contact local political campaigns or groups regarding the availability of ads that speak to a more diverse audience.

In the interest of impartiality, the facilitator should assure that he/she selects ads that do not promote or denigrate one particular viewpoint or political party.

4. Make sure that all video clips play properly and that the sound is adjusted to an audible level.
5. Create five sets of color-coded cards for grouping purposes. Groups should reflect a cross-section of subject area and technology expertise.
6. Create five color-coded folders. Each participant group receives one folder. Folders should match the colors of cards and contain the following: one copy of **Handouts 4, 5, 6, 7, 8 and 9**; one copy per team member of **Handouts 2 and 3**; and at least one 3 1/2-inch diskette or zip disk.
7. Create one copy of **Handout 1: Video Viewing Form** for each participant, to be distributed before participants watch video clips.
8. Create one copy of **Handout 10: Resources** and **Handout 11: Professional Development Evaluation** for each participant. Each should be distributed to participants at the end of the activity.
9. Install *PhotoShop Elements* or another type of image editing software on computers and make sure the application works properly. If you use another type of software, replace **Handout 4** with a quick guide that describes this software.
10. **Optional, but recommended if possible:** Given the image-intensive nature of this activity, the facilitator may want to create a folder on a network into which groups can save their *PowerPoint* presentations.
11. If necessary, review procedures for downloading data from the World Wide Web, using image editing software, making charts in spreadsheet software, and creating electronic presentations.
12. Make sure digital cameras are charged and that enough diskettes (if required) are on hand.
13. **Recommended:** Examine the following web sites:
 - **The Thirty Second Candidate**
<<http://www.pbs.org/30secondcandidate/>>

- **The Democracy Project**

<<http://www.pbs.org/democracy/readbetweenthelines/index.html>>

14. **Suggested:** The facilitator may also wish to peruse the following two readings, which focus on advertising techniques:
- Samstag, N. (1955). "Structures and Strategies of Political Advertising," 19-35. In Bernays, E.L. (ed.) *The Engineering of Consent*. Norman, University of Oklahoma Press.
 - Packard, V. (1957). "Politics and the Image Builders," 181-200. In *The Hidden Persuaders*. New York: Van Rees Press.

Bernays is considered the father of public relations and his primer on successful advertising serves as the framework for this module.

Room Preparation

1. Set up five tables with 5-6 chairs and 1-2 Internet connected computers each. Each table should contain a folder with all handouts needed for the activity.
2. Place chart paper and easel in a place where it is visible to all. Secure several markers for recording participant comments.



Activity Sequence

I. Introduction: Setting up the activity



20 minutes

The facilitator hands out color-coded cards as participants enter the room. Participants gather together in a large group for the first discussion while watching video clips. The facilitator addresses the whole group.

The goal of today's activity is to introduce you to some foundations of visual literacy. What do you suppose the term "visual literacy" means?



The co-facilitator records participant responses on chart paper. For the sake of time, allow only a few responses.

You'll see that this "visual literacy" exercise, while perhaps unfamiliar at first, will utilize the same competencies of phonetic literacy with which we're already familiar: decoding, comprehension, and interpretation. But instead of using text, we'll study visual images in order to better understand their message. We'll also create still visual images in order to learn how to utilize visual imagery as a means of communication.

We all watch television, to a greater or lesser degree. One of the constant features of TV is advertising. I'd like you to think of some of your favorite product ads from television and share those ads with the group.



Participants share their favorite product ads with the entire group. The facilitator should probe participants on what they like, the kind of feelings such ads engender (e.g., warmth, security) and what elements of the ads—for example, the use of music, humor, actions, colors—appeal to the participant.



The co-facilitator records participant comments (limit to about 10 responses in total).

*From your comments we've seen that product advertisers use certain **strategies** to sell products: for example, capitalizing on the viewer's desire for wealth or comfort, in selling a luxury item, or our desire for beauty in selling clothes or cosmetics. In addition to these strategies, ads have certain **structures**—elements such as symbols, colors, music, texture, sound and humor—that are combined to create certain feelings and appeal to viewers' deep psychological yearnings. For example, this*

Symbols Used in Sequence



Estimated time to complete activities



Use a projector



Distribute a handout comments



Record participants'



Watch a video

color makes the product more exciting; this lighting makes the product more attractive; or this music makes us feel happy. Thus we associate the advertised product with that positive feeling.

Advertisers combine these structures and strategies to achieve a certain end—purchasing a particular product. The focus of ads is not really to appeal to our logic, but to appeal to our emotions. In essence, you're not buying that perfume in and of itself; you're buying the perfume because it makes you more attractive, more youthful, happier.

Political advertising has borrowed a number of these structures and strategies from product advertisers in order to influence our viewpoints and ultimately to persuade us to vote a certain way. We'll examine some of these techniques as we turn our attention to political advertising. We've discussed product ads you found notable. Can you remember any political ads that you've seen on TV? What was striking about them?



Again, participants share comments on political ads they have seen on television. The facilitator should prompt participants on the candidate's message, as well as such techniques as the setting of ad, the colors used, the candidate's clothing and actions, the use of music, and the feelings and emotions these ads engender. Often, participants are less able to recall political ads than product ads, so reflections may be brief.

II. Examining political videos



75 minutes

We're going to spend some time looking at looking at political "spots"—short political advertisements—from 1952 to 2000. As you watch each spot, think about the visual structures and strategies employed by the ads' creators and the message each attempts to convey. After each spot, we'll have a short discussion about what you noticed in the clip.



Facilitator distributes **Handout 1: Video Viewing Form**

This Video Viewing Form will help you as you watch each clip. In the spaces provided, next to the appropriate video clip, make note of the strategies, myths, images, symbols, messages and any other persuasive techniques you note in each ad.

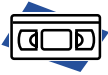
Note: The following cues are provided to assist the facilitator in deconstructing each political ad. Information about structures, strategies, conventions, images, code words, clothing, voice-overs, themes and symbols is taken from the following sources:

- Bernays, E.L. (1955). *The Engineering of Consent*. Norman, University of Oklahoma Press.
- Boeree, G. (2001). *Personality Types*. At <<http://www.ship.edu/~cgboeree/jung.html>>
- **The Democracy Project**. At <<http://www.pbs.org/democracy/readbetweenthelines/index.html>>
- Packard, V. (1957). *The Hidden Persuaders*. New York: Van Rees Press.
- Taflinger, R. F. (1996). *What is Advertising?* At <<http://www.wsu.edu:8080/~taflinge/advertis.html>>

Most interpretations of the structures and strategies discussed below, however, are those of the module's authors, based on our study of the information in the above sources. Interpretations of images, like interpretations of text, are often subjective and open to dispute. We have included them, not as examples of "correct answers" but as cues that can assist those not familiar with visual analysis techniques. Those who feel comfortable decoding and analyzing visual images may wish to bypass this section.

The first two ads are examples of the "hero," a common myth promoted by political advertisements.

1. Video clip 1:



The Man from Abilene. **Dwight Eisenhower: 1952.**

This video is available from:

<<http://www.cnn.com/ALLPOLITICS/1996/candidates/ad.archive/>>

The first political ad, *The Man from Abilene*, is an example of a “hard sell,” in which the ad’s creators attempt to appeal to logic and reason, though in this particular ad a strong undercurrent of fear is tapped. The ad is much longer than today’s political ads. Notice too that Eisenhower seems to blink and to have trouble focusing. Eisenhower was near sighted, but it was felt that wearing glasses would make him appear less vigorous and authoritative.⁶

After viewing each video clip, the facilitator asks participants the following questions. Encourage participants to refer to their notations on **Handout 1: Video Viewing Form** if they seem unclear about offering observations. The facilitator should encourage participants to identify unfamiliar terms for one another (e.g., “code words,” or “voice-overs”). If participants are unfamiliar with such terms, the facilitator should identify these terms for them. All terms are included in **Handout 3: Background Information**.



What did you notice about the video?

Participants may mention the booming, echoing voice of the narrator.

Other impressions: the video clip is black and white, while today’s clips are in color; the ad is long, while contemporary political ads are much shorter.

What elements or structures did the ad employ?

Participants may note the following:

Symbols: Small wooden white house (reminiscent of the log cabin); United States; Eisenhower raising his arms in the sign of victory.

Voice-over: Male. Connotes authority and appeals to both sexes. The booming, echoing voice of this ad sounds especially authoritative.

Code words: “Heartland,” “triumph,” “peace,” “knows how to deal with the Russians,” “nation at risk,” “time for change.”

Clothing: Eisenhower in military uniform (connoting strength and authority).

Imagery: Eisenhower on D-Day (connoting leadership, bravery, military success); marching on the Champs Elysées (victory); troops on the Korean battlefield (the nation’s young men at risk).

What strategies did the ad use?

Participants may mention the following:

Strategy: Crossroads or crisis: Will the nation choose victory and peace with Eisenhower or, it is implied, defeat, by voting for his (unnamed) opponent, Adlai Stevenson?

Myth: Hero.

Theme: Eisenhower as military hero.

What is the message of this ad—or the authors’ point of view? What feelings did this ad provoke?

Participants may mention something along the following lines:

Message: There is an undercurrent of anxiety in this ad. The nation is facing a military, and hence political, crisis. Only Eisenhower, the victorious general who knows the horrors of war, can steer the nation toward triumph in Korea and to peace.

How did you feel about the candidate in the ad? Would you vote for him (or against him?)—in the case of negative ads) How successful was this ad in terms of communication and persuasion?

Note: Several points are worth mentioning. First, observations are subjective and personal and may not match the samples provided above. Such a

⁶ Packard, V. (1957). *The Hidden Persuaders*, 192. New York: Van Rees Press.

potential mismatch is not indicative of a “wrong” answer. Additionally, for participants unused to decoding and analyzing images, examination of this first ad may be difficult. After reviewing a couple of ads, however, participants become comfortable analyzing images, and more fluent with such terms as “supers.” Third, the facilitator may wish to point out elements often not spotted in initial video analysis—the use of supers, code words, and the promotion of certain mythologies (the Hero, Friend, etc.). Finally, the list of cues provided in this section is by no means exhaustive and facilitators and participants may note structures and strategies not mentioned here (the candidate’s position on the screen, or frequent repetition of phrases, for example).

While we may be used to analyzing a piece of text—a poem, short story, or speech—it is sometimes difficult to analyze images because we have less experience in doing this, or because we don’t know how to even begin to analyze an image. However, as we go through these ads, you’ll see that the ads are similar to a piece of text. They tell a story, sometimes with words, but more often with non-verbal elements—images, colors, symbols and sounds.

When we read text, we focus on decoding and comprehension. We decode vocabulary and the way it is arranged—its “syntax”—in order to comprehend the message of the text. In a similar vein, we’ll use the same decoding and comprehension skills as we look at these ads. The structures we notice in each ad—colors and symbols, for example, are in a sense the “vocabulary” or “semantics” of the ad; the way these elements are arranged and the strategies used are in a sense the “grammar” or syntax of the ad. Together, as with a piece of text, they convey a message. Just as phonetic literacy involves the ability to read and understand text and make inferences and interpretations; we are focusing on a component of visual literacy—the ability to “read,” comprehend and interpret the messages conveyed by such images, based on our own knowledge and on certain conventions.

Let’s look at the second video clip.

The facilitator should repeat the same questions used for Video 1 after each of the following video clips.

Video clip 2:



Shot Down. John McCain: 2000.

Shot Down is also an example of the hero ad. Notice the difference between this ad and the previous Eisenhower ad. *Shot Down* is faster and filmed in black and white and color (predominantly red, white and blue). It is an example of a “soft sell,” appealing not to the audience’s logic, but to its emotions: the ad aims to create feelings of admiration for John McCain.

This ad is available from:

<<http://www.spotstv.com/special/sb/mc.html>>

Symbols: Saluting (obedience to his country); American flags (patriotism); red, white and blue balloons (also patriotism).

Voice-over: Male. The softer male voice appeals to both sexes.

Code words: “Young,” “volunteered,” “refused early release,” “devoted,” and “taking on the establishment.”

Clothing: McCain in military uniform; McCain wearing red (tie), white (shirt) and blue (suit). These complementary colors make the candidate stand out and reinforce the patriotic motif of the ad.

Imagery: Fighter planes being shot down over Vietnam; McCain in captivity; McCain’s captors locking his cell.

Strategy: Association. McCain associates himself with the military; with Ronald Reagan, a popular conservative president; and with ordinary Americans.

Myth: Hero.

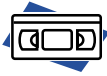
Theme: McCain as a strong hero with courage, character and integrity.

Supers: A super is text that is superimposed over images. Examples in this ad include: “defying special interests,” “reform government,” “character,” “courage,” “ready to lead.”

Props: Ronald Reagan; fighter planes (McCain as hero); American flags; the faces of older and ordinary Americans.

Message: McCain won’t give in to special interests, just as he didn’t capitulate to his captors after 5 1/2 years of captivity, solitary confinement, and torture. He is a man of “courage and character.”

Video clip 3:



Work Al Gore: 2000.

This ad is available from:

<<http://www.cnn.com/2000/ALLPOLITICS/stories/09/12/bush.ad/>>

Under **Features**, go to **Video** and choose the link, “Watch selected policy speeches and campaign commercials from the major presidential candidates.” A pop-up window will appear. Select **Democrats** and then **Gore Campaign Ads**. The ad is entitled “Work.”

Work is an example of the strategy of negative advertising. Though it appears to appeal to logic (“hard sell”), it is an example of the soft sell and aims to instill feelings of fear and class resentment on the part of viewers. This can be seen by black and white images of closed factories juxtaposed with a Mercedes-Benz, symbolizing the rich.

Notice too in this ad, the camera angles. Bush looks away and therefore is made to look rather furtive. He is also represented as an image on a television screen, thus distorting his appearance and making him seem less trustworthy.

Symbols: American flags and red, white and blue balloons (patriotism); Mercedes-Benz (the wealthy); factory equipment (labor); children at computers (education); chain link fence and “For Sale” sign (closed businesses, economic malaise).

Voice-over: The male voice-over is directed toward working class men and women.

Code words: “High unemployment,” “record deficits,” “hard working Americans,” “paying down the debt,” “prosperity for all.”

Clothing: Gore in denim shirt with rolled up sleeves (common working man); Bush in business suit (rich politician); laborers in flannel shirts and hard hats.

Imagery: Workers in a variety of settings (factories, construction sites); children in school; an older American at the kitchen table. The black and white images of closed factories at the beginning of the clip are designed to create a feeling of depression and hard times.

Strategy: Contrast. George W. Bush will give away the budget surplus to the wealthiest (non-working, it is implied) Americans, thus returning us to the recession of the early 1990s. Al Gore, in contrast, will protect ordinary, hard working Americans.

Myth: Friend of the working class.

Theme: Al Gore is a friend of the working man and woman.

Supers: There are numerous supers in this ad. Some include, “record jobs,” “record surplus,” “give away tax cuts,” and “wealthiest one percent.”

Props: American flags; disabled workers (showing Gore’s compassion); children.

Message: Gore is fiscally responsible and will provide tax cuts to the deserving middle class. Bush is fiscally irresponsible and will spend the surplus on tax cuts for the wealthiest Americans.

Video clip 4:



Priceless. Ralph Nader: 2000.

This ad is available from:

<<http://www.salon.com/politics/feature/2000/08/25/nader/>>

Priceless is another example of the strategy of negative advertising. In this ad, music, lighting, and the almost sluggish imagery serve as techniques to conjoin both political opponents into one stereotype—the typical politician beholden to special interests and wealthy donors. The break with this political *status quo* is dramatically signified by the abrupt change in music, lighting, and the pace of images.

Symbols: Al Gore and George W. Bush surrounded by men in suits (Washington insiders); Nader at podium (authority); Nader in front of the American flag (patriotism); George Bush patting a funder on the back (“old boy” network).

Voice-over: Male.

Code words: “\$1000 a plate,” “half truths,” “special interests,” “finding out the truth: priceless.”

Clothing: Nader is dressed in simple dark clothing. Note that, except in one image, his opponents, George Bush and Al Gore, are not wearing red, white and blue.

Imagery: Nader at his desk in a windowless basement; Nader standing at a distance from the U.S. Capitol.

Strategy: Nader as an outsider; Bush and Gore as insiders.

Myth: Nader as savior/saint. While all other politicians are beholden to special interests, only Nader will put the interests of Americans first.

Theme: A life devoted to working against rich, special interests. There is no difference between Gore and Bush; only Nader is beyond the reach of special interest groups.

Supers: The first half of the ad up to “priceless” is all supers. This combination of speech, text and images is designed to reinforce the contrasting images of Bush, Gore and Nader.

Props: In contrast to Bush and Gore surrounded by people (who serve as props representing special interests, rich funders and Washington insiders), Nader is typically alone or somewhat physically

removed from people. This lack of a people prop signifies his independence.

Music: Note the use of the presidential theme song, *Hail to the Chief*, in conveying a message. While focusing on his opponents, *Hail to the Chief* is played in a lumbering, almost warped fashion, but suddenly torques to a stop. Faster, dynamic music accompanies the narrative about Ralph Nader. The inference is that Nader is a man of action, a man of change.

Message: Nader exploits the format of a popular credit card commercial to criticize his opponents. Embedding his message in the commercial’s format, in essence, Nader implies that while Bush and Gore have their price, he can’t be bought. Nader’s opposition to special interests transcends politics. It is “priceless.”

Video clip 5:



Daisy. Lyndon B. Johnson: 1964.

This video is available from:

<<http://www.cnn.com/ALLPOLITICS/1996/candidates/ad.archive/>>

Daisy is one of the most famous—and controversial—political advertisements in TV history. The ad uses a very simple and dramatic structure—a young girl counting daisy petals, juxtaposed with the countdown to a nuclear explosion—to create an acute feeling of fear. Notice that the ad never mentions Lyndon Johnson’s opponent, Barry Goldwater. Though aired only once before it was pulled, the ad’s notoriety has remained constant and it has spawned a number of imitators, most recently in the 1996 and 2000 presidential elections.

Symbols: Little girl (innocence); flowers (nature); eye (child’s perspective); nuclear explosion (end of the world).

Voice-over: The use of male and female voices indicates the attempt to target both genders.

Code words: “Seven...seven...six” (the little girl is so young that she hasn’t mastered counting to ten), “10-9-8-7-6-5-4-3-2-1,” “all of God’s children,” “go into the darkness,” “love each other or perish,” “the stakes are too high.”

Clothing: The little girl wears a white pinafore. The lack of sleeves indicates a warm sunny day; white symbolizes purity and innocence.

Imagery: Little girl counting petals on a daisy; countdown to explosion.

Strategy: Crisis/fear. The ad stokes a sense of fear: if we make the wrong choice, we could lose our lives.

Myth: Lyndon Johnson as responsible, as savior and guardian.

Theme: The theme is Biblical. The little girl symbolizes purity, light, life and innocence. The nuclear explosion signifies Armageddon: darkness, annihilation, the destruction of innocence and the end of life.

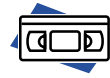
Colors: White and yellow (light and life); black and gray (death, destruction).

Supers: “Vote for President Johnson on November 3.”

Props: Little girl, daisy, mushroom cloud.

Message: The world is an extremely dangerous place (this commercial was produced during the Cold War, shortly after President Kennedy’s assassination and barely 2 years after the Cuban Missile Crisis). Nuclear annihilation is possible. Lyndon Johnson is cool headed enough to keep us from nuclear war. His (unnamed) opponent, Barry Goldwater, is not.⁷

Video clip 6:



Priorities (a.k.a. Rats) George W. Bush: 2000.

This ad is available from:

<<http://www.cnn.com/2000/ALLPOLITICS/stories/09/12/bush.ad/>>

Priorities is another example of negative advertising. The ad uses imagery—white-haired men and women, American flags, bottles of medicine, rising line graphs—to instill a feeling of fear in senior citizens, to whom the ad is directed. The ad gained notoriety for another element—the presence of the word “RATS.” The ad’s creators claimed that use of “rats” following the super “Bureaucrats decide” was an inadvertent error. Critics charged that the ad deliberately used subliminal text to provoke an automatic and subconscious resentment toward the government. The RATS frame can be observed fleetingly in video format and clearly if the ad is examined using digital video software.

Symbols: The number “8” (signifying the number of years of the Clinton presidency) and rising line chart; American flag; elderly people (signifies Bush’s compassion); White House logo (Gore as entrenched Washington insider); podium (authority).

Voice-over: The female voice-over indicates that this ad is directed to women (who comprise most of the elderly and are most likely to be caretakers of the elderly). Unlike male voice-overs, which generally have cross-gender appeal, female voice-overs signify women as the target audience.⁸

Code words: “Clinton-Gore,” “George Bush has a plan,” “big government,” “bureaucrats decide,” “seniors choose.”

⁷ White, T. (1965). *The Making of the President-1964*, 303, 330. New York: Atheneum Press.

⁸ Kolbe, R.H. & Muehling, D.D. (1995). “Gender Roles and Children’s Television Advertising.” In *The Development of Sex Differences*, E.E. Maccoby (Ed.), Stanford, CA: Stanford University Press, 82-173. Raskin, P.A. & Israel, A.C. (1981). “Sex-Role Imitation in Children: Effects Of Sex Of Child, Sex Of Model, And Sex-Role Appropriateness Of Modeled Behavior.” *Sex Roles*, 7, 1067-1077.

Clothing: George Bush in both a suit and tie and work shirt with rolled up sleeves (implying that Bush is comfortable in formal and informal settings and is both authoritative and a “regular guy”).

Imagery: Bush talking with and listening to senior citizens (implies a level of intimacy with the candidate); Gore on television, behind a podium and in front of the White House logo, looking away with his hand on his chest (signifies the insincere Washington politician); Bush smiling; Gore seemingly on the defensive.

Strategy: Contrast and fear. Bush cares about prescription drug prices, and by extension, America’s elderly. Gore does not.

Myth: Candidate as caring—a type of savior; opponent as shadow archetype.

Theme: Another traditional Republican-Democrat contrast. Small government (Republicans) will mean cheaper drug prices for seniors. Big government (Democrats) keeps drug prices high.

Colors: Warmer colors surround Bush; darker colors (blue background and black frame of TV set) surround Gore.

Supers: “Affordable Rx plan,” “opposed bipartisan plan,” “interferes with doctors,” “bureaucrats decide,” “seniors choose.”

Props: Bottles of medicine, elderly people.

Message: Under Bush, seniors choose; under Gore, bureaucrats decide.

The next three video clips are examples of negative advertising that aim explicitly to provoke a strong emotional reaction. All are heavy on symbols—a tank, laughter, and a heart beat—which are the most memorable elements of the ads. All mention their opponents by name. The two latter ads, *Laughter* and *Heart Beat*, also use sound to effectively communicate their messages. *Tank* was seminal in the 1988 presidential campaign. Many political analysts consider it to be the ad that derailed Michael Dukakis’s bid for the presidency.

Video clip 7:



Tank. George H. W. Bush: 1988.

This video is available from:

<<http://www.cnn.com/ALLPOLITICS/1996/candidates/ad.archive/>>

Symbols: Tank, helmet.

Code words: “Opposed,” (used 5 times) “criticized,” “commander in chief,” “risk.”

Clothing: Military coveralls, white shirt and tie, and a helmet. The idea here is to show that Dukakis is a politician playing at soldier. The helmet covers up much of Dukakis’s head and makes it—and him—look very small.

Imagery: Dukakis looks small in comparison to the tank. By grinning he appears to lack the *gravitas* necessary for military command. The tank moves in continuous circles, signifying play and serving as a visual metaphor for the opponent’s lack of direction regarding military policy.

Strategy: Disassociation. The ad enumerates the military systems and initiatives opposed by Dukakis, disparaging his ability to be commander-in-chief.

Myth: Dukakis as anti-hero since he is cast as opposing help for the military. The ad also uses the archetype of the shadow for Dukakis—a dark, hidden, evil figure. (See Handout 3.)

Theme: Military: the tank, helmet, and list of military systems initiatives opposed by Dukakis. By associating him with the tank, but disassociating him from programs that would help the military, the ad’s creators want to portray Dukakis as a charlatan and hypocrite.

Supers: The ad uses rolling text to list all of the initiatives and systems opposed by Dukakis. Since it takes longer to read text than hear words, the effect is to make the list of opposed items appear even longer. “America can’t afford to take that risk” recapitulates the charges against Dukakis.

Props: The tank is the prop and in essence is the ad.

Message: Dukakis, despite “playing soldier,” is no friend of the military and thus not fit to be commander-in-chief of the United States Armed Forces.

Video clips 8 and 9 are both examples of overtly negative advertising that cast doubts on the “fitness” of two vice-presidential candidates. Both ads rely heavily on visual imagery, but more so on sound, to cast aspersions on the qualifications of vice-presidential candidates Spiro Agnew and Dan Quayle. By casting doubts on their vice-presidential mettle, the ads, by implication, question the wisdom of the presidential candidates who chose such running mates.

Video clip 8:



Laughing.

Hubert H. Humphrey: 1968.

This video is available from:

<http://www.cnn.com/ALLPOLITICS/1996/candidates/ad.archive/>

Laughing utilizes sound to provoke strong feeling. At first, the viewer hears laughter, but is unable to see the object of humor. As the camera pans to the television set, the viewer is let in on the joke: “Agnew for Vice President.” The laughter makes the viewer a party to the derision of Spiro Agnew.

Symbols: Television.

Strategy: Personalization. The ad’s creators want viewers to laugh along with the absurdity of Spiro Agnew as vice-president. The hearty laughter is almost infectious, thus the audience colludes in mocking the vice-presidential candidate.

Theme: The idea of Agnew as vice president is risible.

Supers: “Agnew for Vice President,” “This would be funny if it weren’t so serious.”

Props: Television; living room; hearty, throaty laughter.

Video clip 9:

Mortal (a.k.a. Heartbeat).

Michael Dukakis: 1988.

This video is available from:



<http://www.cnn.com/ALLPOLITICS/1996/candidates/ad.archive/>

Symbols: Oval Office (includes seal of United States of America, Presidential desk, and American flag).

Code words: “One in five” (heightening the statistical probability that Quayle may be president), “J. Danforth Quayle” (by using his full name, the ad plays on class resentment).

Imagery: Looping: newspaper headlines announcing the death of a president followed by images of vice-president being sworn in as president, concluding with slow approach shot on the presidential desk.

Strategies: Personalization: the idea of Dan Quayle as vice president, and possibly president, is frightening. Association: George H. W. Bush is linked to this very imprudent decision.

Myth: The vice-presidency as a “heart beat away from the presidency.”

Supers: “Hopefully we will never know how great a lapse of judgment that really was.”

Props: Heart beat; newspaper headlines; images of vice presidents being sworn in as president; Oval office; and presidential desk.

Message: In his first major decision as a presidential candidate, George H. W. Bush, makes a terrible, even dangerous, decision regarding his vice-presidential appointment.



Following the viewing of all video clips, the facilitator should attempt to summarize the commonalities across ads and ascertain the participants' comfort level in terms of ad analysis. While the facilitator leads the discussion, the co-facilitator summarizes responses on chart paper.

The facilitator should ask participants to note the structures, elements or “vocabulary” common to all ads and their meanings. Participant responses will vary, but possible responses may mention the following:

- the use of complementary colors (red, white and blue, for example) to promote a sense of patriotism
- props, such as desks, planes, podiums and people to connote action, power, authority and warmth
- symbols, such as children and flags to imply patriotism and caring
- certain types of clothing to connote strength or authority
- music and sound to provide a certain type of ambience or mood
- supers to emphasize the speaker's words
- code words to provoke reflexive, almost visceral, viewer reactions

The facilitator should ask participants to note the syntax or strategies of the ads—the manner in which the above structures are arranged to convey certain themes, emotions, and points of view and/or messages. Again, answers will vary, but participant responses may include: the use of certain types of pleasing music in combination with light colors and “positive” props (the candidate with a spouse, children, the elderly, a pet) to induce positive feelings toward the candidate. Or alternatively, the opposition candidate in dark clothing, in poor resolution (on a TV screen, for example), surrounded by dark colors, looking

sideways to indicate malevolence or a lack of trustworthiness. Other examples might include:

- the use of military weapons to create a sense of fear (as in *Man from Abilene*, *Daisy*, and to a lesser extent, *Tank*)
- the juxtaposition of light and dark and certain imagery (a daisy and mushroom cloud, for example) to create a sense of anxiety and uncertainty
- the tandem of sound and single camera shots to provoke strong negative personal reactions—derision (*Laughing*), scorn (*Tank*) or worry (*Heartbeat*)

Which ads were most effective and why? Which ads were least effective and why? Which ads did you like best or least and what were your reasons?



Allow time for approximately 5 responses for each question.

You've described a number of commonalities across these ads: both in terms of the structure, or what we've called the vocabulary of the ads, such as the use of colors, props, sound, symbols, code words, supers, and music. You've also noted a shared “grammar” or syntax across the ads—the mythology and archetypes of candidates as heroes, villains, friend of the people, or father and mother figures; the use of colors, sounds and music to tap into strong human emotions—fear, distrust, patriotism; the use of text to underscore and reinforce visual messages; strategies of association, disassociation, or contrast, to shape the message; and the use of camera angles and lighting to make candidates appear more or less attractive. These mostly non-verbal techniques communicate messages that are powerful, and in some cases, subliminal. Their power is that they appeal, not to logic, but to emotions.

Earlier in the activity we noted that these ads, like a short story, convey a message, but that they do so not only with words, but primarily with images, alone or in combination with sound.

What we've done in the past hour is spend some time "reading" these ads—decoding and comprehending their vocabulary and grammar and constructing meaning from the visual representations of ideas and concepts. In doing so we've translated from images into language.

Reading is one half of literacy and in the time that remains you will focus on the other half—what we're calling for the sake of our literacy analogy, "writing" or expression. You'll use the insights and skills that you've gained from critically evaluating the previous political ads to create your own product that will also utilize images to communicate a message.

III. Directions for creating political ads



30 minutes

Now that we've explored and deconstructed some of the vocabulary and grammar—the semantics and syntax, so to speak—of visual images—you will be utilizing these elements and strategies to create your own series of political ads.

The facilitator reads the problem statement to participants.



The facilitator displays
Transparency 1:
Problem Statement

You work for a major advertising/public relations firm that has been hired by a political campaign to create a political ad for its candidate. The ad must employ both images and text and must make the candidate as appealing as possible to the greatest number of voters in the candidate's constituency. As we did when we analyzed the previous videos, you must be prepared to explain the structure and strategies of your ad to the candidate's campaign team. You also must present a position paper on behalf of your candidate, supporting this ad. The campaign

team will review the ad and decide whether it is suitable for its candidate. Your presentation will be at (time to be determined).

Your candidate must be a real person—either a current or historical political figure.

*Though in the introduction we examined video political ads, we do not have access to video editing software for the purposes of this activity. Therefore you will work with still images using PhotoShop Elements, a light version of the image editing software, Photoshop. You can download copyright-free images from the web sites listed in **Handout 2** or create your own images using a digital camera. Once you've created your ad in PhotoShop Elements, you will need to transfer it into PowerPoint.*

You have each been given a color-coded card. That card corresponds to a similarly color-coded folder located at a workstation around the room. Once I've explained the task, you'll go to your work area, meet your teammates, and embark on your activity.

The first thing you should do together as a team is plan. What issues are important to you or your community? What do you think the solutions to such issues should include? What candidate best addresses such issues? What jurisdiction—city, state, nation—does he or she represent? Once you've achieved consensus, decide on what broad themes you'll want to include in your ad. You should then divide into sub groups. More on sub groups in a moment.



The facilitator displays
Transparency 2:
Final Products

Your final presentation should include the following:

1. *A political ad for your candidate created in PhotoShop Elements and displayed as a PowerPoint presentation.*

Note: The facilitator should remind participants to employ the structures, strategies, imagery and symbolism they learned about during their analysis of political video clips.

2. A series of spreadsheet charts illustrating the demographics of your constituency's voters. Include data on income, race, gender, age cohorts, educational level, voting patterns and income level.
3. A position paper that explains your candidate's positions on major issues affecting his/her constituency and how his/her positions mesh with voting patterns of the various publics in the constituency (e.g., women, veterans, etc.). You can include this as a word-processed document.



The facilitator displays
Transparency 3:
Division of Labor

Once you have decided upon the issues, your candidate, and the jurisdiction he or she will represent, teams will divide into sub groups. You may decide the number of persons in each sub group yourselves. Your task in each sub group is to gather data you need to create your position paper, charts and ad.

Who are these groups and what do they do?

1. The Resource Group: Read **Handout 3: Background Information**, which provides an overall synopsis of advertising and the techniques and strategies employed. These handouts will provide a better idea of the “big picture” of your task.

Once you get the big picture, you should, if this information is available, use the World Wide Web to research your candidate's positions on issues you've identified as important. You will also want to study successful campaign ads to help you in the creation of your own ad. The handouts you've perused will help reinforce successful campaign strategies and techniques.

Handout 2 in your folder provides web sites for online campaign ads.

Next, you'll want to gather copyright-free images from the World Wide Web for your ads. Web sites containing copyright free images are listed in **Handout 2**. However, you may want to search for others.

Finally, you'll draft a position paper outlining your candidate's views on the major issues that you've identified based on Internet research. This can be in the form of bulleted points.

What questions do you have about the task of the Resource Group?

2. The Market Research Group is responsible for constructing a voter profile. Your candidate has to make sure that his/her positions square with the values of the community he or she represents, or if not, how the candidate will reconcile this disparity. Otherwise the campaign faces an uphill battle. To create this voter profile, you'll use the U.S. Census site. If you are unfamiliar with using Census data, **Handout 5** will take you through the Census site. On the Census site, look at the demographic breakdown of your community in question—race, gender, age and education level. All of these characteristics play a part in how people vote. You'll also need to look at economic indicators—income, housing value, occupation, and other economic indicators that you think useful. Finally, look at the voting patterns of your community. Are voters in this community likely to support your candidate? How successful can his or her campaign be?

Once you've gathered these data, turn them into spreadsheet charts that you'll present to the candidate's campaign managers in your presentation. **Handout 6** provides a quick overview of spreadsheet software. You want to persuade the campaign managers that you have thoroughly researched the public you are trying to address and that your ads are sound and can be successful.

What questions do you have about the tasks of the Market Research Group?

3. Finally, the Production Group. While your teammates are conducting their research, you will go to your facilitator for training in the image editing software, PhotoShop Elements. (**Handout 4** provides a quick overview of image editing software.) You will then be responsible for training your colleagues in the use of this software, and in the use of PowerPoint, if necessary. If you need help with PowerPoint, look at **Handout 7**, a quick PowerPoint guide. You will also oversee the creation of the final presentation.

Questions about the Production Group?

Since each sub group has a specific and separate task contributing to the final set of products, the facilitator should stress the importance of large group planning at the beginning of the activity and communication among sub groups throughout the activity.

IV. Creating political ads



175 minutes

The facilitators should allow teams sufficient time for planning and should circulate among teams to answer questions and provide guidance as needed. Facilitators should also allow scheduled time for breaks and lunch.

The facilitator may wish to assign a time that she or he will begin instruction in *PhotoShop Elements*, being sure to allow teams adequate time to first plan their course of action and divide labor. Instruction in *PhotoShop Elements* should focus on the minimum set of skills that allow participants to successfully create ads: importing images; creating, adding and deleting layers; cropping images; using the cloning tool; manipulating images; and using the software's photomerge capabilities. The facilitator should refer participants to **Handout 4**, which contains tips for using *PhotoShop Elements*. The

facilitator should also emphasize that in retraining colleagues, the participant should not touch the mouse or keyboard.

Facilitators also should be prepared to assist participants in gathering data from the U.S. Census site, creating charts in spreadsheet software, and creating electronic presentations. **Handouts 5, 6 and 7** provide an overview of the U.S. Census site, and spreadsheet and electronic presentation software, respectively. Facilitators also should ensure that all participants have equal time using the computer and encourage the sharing of technical expertise within and among teams.

This part of the activity is the most open-ended and team-driven. Once each group—the Market Research Group, Resource Group, and Production Group—has completed its respective research or task, each team should meet in its entirety, evaluate the information gathered, and plan their ad. In the creation of final products (a position paper, a series of charts showing demographic, voting and income data, and a political ad), group roles may shift somewhat. For example, only one member of the Resource Group might work on the position paper, while the other member joins the Production Group and helps create the advertisement. Once the initial data gathering is finished, teams may divide or shift labor however they wish in order to create their final products.

Throughout the activity, facilitators should periodically inform participants of the time remaining so that each team is able to assemble its final products. Facilitators also should make arrangements that best allow teams to save and present images. Ideally, given the probability of large image file sizes, participants could save their presentations on a network drive that could be accessed for presentation purposes. If this capability is unavailable, participants will have to save presentations on individual diskettes, or on zip disks, if available.

Finally, toward the end of the activity, facilitators should ask each team to designate one or two

spokespersons who will present each team's advertisement and supporting information. Depending upon the availability of a copier, teams may want to provide each participant with a copy of their position papers and spreadsheet charts.

V. Whole Group – Viewing ads



30 minutes

Representatives from each team will present their political ad to the “campaign managers” (facilitator and co-facilitator) and to participants. Each team should introduce its ad with an overview of its candidate's position on the issues identified in the ad and, using spreadsheet charts, show how the ad will resonate with the concerns and political leanings of that particular constituency or public. Note that in the original problem statement the “campaign team” decides on the suitability of each ad. This qualification was added in order to emphasize the project-based, real-world aspects of the activity. Depending upon individual comfort levels, facilitators may wish to adhere to this plan and “judge” the suitability of each ad for each candidate. Alternatively, facilitators may want to defer that decision for further reflection or devolve that decision-making authority to the participants as a whole.

Following the presentation of each team's ad, the facilitator should ask the whole group about the structure and strategy of each team's ads and should query the participants about the visual techniques and messages employed in each ad. The purpose of this reflection is to bring the activity to “full circle:” participants have analyzed professionally created political ads; they have created their own ads and are now once again employing tools of analysis to deconstruct their colleagues' political ads.

Note that participant metaphors, interpretations, and analysis may be different in this part of the activity than was the case in the first part of *The People's*

Choice. For example, all of the candidates in the video clips in Part II were white and male (since presidential candidates have been almost exclusively white men) and many of the ads' structure and strategies were grounded in male mythology (e.g., strength, heroism, etc.). Participant ads featuring women, in contrast, may likely employ different gendered stereotypes. Time permitting, contrasts such as this should prove an interesting discussion for participants.

VI. Whole Group – Reflection



30 minutes

Reflection should focus on three particular areas:

- the activity as a vehicle for promoting visual literacy
- the overall activity as an example of an authentic, project-based, interdisciplinary exercise
- ethical implications of employing images as a persuasive tool

Following the presentations, facilitators should encourage participants to assess the activity: what they liked and disliked about it, what they found difficult, what they learned, what experiences and learning they brought to it. Participants will have a variety of ideas; some will be practical, some more abstract. If they do not raise the characteristics of this activity (interdisciplinary, authentic, theme-based), facilitators may wish to ask participants if such aspects were present and if they supported learning in an engaging, memorable way. Participants should also discuss the content standards present in this module.

The reflections around visual literacy may be more personal since, based on the authors' prior experience with this activity, participants typically remark upon this activity as their initiation to visual literacy techniques. Facilitator questions should help participants brainstorm how they might assist students in “translating” messages from images to

text and vice versa. As a simple example, elementary school students could draw pictures or use photos to summarize a short story, or write their own story from a series of photographs.

Finally, but critically, facilitators should prompt participants to reflect upon the ethical issues posed by the activity. Since images are such powerful narrative and persuasive tools, we tend to uncritically accept the authority of the camera, in contrast to perhaps a more well-developed sense of skepticism toward print. In weaving their tapestry of images, did participants deliberately stretch or circumvent truth? Did their ads decontextualize larger issues in order to focus on a particular point—for example, focusing on a candidate’s broken promise to not raise taxes, while ignoring the economic reasons for doing so)? Did the medium (electronic presentation software) overwhelm the message? Was their goal manipulation of facts or communication of facts? Expediency over discourse? Disinformation or information? How did their values and beliefs tailor their interpretation and communication of the information they presented? Did participants, in creating their ads, deliberately or unintentionally subvert logic, accuracy, or truth? How can teachers cultivate more cognitive and emotional awareness on the part of students to ward against “image bias?” Finally, what are our responsibilities—in and out of school—as producers and consumers of text-based and visually-based communication?

Optional: Time permitting, the facilitator should ask participants how they might extend or adapt this activity to their classrooms. The facilitators should solicit ideas and encourage cross-disciplinary thinking. For example, common canons of the high school curriculum such as *Death of a Salesman*, *The Last Hurrah*, *All the King’s Men*, *Antony and Cleopatra*, and *Julius Caesar* lend themselves to a study of advertising, particularly political advertising and the maintenance of power and control of discourse. A survey of world or U.S. literature can serve as the prism through which to examine

history and politics. U.S. government classes might examine the expansion of presidential power within the last century, particularly as portrayed in political ads, in contrast to the limited executive powers delineated in the U.S. Constitution. Math classes could create and manage an advertising budget for a political candidate.



Distribute **Handout 3: Background Information** and **Handout 10: Resources** to all participants.



Distribute **Handout 11: Professional Development Evaluation** and have participants complete and return it to you before they leave.

Facilitator Materials and Participant Handouts

Facilitator materials

Transparency 1: Problem Statement

Transparency 2: Final Products

Transparency 3: Division of Labor

Participant handout templates

Handout 1: Video Viewing Form

Handout 2: Directions

Handout 3: Background Information

Handout 4: *PhotoShop Elements*: Hints and Tips

Handout 5: Gathering Data from the U.S. Census Bureau

Handout 6: Creating an Excel Spreadsheet

Handout 7: Getting Started with *PowerPoint*

Handout 8: Navigator Model

Handout 9: Collaborative Groups Model

Handout 10: Activity Resources

Handout 11: Professional Development Evaluation

Group materials

Whole Team

Handout 2: Directions

Handout 8: Navigator Model

Handout 9: Collaborative Groups Model

Resource Group

Handout 3: Background Information

Diskette for saving files

Market Research Group

Handout 5: Gathering Data from the U.S. Census Bureau

Handout 6: Creating an *Excel* Spreadsheet

Diskette for saving files

Production Group

Handout 4: *PhotoShop Elements*: Hints and Tips

Handout 7: Basic *PowerPoint*

One Zip disk or several 3 and 1/2-inch diskettes for saving files

Digital camera (optional)

Diskettes for digital camera (if needed)

All

Pencil

Handout 1: Video Viewing Form

Handout 3: Background Information
(at the end of the activity)

Handout 10: Activity Resources
(at the end of the activity)

Handout 11: Professional Development Evaluation
(at the end of the activity)

Problem Statement

You work for a major advertising/public relations firm hired by a political campaign to create a political ad for its candidate. The ad must employ both images and text and must make the candidate as appealing as possible to the greatest number of voters in the candidate's constituency.

You must be prepared to explain the structure and strategies of your ad to the candidate's campaign team. You also must present a position paper on behalf of candidates, supporting these ads. The campaign team will review each ad and decide whether it is suitable for the candidate.

Presentation time:

Final Products

Your final products will include:

- A political ad for your candidate (Created in *PhotoShop Elements*; displayed as a *PowerPoint* presentation).
- A series of spreadsheet charts illustrating the demographics of your constituency's voters. Include data on race, gender, age cohorts, educational level, voting patterns, and income level.
- A position paper explaining your candidate's positions on major issues affecting his/her constituency and how his/her positions mesh with voting patterns of the various publics in the constituency.

Division of Labor

Teams will be divided into 3 groups:

1. Resource Group

- Read Handouts 2 and 3.
- Study successful campaign ads.
- If possible, use the WWW to study your candidate's positions on issues you've identified or read more about the candidate and try to ascertain what his/her positions on a particular issue might have been.
- Gather copyright-free images from the WWW or create images using a digital camera.

Division of Labor

2. Market Research Group

- Gather income and demographic data from the Census Bureau web site for the jurisdiction that your candidate will represent.

Gender

Home ownership

Race

Occupation

Income

Voting records

Education level

- Create a series of charts that represent these data. Include charts with final ads.

Division of Labor

3. Production Group

- Receive training in *PhotoShop Elements* from facilitator.
- Train your colleagues in *PhotoShop Elements* and *PowerPoint* (if needed.)
- Oversee the creation of ads.

Video Viewing Form

Use this chart to record any elements of each ad below: the use of **symbols, props, voice-overs, clothing, color, music, sound, camera angles, images, myths, messages** and so forth. You can also record any other comments in the spaces provided.

The Man from Abilene

Dwight Eisenhower:
1952

Shot Down

John McCain:
2000

Work

Al Gore:
2000

Priceless

Ralph Nader:
2000

Daisy

Lyndon B. Johnson:
1964

**Priorities
(a.k.a. Rats)**

George W. Bush:
2000

Tank

George H.W. Bush:
1988

Laughing

Hubert H. Humphrey:
1968

**Mortal
(a.k.a. Heartbeat)**

Michael Dukakis:
1988

The People's Choice: Directions



Your Task

You work for a major advertising/public relations firm that has been hired by a political campaign to create a political ad for its candidate. The ad must employ both images and text and must make the candidate as appealing as possible to the greatest number of voters in the candidate's constituency. You must be prepared to

explain the structure and strategies of your ad to the candidate's campaign team. You also must present a position paper on behalf of candidates, supporting your ad. The campaign team will review the ad and decide on its suitability for the candidate.

Final Products

Your final presentation must include the following:

1. A political ad for your candidate. (Created in *PhotoShop Elements*; displayed in *PowerPoint*)
2. A series of spreadsheet charts illustrating the demographics of your constituency's voters. Include data on race, gender, age cohorts, educational level, and income level.
3. A position paper that explains your candidate's positions on major issues affecting his/her constituency and how his/her positions mesh with voting patterns of the various publics in the constituency (e.g., women, veterans, etc.) (Use word processing software).

Organizing/Teams

Your most important task is to **PLAN**. What issues are important to you? To the general public? Why? Flesh out your thoughts on these issues and come to a consensus. Which candidate best embodies these issues? How will you divide labor? Among the following tasks you will need to:

- First you need to specify a candidate—it must be a real politician—actual or historical.
- His/her ad must address the candidate's central campaign issues—what does this person stand for? What are his/her positions on the major issues facing this particular community? Your candidate can run for office at the local, state or national level. You decide.
- Define your public: To whom are you addressing this ad (i.e., who is your public)? What are this public's political leanings? Its values? Its voting patterns?
- Devise the issue(s) on which your candidate is campaigning.
- Positioning: How will you make this issue appealing to the greatest number of voters? Similarly, how will you simultaneously make it less repugnant to other members of the electorate? Finally, how can you capitalize on the candidate's strengths and obscure his or her weaknesses?

- Study successful campaign ads (you can review the ads we just viewed).
- Devise and agree upon advertising strategies.
- Come up with messages, strategies, themes, symbols, images, colors, and text.
- Create your position paper, informational charts, and ad.
- Time permitting: field test and revise your ad.

Division of Labor

Your work team should be composed of the following groups:

1. Resource Group

Study successful campaign ads and gather images from the WWW. The following web sites have copyright-free images:

American Memory

<<http://memory.loc.gov/>>

Images of American Political History

<http://teachpol.tcnj.edu/amer_pol_hist/index.htm>

Read **Handout 3** for a better background sense of the strategies and images deployed in political advertising. Finally, examine Carl Jung's archetypes <http://www.psychnet-uk.com/psychotherapy/psychotherapy_jungian.htm> to determine which ones you may want to deploy in your ads.

2. Market Research Group

Use the U.S. Census site <<http://www.census.gov>> to gather demographic data about your community. If you are using a smaller entity (e.g., a town or county), you may have to use 1990 data (STF 3A files). If you are looking at statewide or national office, you can use the 2000 Census data.

What are you looking for? Demographic characteristics such as the following:

- racial composition of your candidate's community
- gender breakdown
- income levels
- age cohorts
- education level
- home ownership rates
- ethnicity
- any other demographic characteristics that may contribute to constituency/public's voting patterns.

All of these characteristics influence a constituency's views on issues and will drive your candidate's message. For example, in the 2000 presidential election, over 90 percent of all African Americans voted Democrat; 40 percent of white men voted Republican. Overall, wealthier people tend to vote Republican; middle income and poor people tend to vote Democrat. Women generally tend to care more about social and educational issues, men about taxes. You can download Census data into a spreadsheet in order to analyze and display your data.

Here are useful sites that can help you analyze voting patterns and collect information about candidates' positions on certain issues:

U.S. Census Bureau: Voting and Registration

The Census tracks voting percentages by age, race, income, level of education, geographic region, employment record and citizenship status, in both presidential and Congressional elections (data tables for the latter go back to 1966). All data tables are free and immediately downloadable as HTML or PDF documents.

<<http://www.census.gov/population/www/socdemo/voting.html>>

The History Learning Site

A good site for civics and government classes. This British site provides an overview of the structure of U.S. government, the electoral process, the role of the three branches of government, and voting patterns by age, gender and race in the 1996 and 2000 elections.

<<http://www.historylearningsite.co.uk/ampol.htm>>

Project Vote Smart

A national library of all American candidates and political offices. Focuses on five areas of interest: candidate backgrounds, issue positions, voting records, campaign finances and the performance evaluations made on them by over 100 conservative to liberal special interests.

<<http://www.vote-smart.org/index.phtml>>

In addition to these resources, you should also utilize your own knowledge about issues and voting patterns to determine how such groups will vote.

3. Production Group

You will attend *PhotoShop Elements* training and will be responsible for training your colleagues to use this software. You will oversee the creation of ads using *PhotoShop Elements* and *PowerPoint*.

Although you are working in separate sub groups, you are working as part of a larger team toward a common goal, so communicate!

Time

Three hours to finish your ads, followed by a 10-minute presentation to your candidate's campaign media advisors. Be prepared to explain how this ad will "engineer (the) consent" of your targeted audience.

The People’s Choice: Background Information

*Effective advertising is built upon emotions—not upon intelligence.*¹

Overview

Advertising, often called the “world’s second oldest profession,” is certainly one of the earliest forms of human communication. From ancient merchants selling wares from distant lands in the town marketplace to late night TV pitch men extolling the life-changing properties of *Veg-o-matics*,TM humans have used words, symbols and images to persuade others of the value of certain commodities and services.

Advertising has also been an inextricable part of politics from earliest recorded history. The *Caesars* of ancient Rome staged elaborate “triumphs”— martial processions that celebrated Rome’s military victories and flaunted a ruler’s political power.² Many of the world’s great architectural structures, such as the pyramids of Egypt; and works of art, for example, regal portraits, such as that of François I, served as political icons for a particular ruler or regime.

Because of the relative historical youth of Western democracy, and the comparative historical novelty of electronic mass media such as radio, television and the Internet, political advertising is regarded as a fairly recent creation. Yet political expression has been present in Western political life since the invention of the printing press in the Middle Ages. Since the printing press allowed for widespread replication of information and opinions, print and speech were the primary media of Western political discourse until the early 20th century.

Perhaps more seminal than moveable type were advances in photoengraving, which brokered the marriage between text and images, resulting in the creation of magazines and mass print advertising.³ Advertisers, both product and political, were quick to note the powerful and direct visual impact of images on both literate and illiterate citizens alike. In an ironic testament to the power of images in politics, the corrupt New York political chieftain William M. (“Boss”) Tweed complained of Thomas Nast’s cartoons, “I don’t care . . . what the papers write about me. My constituents can’t read. But, damn it, they can see pictures.”⁴

¹ Menninger, K and J.L. (1942). *Love Against Hate*. New York: Harcourt, Brace and Company.

² Reilly, Jr. B. F. *Politics and Printmaking in the United States, 1766-1876*.
<<http://loc.harpreweek.com/8Communication/Introduction/Introduction.htm>> Accessed February 2002.

³ McLuhan, M. (1964). *Understanding Media: The Extensions of Man*, 226-234. Cambridge: MIT Press.

⁴ Reilly, Jr. B. F. *Politics and Printmaking in the United States, 1766-1876*.
<<http://loc.harpreweek.com/8Communication/Introduction/Introduction.htm>> Accessed February 2002.

What is Advertising?

Merriam-Websters Dictionary defines advertising as

*the attempt by information and persuasion to engineer public support for an activity, cause, movement or institution. Professionally its activities are planned and executed by trained practitioners in accordance with principles based on the findings of social scientists.*⁵

In the early days of radio and television, advertising was a relatively straightforward process that appealed overtly to the intended audience's logic (known as "hard sell").⁶ Time was set aside for advertisers to sell their products to the listening/viewing audience. Likewise, political advertisements, in the early days of radio and TV were also clearly delineated, usually beginning with the phrase, "The following is a paid political advertisement."

The increasing prevalence of television blurred these distinctions. Throughout the 1950s, the straightforwardness of advertising began to disappear as advertisers focused more on subliminal messages that appealed, not to one's logic, but to core emotions and human traits such as fear or the desire to be loved and admired (known as the "depth approach"⁷ or "soft sell"). These advertising agencies employed psychologists and hypnotherapists to plumb the depths of the human psyche to reveal the colors, images, and sounds that most resonated with their audience. The theories of psychologists such as Freud and Jung were studied by corporate "motivation researchers"—academics who helped corporations utilize psychiatry and hypnosis in order to create more effective advertising.

Vance Packard's famous book, *The Hidden Persuaders*, (1957) used interviews from two motivational researchers, Louis Cheskin and Ernest Dichter, to show how advertisers used Jungian and Freudian psychology, semiotics (the study of symbols), and hypnotherapy to capitalize upon human fears and emotions in order to sell everything from cars to laundry detergent.

As the nature of product advertising began to change, political campaign managers began to adopt product advertising techniques to "sell" their candidate to the public. "Spots," five-to-ten minute TV pieces, were successfully introduced during Dwight Eisenhower's 1952 presidential campaign. As a result of the increasing importance and communicative power of TV, the candidate became a "product," the voters an

⁵ Merriam-Webster's Collegiate Dictionary, Tenth Edition. (1993). p. 188. Springfield, MA: Merriam-Webster, Inc.

⁶ Fraim, J. (2000). *Friendly Persuasion: The Growing Ubiquity of Advertising*. M/C: A Journal of Media and Culture 3.1. Available at <<http://english.uq.edu.au/mc/0003/ads.html>> Accessed February 2002.

⁷ The essence of the depth approach was taken from the psychologist Carl Jung's three levels of human consciousness: *Consciousness at the rational level*: People know why they want something and can articulate their rationale. Considered by advertisers to be the least reliable indicator of purchasing practices. *Pre-conscious/subconscious level*: People know in a vague way why they want what they want but cannot articulate their rationale. Considered by advertisers to be a more reliable indicator of purchasing practices. *Collective unconscious*: People are unaware of their true attitudes. This is where archetypes—common, unconscious patterns of humanness—reside. Considered by advertisers to be the most reliable predictor of purchasing practices.

“audience,” and perception became more important than fact.⁸ Democrats and Republicans brought social scientists aboard their campaigns and employed the same depth approach and soft sell tactics used by advertising agencies, including psychological persuasion and an increased focus, not on the candidate’s position, but on his/her personality and image (think of the slogan, “I Like Ike” and the 1960 Nixon-Kennedy presidential campaign in which John F. Kennedy proved more telegenic than Richard Nixon⁹). Both parties began to spend more money on electing their candidates, hiring expensive ad agencies and purchasing increasing amounts of TV time. In the 1956 presidential campaign the Democrats used ads produced by the same agency that created the successful *Maidenform Bra* commercials.¹⁰ This interplay of money, media and advertising has only intensified since the 1950s. Witness the distillation of complex political discourse into slogans and sound bites, the constant polling to discern voter preferences, and the candidate’s psychological and emotional appeal to sub-groups (“soccer moms,” gun owners, Catholics) and the increasing amount of money spent on political advertising.

Though most Americans, when asked, claim to eschew political advertising and be swayed only by intellectual understanding of issues, research has shown that political commercials influence voting decisions.¹¹ In state and national elections, television commercials consume most of the money spent by candidates in their attempts to get elected.

Advertising is limited by time and space. Therefore, an ad must do its job quickly, with an economy of words and images, and by subverting rules of grammar, syntax, logic and, in some cases, the truth.¹² Though the government, through the Federal Trade Commission, closely monitors the truth value of national product advertising, the principle of free speech overrules controls on the content of a political commercial. Basically, a politician can state whatever she/he wishes in a political ad (temperance most likely owing to a fear of libel charges). Unlike a political debate in which candidates have time to rebut an allegation and where the attacker must stand by his/her charge, “attack ads” can be anonymous and can make any allegation whatsoever. By the time the attacked candidate gets around to defending him/herself in a counter ad, days and weeks may have passed, and the charge, true or not, may have wrought its damage.

Advertising is also a powerful shorthand for communication. Communication is not only verbal and aural but also visual. While text tends to appeal to logic, its precision often limits the impression one wishes to convey. In contrast, images are often less precise than words and are therefore more open to subjective interpretation and can be more evocative and nuanced. From an advertising perspective, images appeal more to emotions and are therefore more powerful than text. In addition, unlike text, the mind does not have to consciously recognize what the eye sees for an image to have an effect on the subconscious.¹³

⁸ Packard, V. (1957). *The Hidden Persuaders*, 16. New York: Van Rees Press.

⁹ McLuhan, M. (1964). *Understanding Media*, 329-331, 336. Cambridge: The MIT Press.

¹⁰ Packard, V. (1957). *The Hidden Persuaders*, 198-199. New York: Van Rees Press.

¹¹ Public Broadcasting Service. (2000). The Democracy Project 2000. Available at <<http://www.pbs.org/democracy/readbetweenthelines/index.html>> Accessed February 2002.

¹² Taflinger, R.F. (1996). An Overview of Advertising. Available at <<http://www.wsu.edu:8080/~taflinge/advertis.html>> Accessed February 2002.

¹³ Ibid.

The Structure and Strategies of Political Advertising

Ads communicate far more than their verbal content. Specific elements are deliberately woven together in order to persuade, cajole and influence in the most efficient manner possible. These “structural features,” as they’re called, are non-verbal tools that are far more effective persuasive mechanisms than the verbal message itself. *The Democracy Project*, a web site based on the PBS program by the same name, discusses the structure of political ads. These structures are listed and described below.

Myths

The Swiss psychologist, Carl Jung (1875-1961) believed that at our subconscious level all humans shared common *archetypes*, patterns that transcend culture, race, time and religion. For example, all cultures, Jung noted, share an archetype of the *mother* as caring and nurturing; of the *father* as a strong authority; of the *child* as innocent and representing new life; of the *shadow*, as something unpleasant or bad; and of the *hero*, to name but a few common archetypes.

Since advertising is more about perception than reality, structural features are used to communicate a certain mythology about a candidate. For instance, the candidate is imbued with almost hallowed qualities: *Savior*, *Friend*, *Man of the People*, *A Moral Man*, *War Hero*, *Friend of the Working Class*, etc. As human beings with our own cultural values and common archetypes, the mythological attributes we assign candidates

...carry a lot of cultural baggage...but they are never true features ... they’re used to (stoke) emotion in viewers. If that face up on the screen asking for your vote is “your friend,” you feel differently about him. If he’s a “hero,” he may make you feel proud or safe. If he’s “your father,” you may feel trustful of him.¹⁴

Alternatively, in an attack ad, the shadow archetype is employed: the opposition candidate is untrustworthy or even malevolent.

Such myths are not verbally articulated (if expressed outright viewers might mock their very notion), but rather are represented subliminally—just below the threshold of consciousness—by non-verbal structures, primarily visual structures. *The Democracy Project* itemizes some of the more common visual images—and the mythology they promote. You’ll notice that the following presidential myths focus on male mythology. That’s because almost all presidential candidates have been men:

Candidate as Hero: People are trying to touch him, shake his hand, or are clapping for him (For example, Robert F. Kennedy’s 1968 presidential ads).

Candidate as Family Man: The candidate is shown with his/her family, kissing babies, playing with children (The most compelling images of John F. Kennedy showed him with his young children).

¹⁴ Public Broadcasting Service. (2000). *The Democracy Project*. At <http://www.pbs.org/democracy/readbetweenthehines/index.html> Accessed February 2002.

Candidate as Friend: The candidate is surrounded by smiling faces or listening intently to someone speaking with him/her, or he/she is clasping a voter around the shoulders or shaking hands warmly (Ads featuring Bill Clinton often showed him surrounded by people).

Candidate as Friend of the Working Class: The candidate in a denim shirt or rolled up sleeves, indicating that he is a hard worker. He is surrounded by laborers or visiting a factory or power plant and listening intently to the workers.

Candidate as Savior: The candidate is directing action in some area of natural or man-made disaster (usually wearing appropriate casual/work clothes) or being hugged or thanked by someone perceived as vulnerable (a child, an elderly person, a poor person, a person with an obvious disability).

Background Locations

The location of the candidate, or opposing candidate in an attack ad, is critical to the message being communicated.¹⁵ John F. Kennedy was often shown walking along the beach. Robert F. Kennedy was shown among miners in Appalachia. George W. Bush was often in a classroom. Each of the backgrounds is used to communicate a variety of candidate characteristics—in the aforementioned examples, reflection, social consciousness, and compassion.

Props

Props are objects that convey a symbolic message.¹⁶ In American political advertising the most common prop is the American flag, which communicates patriotism, love of country, duty (think of the 2000 Florida recount process and the abundance of American flags used as props by both parties). Desks connote authority and an ability to get things done. Fireplaces imply warmth, informality, and convey a feeling of intimacy between the candidate and viewer. Headlines in newspapers are props used to verify statistical and factual claims. Television sets affirm veracity (“See, he or she really said it!”). Podiums, motorcades and airplanes signify authority. Oftentimes people serve as props—for example, children, veterans, laborers, the candidate’s spouse, children and dogs.

Emotion-Communicating Faces

The most common emotional device is the human face: the admiration and enthusiasm in crowd faces, babies’ faces crying; fierce, uncaring expressions on the faces of opponents... faces are probably the candidate’s most effective weapon in stoking desired emotions in viewers.¹⁷

¹⁵ Public Broadcasting Service. *The Democracy Project*.

At <<http://www.pbs.org/democracy/readbetweenthelines/index.html>> Accessed February 2002.

¹⁶ Ibid.

¹⁷ Public Broadcasting Service. *The Democracy Project*.

At <<http://www.pbs.org/democracy/readbetweenthelines/index.html>> Accessed February 2002.

All of these facial characteristics and expressions are carefully calibrated and inserted in ads.¹⁸ A common advertising tactic is to use an unattractive facial shot of the opposition candidate as a background upon which “supers” (text that appears on screen) impugn that candidate for past or present misdeeds.¹⁹ Another common technique is to show the opposition candidate looking to the side, or away from the camera, suggesting a lack of trustworthiness. A third technique is to show a television image of the candidate, not the opponent’s actual countenance, thus further distorting his/her features, making the candidate all the more unappealing.

Appeals or Themes

As noted by students and teachers of advertising, advertising appeals not to intellect, but to emotions and desires.²⁰ Cosmetics appeal to a desire for beauty. Luxury items, such as large cars and boats, appeal to our desire for wealth and higher social status. Likewise, candidates appeal to feelings of patriotism, fears of war, terrorism, crime, or financial security in our old age. As noted by *The Democracy Project*, attack ads usually appeal to fear of a variety of sorts.

“You can’t trust this guy”... “She’ll take health benefits away from your parents” ... Every political ad has a central and sometimes several more minor appeals (themes). Appeals are often what political consultants search for and term “hot buttons.” Hot buttons are appeals that work very effectively with a large percent of the population of voters.²¹

Music and Background Sounds

Almost all TV and radio ads use music. Music plays an important structural role in advertising since it often stitches together a sequence of visual images or narrative voice-overs and heightens or emphasizes the ad’s message.²² Music as used in political advertising is usually...orchestral, stately, designed to sound inspiring to a broad spectrum of listeners. Volume is carefully controlled: a common approach is to end with a crescendo. Background music is borrowed from horror movies when the ad attacks an opponent. In ads promoting the candidate, the music is often patriotic in tone.²³

Sound is quite emotionally evocative and a powerful tool of persuasion. Background noises serve as important subliminal conventions. Such noises are important but seldom consciously noticed by viewers. Sounds allow viewers to create images in “the theatre of the mind,”²⁴ conjuring images that don’t

¹⁷ Ibid.

¹⁹ Ibid.

²⁰ See Menninger, Bernays, Packard.

²¹ Ibid.

²² Huron, D. (1989). “Music in Advertising: An Analytic Paradigm.” In *Musical Quarterly*, (73), 4, 557-574. Available at <<http://www.music-cog.ohio.state.edu/Huron/Publications/huron.advertising.text.html>> Accessed March 2002 and Public Broadcasting Service. *The Democracy Project*. At <<http://www.pbs.org/democracy/readbetweenthelines/index.html>> Accessed March 2002.

²³ Ibid.

²⁴ Taflinger, R. F. (1996). An Overview of Advertising. At <<http://www.wsu.edu:8080/~taflinge/advertis.html>> Accessed February 2002.

necessarily exist. For example, the sounds of birds and a breeze evoke a spring day. For most, this is a pleasant, albeit possibly subconscious, sensation.²⁵ In contrast, sirens and traffic noise are commonly employed to indicate danger and evil.

Camera Angles and Editing

In photography, as in painting, perspective serves as the vantage point from which the viewer can examine a particular object. Consequently, ad creators pay particular attention to photographic techniques such as camera angles (the direction and height at which the object is filmed) and lighting, in order to represent their candidate in the most advantageous manner. Below are some commonly employed techniques:

- **High angle:** Looking down on the subject to decrease its importance. The subject looks smaller. This angle often gives the audience a sense of power, or makes the subject seem helpless.²⁶
- **Eye-level angle:** Implies candor and a lack of ambiguity on the part of the candidate. One of the most commonly used shots since we usually see things from our own eye-level.²⁷
- **Low angle:** Accentuates the authority, power, and stature of a candidate.²⁸
- **Side/off-angle:** May distort or skew the object. In a political ad, this suggests that the opposition candidate can't be trusted.
- **Zoom shots:** Heightening the feeling of shared intimacy between candidate and viewer.²⁹ Often used as the candidate begins his/her pledge to voters,
- **Slow motion:** Highlights the significance of an image or momentousness of a situation.³⁰
- **Close-ups:** Increases our perceptions of importance and also emphasize emotion, evil, or truthfulness, or create a sense of intimacy.³¹
- **Jump cuts:** Scenes in which the camera moves suddenly from one location to another. Jump cuts imply heightened action and urgency.³²
- **Juxtapositions:** Images placed side-by-side in order to provide contrasts, or in some cases, linkages.
- **Black and white:** Implies seriousness of topic and is typically used to negatively attack the opposition candidate. Typically campaigns show their own candidate in color.

²⁵ Ibid.

²⁶ The Multimedia Project: Project-Based Learning with Multimedia. *The Video Guide*.
<http://pblmm.k12.ca.us/TechHelp/VideoHelp/aGoodStuffToKnow/Camera_angles.html> Accessed February 2002.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Public Broadcasting Service. *The Democracy Project*. At <<http://www.pbs.org/democracy/readbetweenthelines/index.html>> Accessed February 2002.

³⁰ Ibid.

³¹ Ibid.

³² Ibid.

Another persuasive editing technique shows the candidate making statements over a long period of time. In this technique, the viewer sees the candidate age from a young man/woman in the first statement to an older man/woman in the last. The subtext, of course, is that the candidate is too old to be president. The Clinton campaign successfully applied this tactic against Bob Dole in 1996. (This is not a hard and fast rule, however. Ads sometimes employ black and white footage as proof of their candidate's long history of public service.)

Color

In product advertising, color is often the most recognizable feature of a product or logo. For some companies, color is brand (e.g., “Dell blue”). Colors tap into several levels of psychological meaning and association.³³ For example, red can connote danger or excitement and blue calm. Black is affiliated with doom and death while white represents purity. Purple is associated with royalty (in Roman times, this was the most expensive dye to produce). The more frequent, large and colorful the ad, the more favorable its resonance with the public. In the 1950s, Proctor & Gamble found that color alone determined housewives' perceptions of the effectiveness of laundry detergent. In tests using the same detergent in separate blue, yellow and white boxes, the majority of housewives claimed that detergent from the yellow box left clothes dirty while that from the white box cleaned clothes best.³⁴

In political advertising, color can be used to reinforce a message, convey a particular sentiment, or create an impression. Note that different colors can evoke diverse reactions depending upon the age and ethnicity of the audience.

For more information on the psychology of colors, visit the following sites:

Color Psychology

<<http://www.shibuya.com/garden/colorpsycho.html>>

Psychology of Color

<<http://www.colordome.com/art/psycho/01psy01.htm>>

Do Different Colors Affect Your Mood?

<<http://www.infoplease.com/spot/colors1.html>>

Color Dome

<<http://www.colordome.com>>

Clothing

To paraphrase a common cliché, clothes make the candidate. An expensive—but not too expensive—suit shows power, taste and authority. Shirtsleeves suggest hard work and empathy with ordinary people. Flannel shirts imply a hard working, “common” man. A jacket over the shoulder indicates ease, warmth and confidence as does a loosened tie or jacket and shirt minus the tie.³⁵ A candidate's wardrobe can

³³ Davey, P. *Advertising*. Available at <<http://www.colordome.com/>> Accessed February 2002.

³⁴ Packard, V. (1957). *The Hidden Persuaders*, 16. New York: Van Rees Press.

³⁵ Public Broadcasting Service. *The Democracy Project*. At <<http://www.pbs.org/democracy/readbetweenthelines/index.html>> Accessed February 2002.

sometimes provoke as much discussion as do some of his/her policies (for that reason, you will rarely see candidates in cultural dress or wearing shorts or T-shirts). In the 2000 presidential campaign, George W. Bush's "uniform" of red tie, white shirt and blue suit and Al Gore's "earth tones" served as fodder for media mockery.

Actions

All candidate actions in ads are carefully choreographed. Getting off a plane shows such characteristics as power, authority, or international expertise and concern. Interacting with the family shows caring, as does holding hands with a spouse. Saluting shows patriotism and reverence for the military. Greeting ordinary people shows popularity and warmth,³⁶ particularly if the candidate is seated with children. Speaking from a podium emphasizes authority.

In opposition ads, the goal is to make the opponent's actions look weak or even malevolent. A common technique is to link the opponent with "an incriminating other"³⁷ (or shadow): in 1988 the Bush campaign took every opportunity to link Michael Dukakis with Willie Horton, a prisoner who, during Dukakis's governorship, committed a felony while on furlough.

Supers and Code Words

Because images can often be non-specific, advertisers will often use "supers"—superimposed text that appears over a particular image or images—to emphasize an important point or message. Supers serve as alerts to a particular claim and attempt to elicit certain emotional responses in the viewer, often emphasizing the appeal of the whole ad: "This would be funny if it weren't so serious."³⁸

Supers often maximize the use of "code words," words or phrases that are laden with stereotyped and sometimes unconscious meaning for viewers. *The Democracy Project* provides some common examples of code words and phrases:

- **Values.** Although "values," when examined can prove subjective and contentious, most candidates want to portray themselves as having "the right" ones and their opponent having the wrong ones—or none at all.
- **Crime.** Many argue that this word involves racial aspects for many viewers.
- **Yesterday.** Not just occurring in the past, but too old, no longer relevant.³⁹
- **Big Government.** An overarching bureaucracy, which wastes taxpayer money, stifles common sense approaches and is somewhat Orwellian.

³⁶ Public Broadcasting Service. *The Democracy Project*. At <<http://www.pbs.org/democracy/readbetweenthelines/index.html>> Accessed February 2002.

³⁷ Ibid.

³⁸ Ibid. Taken from *Laughter*; the 1968 Hubert Humphrey attack ad.

³⁹ Public Broadcasting Service. *The Democracy Project*. At <<http://www.pbs.org/democracy/readbetweenthelines/index.html>> Accessed February 2002.

Candidates also use politically charged metonyms (one concept that can be substituted for another) to tarnish their opponents or an opponent's point of view. These substitutions are not neutral. For example, "left wing" usually means liberal, while "right wing" indicates conservative. The phrase "out of the mainstream" is often used by candidates to convey the idea that the opponent's views are somehow warped or even dangerous. Substitution of the term "death tax" for the estate tax is another example of the use of metonyms. Sometimes, text is used subliminally to provoke an automatic and subconscious viewer reaction. In the past few years with the increasing use of video editing software, it is easier to insert subliminal text and images.

Getting Started with Your Ads

The late E.L. Bernays, the father of public relations and modern advertising, and nephew of Sigmund Freud, edited what was for many years considered the essential guide for advertising. In this work, *The Engineering of Consent*, Bernays advanced his core advertising strategy of "publics" (different audiences), themes and symbols. The following is his guide to creating an effective ad campaign.⁴⁰

Define objectives: What do you want to accomplish in general and specifically with this advertisement?

Research your public(s): Who is your main audience? For example, are they primarily male, female, families or single people? What is their race? Their economic and educational level? Their values and political beliefs? What symbols, themes and ideas are important to them?

Modify your objectives: Tailor your objective to match the values of your public. Find out which words, pictures, symbols and actions will intensify favorable attitudes and convert people to your position to achieve the result you want.

Set up themes: "Themes are to campaigns what story lines are in a work of fiction,"⁴¹ says Bernays. They are both the message and the strategy to deliver this message. Themes should be constantly reinforced in a variety of formats. The themes selected to project your campaign message should match fundamental human desires (e.g., prosperity, safety, and feelings of belonging) with campaign objectives. Find all of the themes that appeal to your many publics; identify which theme most appeals to each particular audience; and match this theme and its symbols with that audience.

Themes are not cut and dried devices. Since many themes can apply to more than one public, a variety of themes can be used in nearly every campaign. However, an inherent danger in this strategy is that different publics will not appreciate attempts at making them issue bedfellows. For example, privacy advocates often part ways on issues such as abortion and gun control. Remember too that a theme that appeals to one important public can alienate another equally crucial public.

⁴⁰ The following strategies are taken from Bernays, E.L. (1955). *The Engineering of Consent*. Norman: The University of Oklahoma Press, pp. 10-16.

⁴¹ Ibid, p. 16.

Pay careful attention to symbols: Symbols are shorthand for understanding and vehicles for thematic understanding. A symbol can be anything that stands for an idea or value (e.g., the flag for love of country and patriotism). The real test of the effectiveness of an ad is the recognition and selection of symbols best suited to a project's chosen theme.

Simplify your message: Don't try to educate your public(s) since, according to market research, the public finds such education wearisome. Rather aim for what Bernays calls "reflexives"—ideas and values that automatically resonate with your public.

Strategies

Political campaigns follow numerous strategies in positioning or marketing their candidate. All of these approaches are based on psychology.⁴² Bernays enumerates these strategies in *The Engineering of Consent*.⁴³

Strategy of Association. Candidates often attempt to associate themselves with certain images, people, ideas, or demographic groups to convey a certain set of values. For example, the 2000 presidential campaign featured both major candidates in classroom settings, thereby associating them with education, children, and progress. Later in the 2000 campaign, George Bush associated himself with John McCain, largely regarded as a war hero.

Strategy of Disassociation. An opposite strategy is for candidates to address a certain issue and then debunk, criticize, or distance themselves from the issue and those who espouse it. Strategies of disassociation often involve overt criticism of an opposing candidate. George Bush's 1988 proclamation "Read my lips...no new taxes" is one of the more recent strategies of disassociation. In the 2000 campaign, Al Gore disassociated himself from Bill Clinton.

Strategy of Surprise. This involves a sudden change in tone or message, often because the campaign is struggling, getting stale or losing ground to the opponent. Though not from a political ad *per se*, Al Gore's aggressive and animated Democratic Convention speech (and kiss) may be considered one example of a strategy of surprise.

Strategy of Crossroads. This is employed quite frequently in campaign ads. The message can generally be summed up as follows: the nation (state or city) is facing a unique moment in its history. It can choose this candidate's path (leading to certain success) or the other candidate's path (resulting in certain doom and failure). Often embedded in this strategy is the admonition that the fate of future generations—and in some cases other nations—weighs in the balance.

Strategy of Personalization. Advertising is more about emotion than intellect. The idea undergirding the strategy of personalization strategy is that voters will choose the candidate they most like. This gives rise to ads we have all seen: the candidate playing with his/her family or laughing with others. This strategy was borrowed directly from product advertising: Borden's sales skyrocketed when they introduced Elsie the

⁴² Most prominently, on the works of the Italian sociologist and economist, Vilfredo Pareto (1848-1923).

⁴³ Samstag, N. (1955). "Strategy," 94-137. From *The Engineering of Consent*. Norman: The University of Oklahoma Press.

Cow,⁴⁴ as did the sale of Camel cigarettes after the introduction of Joe Camel. In his chronicle of the 1968 presidential campaign, *The Buying and Selling of the American Presidency*, Joe McGinniss details the efforts of Richard Nixon's campaign strategists to make him appear more likeable to the electorate.

Strategy of Apparent Runner Up/Underdog/Outsider. Though Americans tend to like their own local representatives, they claim distrust of national politicians or “career” politicians. Further, Americans love a fighter and a perceived underdog, and candidates are eager to portray themselves as challenging the *status quo*, vested interests, and powers-that-be, whether true or not. George W. Bush, in spite of being endorsed by the Republican National Committee, used the outsider strategy with great success during the 2000 campaign.

Strategy of Omission. Candidates ignore or do not address issues that are too controversial or unpopular, or where their own views are contrary to those of a majority of voters. This is particularly the case when those issues deal with personal or moral behaviors or decisions.

Strategy of the Mosaic. In sum, this strategy attempts to make the parts equal the whole. For example, an ad may present a half dozen policemen from across the nation who state their preference for a certain candidate. The ad thus conveys the impression that all policemen believe this candidate to be the better choice. Or campaigns will present data from a random sample in one locale as a truth applying to all areas.

Strategy of Contrast. This is very common and straightforward. “I’m for _____, but my opponent is not.” Or “I’ve called for _____ but s/he wants _____.”

⁴⁴ Williams, M. October 23, 1999. “Elsie the Cow Changed Industry’s Image: Ad Age Ranks Icon Among Industry’s Best.” In the *Cincinnati Enquirer*. Available at: <http://enquirer.com/editions/1999/10/23/fin_elsie_cow_changed.html> Accessed February 2002.

PhotoShop Elements: Hints and Tips

PhotoShop Elements is a light version of the more robust image editing software, *PhotoShop*. A free demo is available from Adobe for both Mac and PC: <<http://www.adobe.com/products/photoshopel/main.html>>

For further help with *PhotoShop Elements*, you can download its free tutorial <<http://www.adobe.com/products/tips/photoshopel.html>> or go through the online tutorial that comes with the application.

Image editing software allows users to create, edit and manipulate images. Because of its power and versatility it can sometimes be challenging for beginners. Below are some concepts and terms with which you'll become familiar as you use *PhotoShop Elements*.

Terms

Brightness is the relative lightness or darkness of the color. It is measured from 0% (black) to 100% (white).

Graphics Interchange Format (GIF) is the file format commonly used to display drawings and other indexed-color images over the World Wide Web. Unlike JPG files, GIFs cannot be compressed.

Hue is the color reflected or transmitted through an object. It is commonly defined by the name of the color (e.g., red, green, orange).

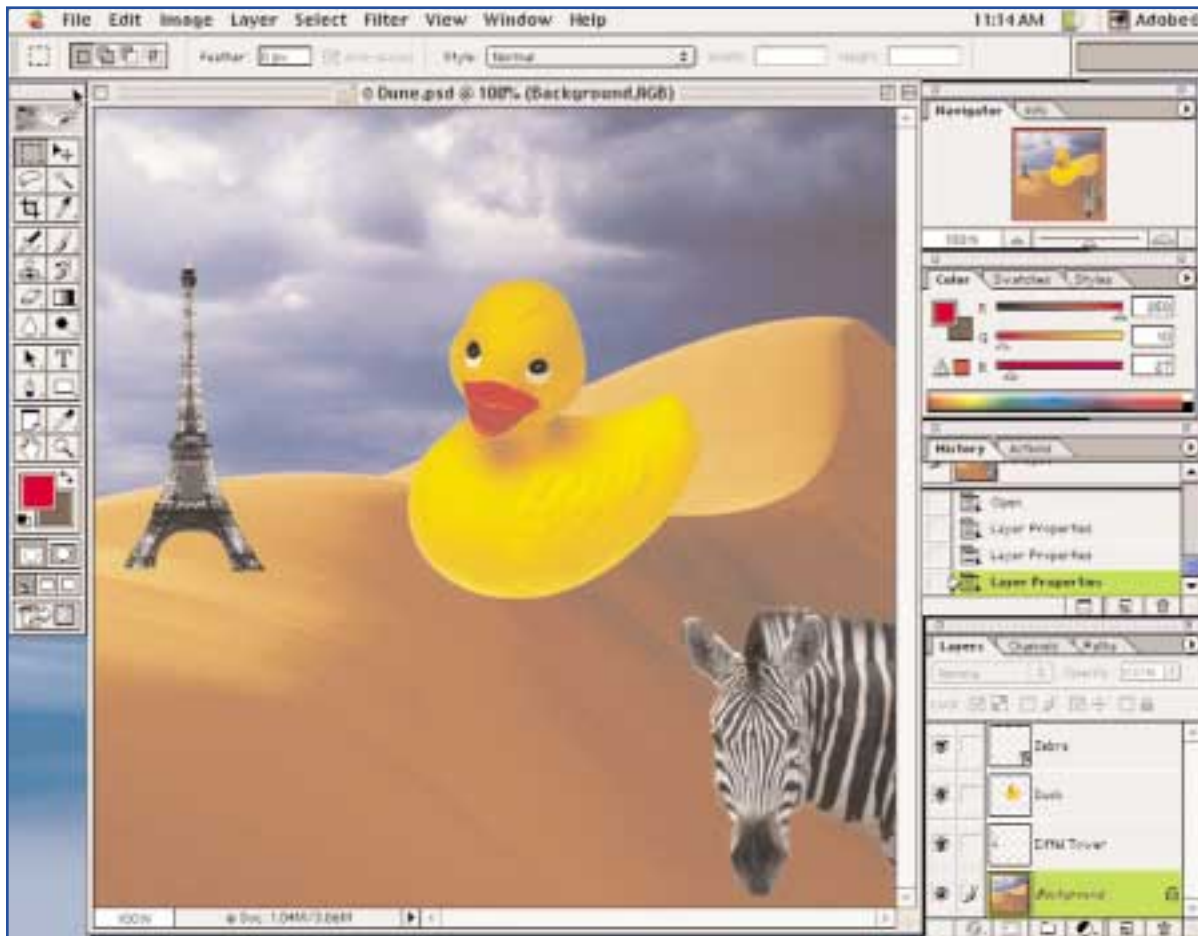
JPEG (JPG) format is commonly used to display photographs and other continuous-tone images over the World Wide Web. JPEGs are optimal for the Web since they can be compressed by selectively discarding data. This speeds up electronic transfer time.

Layers: *PhotoShop Elements*, like *PhotoShop*, *PaintShop Pro* and other image editing software, uses *layers*. Layers can be somewhat confusing to novice users. Think of each layer as a sheet of transparency. Each layer may contain a different image but all can be combined—arranged with one sheet on top of another—to form one image. All layers in a file contain the same resolution and the same image mode. You can draw, edit, paste and reposition elements on one layer without disturbing other layers. You can also cut, duplicate, and manipulate layers and turn them on and off. Once you *merge* or *flatten* layers, all elements of the layers are fused together and the image is treated as one distinct file.

Below is an image in *PhotoShop Elements* and the various layers that comprise the image. ***Very important: To work in a layer that layer must be active, that is, it must be selected or highlighted.***

Masks allow you to manipulate, isolate and protect certain parts of an image.

Pixels are the basic units of the composition of an image on a television screen or computer monitor. A typical 13-inch monitor displays 640 pixels horizontally and 480 pixels vertically. An image with high resolution contains more pixels per inch than an image of the same dimensions with lower resolution. Because they use more pixels to represent each unit of area, higher resolution images reproduce more detail and subtler color transitions than lower resolution images.



Resolution is the fineness of detail that can be distinguished in an image, as on a video display terminal. The higher the resolution, the more pixels the image contains and hence the larger the file size.

Saturation is the strength or purity of the color. Saturation represents the amount of gray measured as a percentage from 0% (gray) to 100% (fully saturated).

Swatch is a representative portion of colors.




















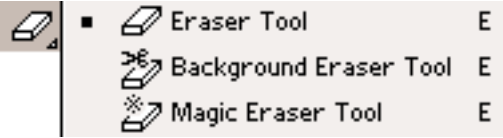






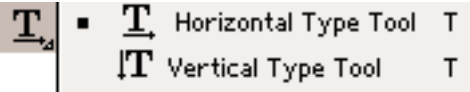



Getting Started with PhotoShop Elements

When you open *PhotoShop Elements* you'll encounter a screen offering you several options. You can create a new image, open an existing image (e.g., downloaded from the Internet), paste an image from another application or acquire an image from a scanner or digital camera. Your choices obviously depend upon the location of your image.

Palette: The palette contains a wide variety of tools with which you can manipulate digital images. The palette appears automatically on the left-hand side of your screen when you open *PhotoShop Elements*. Here we will focus only on a few of these tools. You can select tools by clicking on them.

Tool Icon	Name/Function
 <ul style="list-style-type: none"> ▪  Rectangular Marquee Tool M  Elliptical Marquee Tool M 	<p>Marquee: Use this to select an image or text. Click on the bottom right arrow of the marquee icon to select differently shaped marquee tools.</p>
 <ul style="list-style-type: none">  Lasso Tool L ▪  Polygonal Lasso Tool L  Magnetic Lasso Tool L 	<p>Lasso: Use this to cut or select irregular shapes. Click on the bottom right arrow of the lasso icon to select differently shaped lasso tools.</p>
	<p>Crop tool: Use this to cut off, or <i>crop</i>, part of the image.</p>
 <ul style="list-style-type: none">  Rectangle Tool U  Rounded Rectangle Tool U  Ellipse Tool U  Polygon Tool U  Line Tool U ▪  Custom Shape Tool U  Shape Selection Tool U 	<p>AutoShapes: Click the arrow on the bottom right of the AutoShapes icon to choose from a selection of already created shapes.</p>

Tool Icon	Name/Function
	<p>Paint bucket: Select a color and use the paint bucket to color the screen or an object.</p>
	<p>Eraser: Use this to erase all images and text.</p>
	<p>Sponge: Use this to absorb colors in your image.</p>
	<p>Redeye tool: Use this to remove red eyes from photographs.</p>
	<p>Clone: Use this to copy colors and backgrounds.</p>
	<p>Pan: Use this to move your canvas around the screen.</p>
	<p>Foreground/Background color: Use the foreground color to paint and fill selections and shapes. Use the background color to fill in the erased areas of an image.</p>
	<p>Move tool: Use this to move an image.</p>
	<p>Text tool: Use this to enter text over an image. Highlight your text to change the font, size and color.</p>
	<p>Magnify: Select this tool, then click on your image to magnify it.</p>

Some Basic Tasks to Create Your Ad

It is not possible to anticipate all of the steps you'll take to create your ad, but chances are that you will need to go through a few of these steps.


Merging Two Photos into One

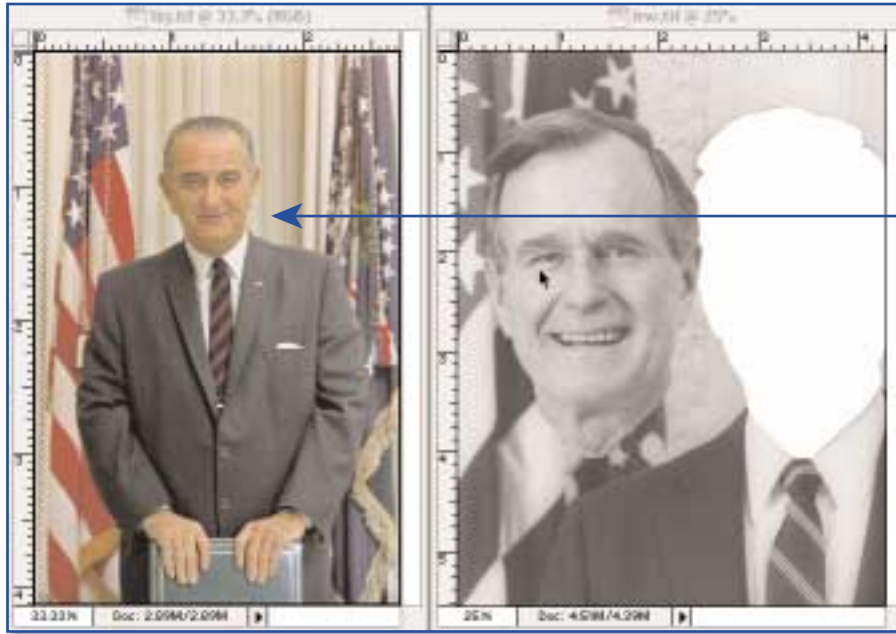
Choose the two photos you want to edit. Make sure they have similar brightness, contrast, perspective and resolution. For our purposes, we've chosen the following two images of Lyndon Baines Johnson and George H. W. Bush. These images were taken from *Images of American Political History* <http://teachpol.tcnj.edu/amer_pol_hist/index.htm>, which contains over 500 public domain American political images.




Suppose we want to place George Bush within a more presidential setting. We find an image of Lyndon Johnson standing at the president's desk in the Oval Office, the American flag at his back. We can simply move George Bush's head onto Lyndon Johnson's body. We'd do this the following way:

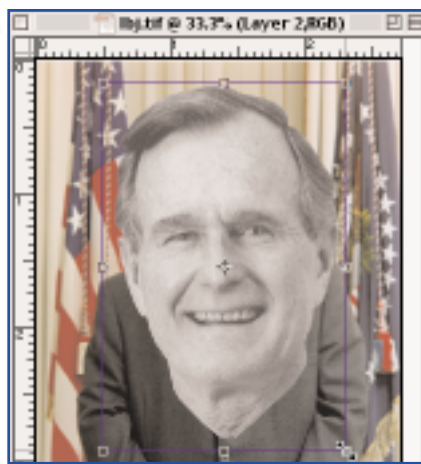


Use the **POLYGONAL LASSO TOOL**  to select George Bush's head. This tool allows you to precisely select irregular shapes. You'll hold down the mouse and click at various intervals as you drag the lasso tool around the Bush's head. Finish by double clicking on your end point. At that point you'll see "marching ants" indicating that your selection has been made.



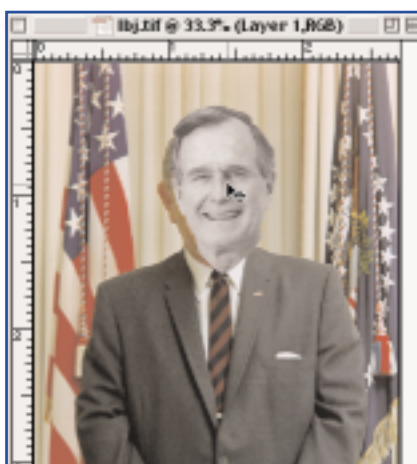
Now, using the **MOVETOOL** , let's drag George Bush's head onto Lyndon Johnson's body:

SIMPLY DEPRESS THE MOUSE BUTTON AND DRAG AND DROP BUSH'S HEAD ONTO JOHNSON'S BODY.




Now we need to resize Bush's head to fit Johnson's body.

You can resize the image of Bush by dragging the outer handles in or out. You can move his head by placing your cursor in the middle of the selection, holding down the mouse button and dragging the image to the desired location.



The image at left shows what we have achieved so far. The editing is not quite finished. If you look closely, we can still see traces of Johnson's head behind that of George Bush. Further, the photo of Johnson is in color while that of Bush is in black and white. We should correct for these differences.

Eliminating Traces of the Previous Photo

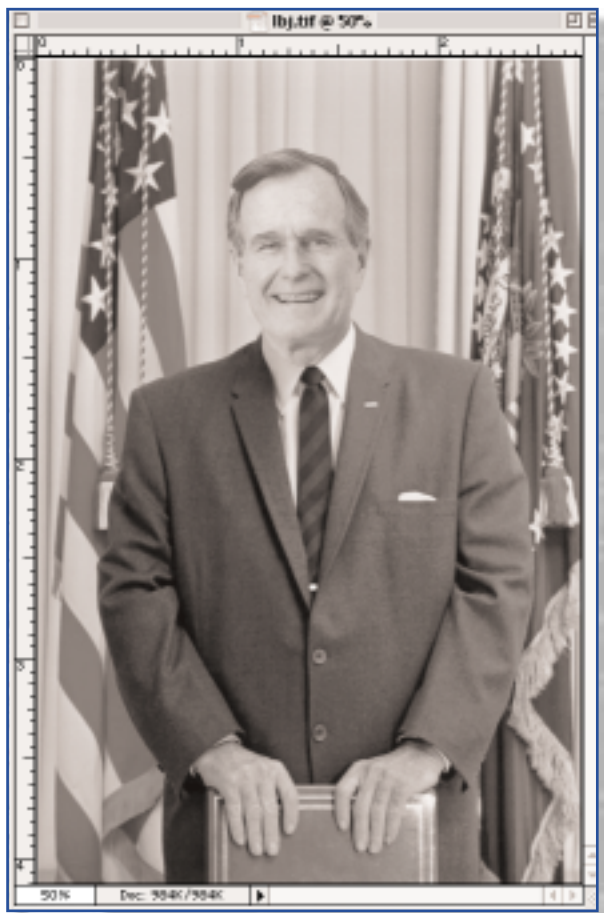
To do this we will use the **CLONETOOL**  to copy part of the background in the LBJ photo onto the Bush photo. This gives the appearance of blending.

First, highlight the layer you want to clone from. Remember that the layer you want to work with must be selected or highlighted. (Select **WINDOW/SHOW LAYERS** to see all layers.) In this example, the background containing the curtain behind Bush's head should be our selected or active layer.

Next, choose the color/pattern you want to clone and hold down the **ALT** key (on either a Mac or PC) while clicking the mouse. In this example, we want to reproduce or clone the curtain so it replaces traces of Johnson's head. The clone stamp will briefly appear on your screen indicating that the tool is choosing the selected colors/pattern. Hold down the **ALT** key while clicking on a portion of the curtain.

Now move to the area that you want to fill with this color or pattern. In this example, we'll move the shadow of Johnson's head. Hold down the mouse key to paint in the area. You'll need to select your pattern and recolor a few times.

Once you finish cloning, reduce the size of your image by selecting **VIEW/ZOOM OUT** from the menu. A trick to remember: smaller images hide less precise work!



Transforming Your Image into Black and White

Before doing this, make sure your image is in its final form. From the menu choose **IMAGE/MODE/GRAYSCALE**. When prompted for flattening, choose **OKAY**. Flattening will compress all of your layers into one black and white image

Here is your final image. Though crude, and in need of more tweaking, it does the job. The real time consuming factor in image manipulation is the attention to detail it requires.

Menu/Keyboard


If you've used other types of software applications such as *Word* or *Excel*, then many of *PhotoShop Elements* menu items and shortcut keys—such as **SAVE, PRINT, CUT, COPY, PASTE, UNDO**—will be familiar to you. Some menu items, however, are particular to image editing software in general and to *PhotoShop Elements* in particular. Some of the more unique features of each menu item:

If you want to . . .	Go here . . .
Merge or blend more than two photos together	File/Photomerge
Save your work as WWW quality images	File/Save for Web
Duplicate an image	Edit/Duplicate image
Rotate your image	Image/Rotate
Resize your image	Image/Resize
Replace or enhance colors	Enhance/Color
Improve contrast	Enhance/Brightness Contrast
Enhance background lighting	Enhance/Adjust backlighting
Copy a layer	Layer/New/Layer via Copy
Delete a layer	Layer/Delete
Merge layers	Layer/Merge layers
Apply special effects to your image	Filters
Show toolbars/swatches/layers etc.	Window

A Few Other Tips

When resizing a shape (square, circle), hold down the **SHIFT** key as you resize to keep your shape proportional.

When you save in *PhotoShop Elements* it automatically defaults to a PSD file. You can however export files as GIFs (File/Export) or save them as JPGs (File/Save for Web). As a broad rule of thumb, save drawn art as GIFs and photographs as JPGs.

More Help Removing Red Eyes: Red eye is often a by-product of flash photography. To remove red eye, zoom in on the red eye until you can clearly see the boundary  between the pupil and iris. Select the elliptical marquee tool and draw a circle over the red portion of the eye. Choose Select/Feather and type in **5** for the number of pixels. (This blurs the edge of the selection to eliminate a hard edge.) Then choose **ENHANCE/COLOR/HUE-SATURATION**. Decrease the saturation to its lowest possible level and lower the lightness setting slightly. This should eliminate the red and restore the look of a natural pupil.

Getting Help

To get help, follow this procedure:

1. Ask your teammates
2. Ask other teams
3. Go to the HELP menu
4. Ask your facilitators

Gathering Data from the U.S. Census Bureau

Race, gender, income, and educational level help to shape viewpoints on issues, which in turn, influence the way people vote. Like any company preparing a product for a client, you will research and gather data about your audience in order to ascertain their likes and dislikes and tailor your product accordingly. Your principal research instrument will be the U.S. Census site, an extremely rich source of demographic and income data.

This handout will not take you through every Census table you will need, but will serve as a brief road map to help you navigate the Census site.

Using 2000 Data

The most currently available data was gathered from the 2000 Census, though as of this writing, not all data have been disaggregated below state levels. In other words, if you live in a small town and you want to ascertain how many residents of your town have a university degree, you may be out of luck. The U.S. Census promises that all data will be available down to the block group level (the smallest jurisdiction) by May 2002.

Since we know that income is a factor in influencing how people vote, let's gather income data for our jurisdiction.

Gathering Income Data

1. Open your Internet browser and go to <http://www.census.gov>¹
2. Click on the link **YOUR NEW GATEWAY TO CENSUS 2000**. It is located in the top center section of the screen.
3. **Access Data by Geography**. Go to the **AMERICAN FACTFINDER** and select **GO**.



¹ The U.S. Census often changes its appearance, in which case the following directions may not work. These directions were accurate as of February 2002.

4. Use the series of pull-down menus to choose (in this order):
 - Show me: **POPULATION, RACE, HISPANIC AND LATINO, AND AGE (QT)**
 - For: a County (you can also choose **STATE** or **CITY/TOWN**)
 - Choose your state
 - Choose your county or place
5. You'll notice that the Census dynamically generates this information for you. When you've made your last selection, click **GO**.

The screenshot shows the 'start with Basic Facts' interface. It features a 'Tables' section with a small data table, a 'Maps' section with a map of the United States, and two dropdown menus. The 'Show me' dropdown is set to 'Population and Housing (QT)' and the 'for' dropdown is set to 'the United States'. A blue circle highlights the 'Go' button.

Alabama State	
Urban pop.	45,407 2,754
Pop. 2 years	111,738 23,144
Pop. 4 years	176,132 27,367
Pop. 6 years	202,218 32,085
Pop. 8 years	247,218 44,000

The Census is basically a large database of often cross-tabulated data so that users can gather very specific information. Cross tabulation is a way of looking at data by categories.

6. You are now at Table *QT-PLRace, Hispanic and Latino, and Age: 2000*
7. Scroll down the page to examine your data.
8. You can download your data for use in a spreadsheet file by choosing the Download tab. When prompted, select **DOWNLOAD** and for **FORMAT**, select **COMMA DELIMITED-SPREADSHEET FORMAT (.CSV)** and choose **OK**. The file may look like gibberish, but don't worry. Select **FILE/SAVE AS**, give the file a meaningful name (e.g., "race") and save it in a location you will remember. The desktop is a good place to save to since you'll be able to see the file.
9. Go back to the main Census page and repeat the same steps for housing, race, gender, income, and/or education data. Remember to choose the appropriate category for the **SHOW ME** pull down menu.

If you are using Internet Explorer, you can make text and numbers on the Census pages larger by going to **VIEW/TEXT ZOOM** and choosing a percentage increase. In Netscape, choose **VIEW/INCREASE FONT SIZE**.

Once you are ready to work with your downloaded data in a spreadsheet, open your spreadsheet program. Select **FILE/OPEN** and for **FILE TYPES** (at the bottom of the dialog box), select **ALL FILES**. Find your downloaded Census data file (e.g., "race") and choose **OPEN**. The file should automatically open as spreadsheet data that you can now manipulate. Repeat this procedure with each downloaded Census file.

Using 1990 Data

If you are unable to find the data you want in the 2000 Census, you may wish to use 1990 Census data since those data sets are complete. Do not concentrate on the exact numbers since those data may be outdated for your community; rather concern yourself with the trends such data imply.

Gathering Census Data

1. Go to the Census web site <<http://www.census.gov>>
2. Next to the **GEOGRAPHY** category, click **GAZETTEER**.
3. You will see a dialogue box like this one:



Search for a Place in the US

Name: State (optional):

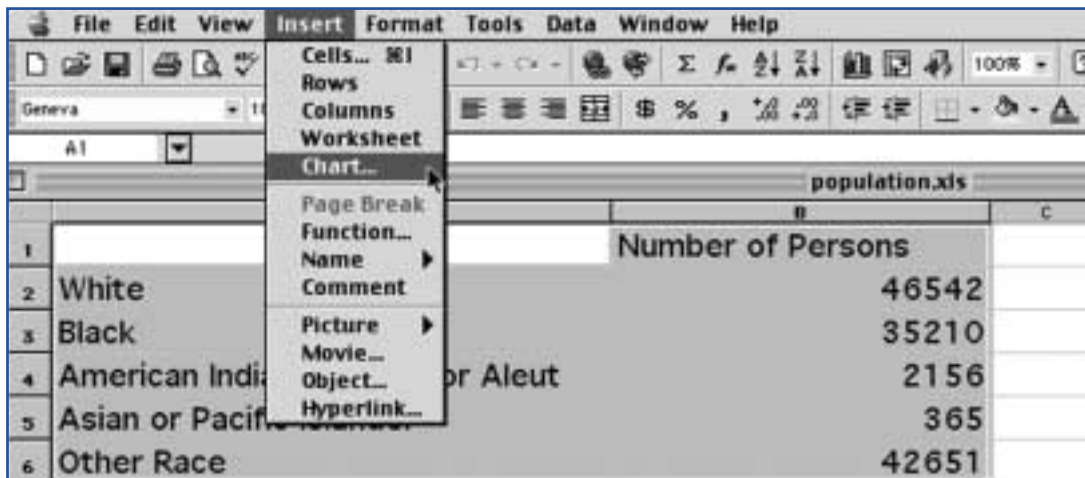
or a 5-digit zip code:

4. Enter your community's **NAME** and **STATE** in the appropriately labeled fields. Do not enter the **ZIP** code.
5. Click **SEARCH**.
6. Since there are many towns with the same name, you may be presented with more than one community name. Make sure that you choose data for your community. Then choose the **STF3A** Link.
7. Once you get into the Census form, there are a number of tables from which you can choose. The following are a few of the tables that may help you create a profile of your candidate's public. You may not want to limit yourselves to just these tables, however. **P**=Population data; **H**=Housing data.
 - Table **P7**: Sex
 - Table **P8**: Race
 - Table **P13**: Age
 - Table **P57**: Educational Attainment
 - Table **P80**: Household Income In 1989
 - Table **P94**: Social Security Income In 1989
 - Table **P95**: Public Assistance Income In 1989
 - Table **H8**: Tenure
 - Table **H61**: Value (of House)
8. Once you have made your choices, click **SUBMIT** (always at the top of the page), and for your data retrieval option, choose **HTML**.

Creating an Excel Spreadsheet

What Do I Do After I've Gathered My Census Data?

1. Quit out of your Web browser. (FILE/QUIT)
2. On your computer desktop (i.e. on the computer screen), either open an *Excel* file or open the *Excel* application.
3. If you go into the *Excel* application, you will need to enter the data into the appropriate rows and columns. In this example we will use racial data.
4. Enter the population number for each racial group. You can move to the next line by hitting **RETURN**.
5. To add all of the numbers together in Column B, highlight column B and then click on the Σ symbol. A total sum will be automatically placed in the cell at the bottom of Column B.
6. To create a chart, highlight the information in Columns A and B.
7. Now you're ready to create a chart. On your menu choose **INSERT/CHART**, as shown below in the sample



8. The dialog box lets you choose the type of chart you want. Once you've chosen the type of chart you want, click **NEXT**.
9. Click on the type of format you want for your chart and hit **NEXT**.
10. Follow the remaining steps in the wizard.
11. After previewing your chart, click Finish. There it is!
12. Save your work! (FILE/SAVE)

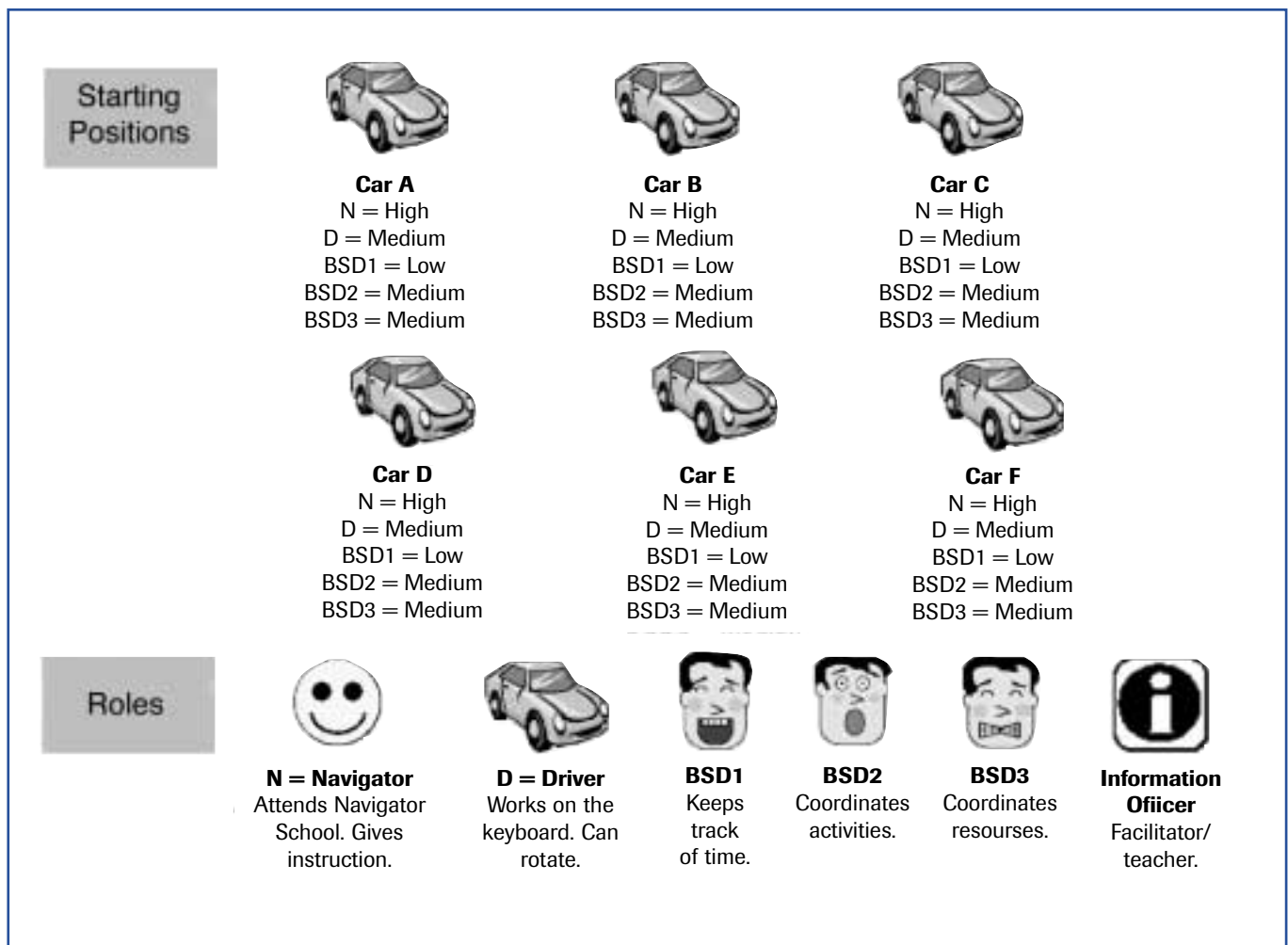
Basic PowerPoint

Step	Action
1. Get ready.	Close other documents and presentations that are currently open in <i>PowerPoint</i> .
2. Begin a new presentation.	Select FILE/NEW/BLANK PRESENTATION.
3. Select slide for title page.	From Auto Layout on the NEW SLIDE box, select a slide format.
4. Name your presentation.	Type the title of your presentation into the text box that appears in the blank slide.
5. Select a background.	Select FORMAT/APPLY DESIGN.
6. Save your work.	Place a 3 1/4-inch diskette into the computer a: drive. Select FILE/SAVE AS. Name your presentation in the space for naming documents. Select the a: drive as the location where it will be saved.
7. Add more slides to the same presentation.	Select INSERT/NEW SLIDE. Pick the slide layout that you want for the next slide. You will see that the background chosen in step 5 continues on the new slide. Continue adding other slides in the same manner. You can type in new text as you go.
8. Use different views to view and edit your presentation as it develops.	Click on the icons in the lower left corner : SLIDE VIEW OUTLINE VIEW SLIDE SORTER VIEW NOTES PAGE VIEW SLIDE SHOW VIEW
9. Add pictures and clip art.	From the main menu, select INSERT. Select the image you want to add to your presentation—picture or clip art. If you want to insert a digital camera image, choose PICTURE, and identify where that picture is located. If you choose CLIP ART, the Clip Art gallery will open and you can select a picture from there.
10. Add transitions and other special effects.	From the main menu, select SLIDE SHOW and choose your special effects from there.
11. Save your work frequently and do a final save.	FILE/SAVE (or using the shortcut offered on the menu). When the presentation is finished, do a final save to the diskette. If the diskette says “full” you may need to delete some of your digital photos. A presentation with 6 slides and 3 small images will usually fit on a single diskette.

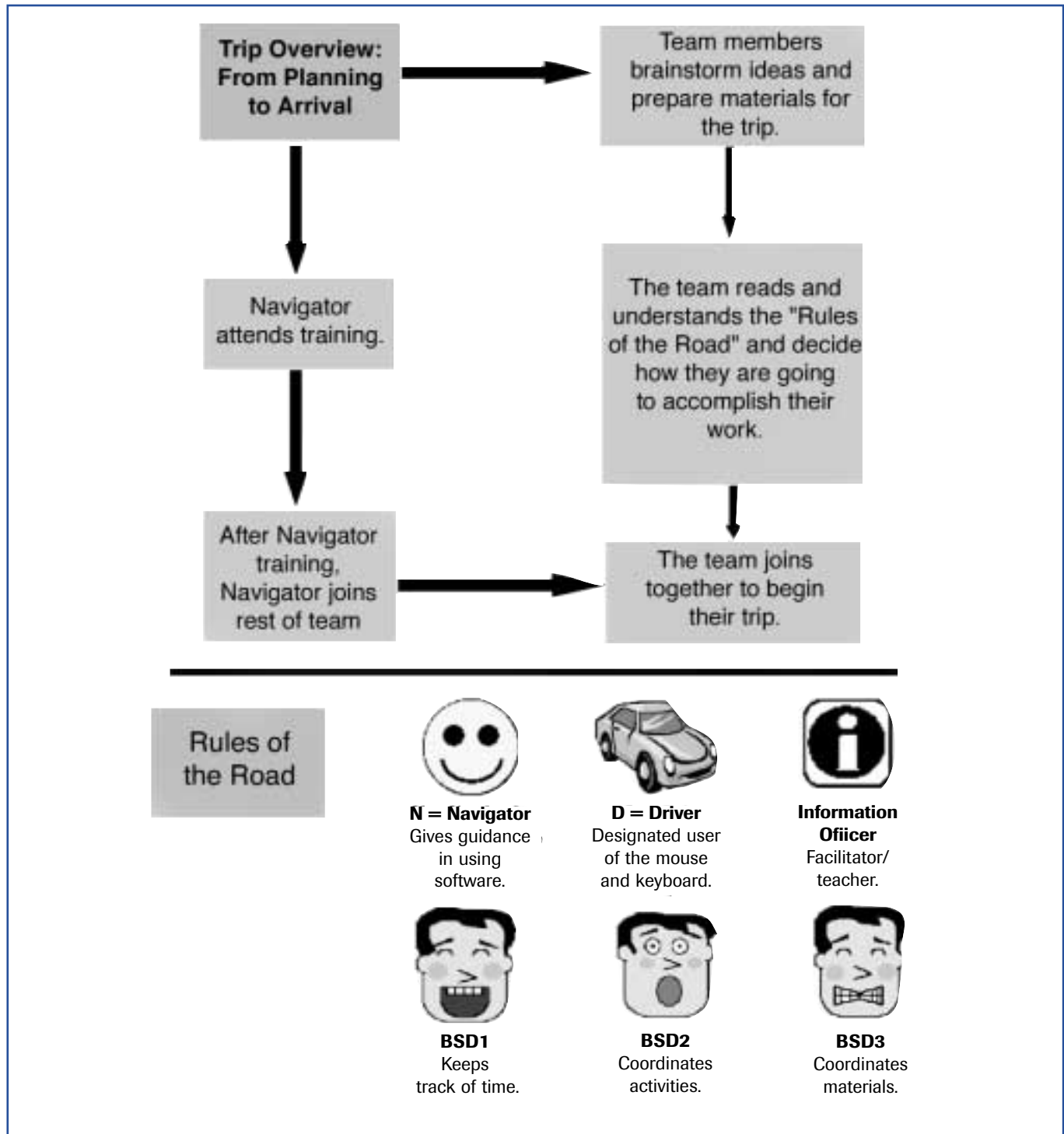
The Navigator Model

The Navigator Model works well when it is necessary to mix people with different levels of technology skills. Participants are divided (Starting Positions) into groups (cars) of 3–5 per car. Team members assume different identities (Roles) for this activity. The team member with the most technology experience will be trained as the Navigator for the technology application being used. The starting Back Seat Drivers will have medium to low technology skills while the starting Driver should have medium technology skills. The group can decide on their roles and when they want to rotate.

While the designated Navigator is being trained, the rest of the team plans the content and how to carry out their project. The Navigator returns to the group once training is finished. The Navigator then instructs the Driver who will make the actual keyboard entries. For continuity, the Navigator should remain the same but the rest of the team members should rotate. This allows everyone the opportunity to use the mouse and keyboard.

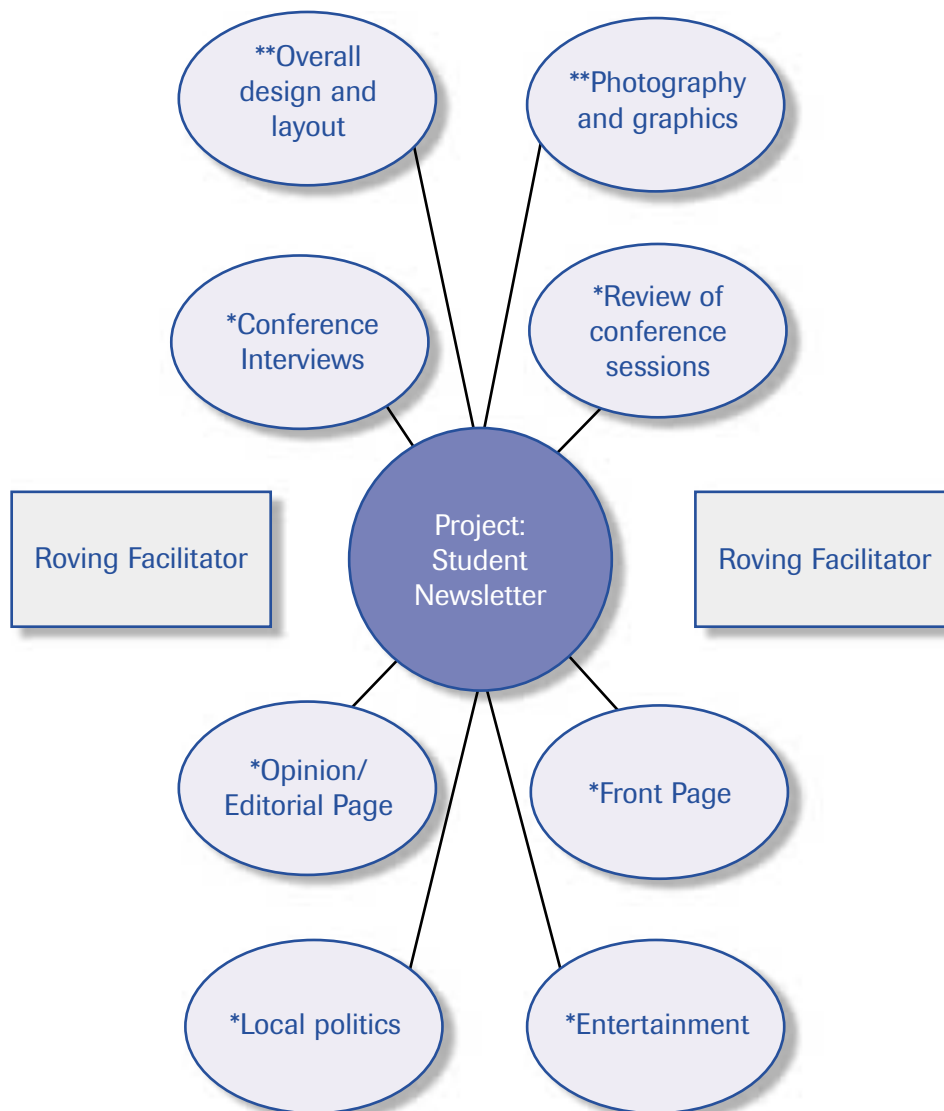


The Navigator Model



Collaborative Groups Model

In the collaborative groups model, each small group is responsible for contributing its work to create a single product for the whole group. Instead of each small group doing the same parallel activity, each small group focuses on creating *one* component or piece of the whole group product. The example below demonstrates the creation of a student newsletter. Each oval in the web is the topic for a small group.



* Requires WP and some scanner and digital camera work.

** Requires some experience with document design and layout and/or experience with scanners and digital cameras.

The People's Choice: Digital Imagery and the Art of Persuasion

Resources

This activity was designed as an example of a high school, interdisciplinary visual arts, social studies, psychology, communications and/or computer science class, the main objective of which is to prompt students toward visual literacy and critical reflection of visual images. The resources listed below reflect these disciplines. Though the list is by no means exhaustive, these print and web resources reflect some of the better materials we've found.

Print

1. Bernays, E.L. (1955). *The Engineering of Consent*. Norman, University of Oklahoma Press.

Bernays is considered the father of public relations, and this book is a primer on how to run successful advertising campaigns. Bernays was a nephew of Sigmund Freud and understood the importance of the unconscious in propaganda. He justified what we now call “spin” by asserting that “engineering consent” was the essence of democracy.

2. McGinniss, J. (1968) *The Selling of the American President*. N.Y: Penguin Books.

In 1967-68, Joe McGinniss traveled with the Nixon campaign and was granted access to its campaign strategies and its media directors, Harry Treleaven and Roger Ailes. This book functions as a case study on how political candidates use the media for political gains and how, in turn, their message is molded by the media.

3. McLuhan, M. (1964). *Understanding Media: The Extensions of Man*. Cambridge: MIT Press.

A prescient commentator on the media age, McLuhan coined such expressions as “the global village,” “age of information,” and “the medium is the message.” In this series of essays, McLuhan examined the intersection of mass media, popular and mass culture, and politics and the resulting effects on individual beliefs and values.

4. Packard, V. (1957) *The Hidden Persuaders*. New York: Van Rees Press.

Sociologist Vance Packard shocked the nation with his publication of *The Hidden Persuaders*, an exposé of advertisers' attempts to massage and mold our inner thoughts, fears and dreams for profit. The publication of the book provoked legislative hearings, widespread discussions on the ethics of advertising, and denunciations of advertisers by *The Saturday Evening Post* and the *New Yorker*.

Web Sites

The Internet abounds with web sites that look at the interconnectedness of advertising, politics, the media and psychology. Below are just a few of the sites that may be useful for high school educators.

Ad*Access. Though it does not contain political advertisements, Ad*Access is an excellent searchable database of images and text information for over 7,000 advertisements printed in U.S. and Canadian newspapers and magazines between 1911 and 1955. Funded by the Duke (University) Endowment, the database concentrates on five main subject areas: Radio, Television, Transportation, Beauty and Hygiene, and World War II.

<<http://scriptorium.lib.duke.edu/adaccess/>>

American Memory. All images are copyright free on this Library of Congress site.

<<http://memory.loc.gov/>>

American Political Prints 1766-1876. *Harper's Weekly* was one of America's great magazines in the 19th and early 20th centuries. Part of the larger *Nineteenth Century Advertising History* site <<http://advertising.harpweek.com/>> these prints provide rich visual documentation of the issues and events in 18th and 19th century American society.

<<http://loc.harpweek.com/>>

Center for Media Literacy. The Center for Media Literacy aims to “promote critical thinking skills in accessing, analyzing, evaluating and creating media.” Its *Reading Room* offers dozens of readings on media literacy and biases and strategies used in product and political advertising. Select LINKS to access lesson plans and educational resources focusing on media literacy.

<<http://www.medialit.org/>>

Copyright on the Web. A wonderful visual site for teachers and students to learn about copyright issues on the World Wide Web.

<http://www.cyberbee.com/cb_copyright.swf>

Democracy Online Project. The Democracy Online Project, housed at George Washington University, examines and monitors the use of the Internet in politics, political advertising and fundraising. The site offers numerous resources for creating online campaign ads and provides links to what it considers the best political websites.

<<http://democracyonline.org/>>

Democracy Project 2000. Sponsored by PBS, this site is geared toward helping voters become critical thinkers and make informed electoral decisions. Sections include: *Dissecting Political Ads*, *Viewing News Critically*, *Interpreting a Debate*, *Analyzing a Poll*, *Assessing a Web Site* and *Evaluating a Platform*. The site contains text, graphics, audio and video. The site also contains a pop-up glossary of political and electoral terms.

<<http://www.pbs.org/democracy/readbetweenthelines/index.html>>

Historical Text Archive. Access thousands of articles, books, documents and speeches on politics, culture, history and numerous other topics.

<<http://historicaltextarchive.com/>>

Images of American Political History. A copyright-free database of American historical and political images. All images are arranged chronologically.

<http://teachpol.tcnj.edu/amer_pol_hist/_browse.htm>

Jung's Archetypes. Advertisers—political and product—utilize psychology to determine those themes, desires and values that most resonate with the public. In advertising, with the exception of the works of Sigmund Freud, no psychologist's works are more invoked than those of Carl Jung (1875–1961), the Swiss psychologist. These pages discuss Jung's work, in particular, his belief in archetypes.

<<http://www.acs.appstate.edu/~davisct/nt/jung.html>>

<<http://www.cgjungpage.org/>>

Major Party Official Web Sites. Now that you've been through this activity, notice the colors, symbols and images employed on the official web sites of both parties.

The Democratic National Committee:

<<http://www.democrats.org/>>

The Republican National Committee:

<<http://www.rnc.org/>>

Media History Project. An award-winning site, funded in part by the American Journalism History Association, this project seeks to analyze and understand trends and practices in historical mass media.

<<http://mediahistory.umn.edu/>>

Professional Cartoonists Index. A searchable online database of contemporary American and international political cartoons. Search by topic, state, country, newspaper, or cartoonist. The teachers' guide will assist in utilizing political cartoons in the classroom.

<<http://cagle.slate.msn.com/>>

Political Cartoons of Thomas Nast. Considered the greatest American political cartoonist, Thomas Nast (1840-1902) is most often remembered for his cartoon campaign in the 1870s against Boss Tweed and New York's Tammany Hall political machine. This gallery of Nast's cartoons also offers a bibliography about Nast and Tammany Hall as well as links to other related sites.

<http://www.boondocksnet.com/gallery/nast_intro.html>

Thirty Second Candidate. An excellent site from PBS that uses images and video for an overview of political campaigning. Check out in particular *Tricks of the Trade* <<http://pbs.bilkent.edu.tr/30secondcandidate/>>, which walks you through setting up a “positive” and “negative” ad series.

<<http://www.pbs.org/30secondcandidate/>>

University of Iowa Department of Communication Studies: Political Advertising. An excellent site for history, political science, psychology and communications teachers. This site contains numerous articles on political advertising and campaigning, toolkits on decoding and dissecting political ads, and video clips on some of the most effective and controversial campaign ads in recent time.

<http://www.uiowa.edu/~commstud/resources/pol_ads.html>

Photo Editing Software Tutorials. Imaging software can be expensive. There are alternatives to *PhotoShop*, the most commonly used imaging software. For example, *PhotoShop Elements*, *PaintShop Pro* and *Corel Photo-Paint* are cheaper alternatives, though not as powerful as *PhotoShop*.

The learning curve for imaging software is steeper than for more commonly used applications such as word processing and spreadsheet software. Fortunately, there are numerous excellent and free online tutorials. Below are just a few.

Photoshop Basics: Beginners' Tutorials

<<http://graphicssoft.about.com/compute/graphicssoft/cs/photoshopbasics/index.htm>>

Dr. K's Photoshop Tutorial Links

<<http://www.bgsu.edu/departments/tcom/photoshop.html>>

Brandy's PaintShop Pro Tutorial

<<http://www.geocities.com/SiliconValley/Heights/1288/psptoc.html>>

JASC's PaintShop Pro Tutorial

JASC is the maker of PaintShop Pro, a PC-only alternative to PhotoShop.

<<http://www.jasc.com/tutorials.asp>>

PaintShop Pro Tutorial

Tutorials are available in text or video format.

<http://www.baycongroup.com/paint_shop_pro/tutorials.htm>

Corel Photo-Paint Tutorials

<<http://graphicssoft.about.com/compute/graphicssoft/cs/photopaint/>>

<<http://www.visionary-voyager.com.au/corel/photopaint/>>

Professional Development Evaluation

Thank you for completing this day of professional development. Your responses to these evaluation questions will help us plan our future sessions.

I. Preparation Level

Skills & Ideas From the Professional Development Session	I Feel Prepared to Do This	I Need More Help with This
Develop a project-based activity for my classroom.		
Use electronic presentation software to present curriculum content		
Use a spreadsheet as part of my classroom instruction.		
Implement the basics of visual literacy techniques.		
Develop a product using word processing software.		
Develop a product using image editing software.		
Create a classroom unit based on the <i>People's Choice</i> activity.		
Create an interdisciplinary unit for my classroom.		

II. Activity Feedback

Please comment on today's activities. We are interested in general comments: if you liked the activity, if it was challenging enough or too challenging, if you can see implications for your classroom, and any other comments you want to share.

Grouping strategies

Designing an instructional activity around product development

Using image editing, word processing, spreadsheets, and electronic presentation software to enhance the instructional activity

Other general comments

III. What other areas/technology would you like to explore?



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