Chapter 23
A Model Proposal for Advertising Aestheticization

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ABSTRACT

Owing to aesthetic components that advertisement texts generally have, advertisements are sometimes perceived as a genre of art by some circles. The study is based upon a perspective presented by an interdisciplinary background, and it acknowledges a paradigm that advertising is not a genre of art; it obviously pursues commercial profits and within this context, exploits the created aesthetics in product. The main objective of the study, which focuses on advertising aesthetic fundamentally, is to build a scientific model formulating some levels of aestheticisation during its production process. Formulation in question has been reconstructed on theoretical and applied literature.

INTRODUCTION

Whether advertising is a sort of art, has been a topic of extended discussion by the academic community and the performers. Some authors concerned with the issue claim that advertising has some similar common features with artistic genres therefore, advertisements should be evaluated as "artistic works" whereas others oppose. They explicitly focus on the reality that advertisements are merely commercial performances and reject the idea of including them as a part of artistic creation (Venkatesh & Meamber, 2006; Burgh-Woodman & Payne, 2012; Rutherford, 1994; Serdarli, 2008). Major reason that lies behind the arguments is mainly the status of creativeness in advertising business. After the campaign *Think Small*, which was realised under the control of *William Bernbach* in 1959, "creativity" notion was placed in the centre of advertising phenomenon and utilized as its defining fundamental parameter since then. As a consequence, the need for being creative caused an intense involving in aesthetics concurrently. Thus, advertising business achieved a status in the vicinity of art genres (Sullivan, 1998: 1-14; Yilmaz & Ertike, 2011: 161). Besides, referring to *Hegel (1998)* this study acknowledges his theory 'art targets at achieving absolute beauty', but rejects

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the idea that advertising business participates in it. Consequently, within a pragmatic context it can be mentioned about an instrumentalisation of aesthetic through advertising texts.

Nowadays aesthetic care in advertising texts is so common and has become a usual phenomenon that can be encountered in media easily at all levels. This controlled aestheticisation level is consciously composed by advertising team (Yilmaz & Ertike, 2011: 46). This study investigates how and in which conditions and ways this aestheticisation is correlated and produced. Within this context, the study objects to find a logical response to this composition and construct a scientific model formulising the level of aeatheticisation within the production process of advertising text. Methodologically, firstly components of aestheticisation are studied, then the model is formulized based on the theoretical and applied literature. Conclusion part is consisted of an argument about how this model could be utilized by academic world.

COMPONENTS OF ADVERTISING AESTHETICS

Aestheticisation in advertising could be constructed by the coordination of several elements which can be found in advertisements or advertising related works theoretically. In this section of the study, some theoretical researches which establish a ground for an aestheticisation model of advertising developed here is categorized and demonstrated. In the following section, within this context, the relationship among these elements are tried to demonstrate via an illustrated model which we call "aestheticisation model" constructed for the purpose.

Advertising Text

Advertising text is the core, where aestheticisation is achieved. Therefore, it can be assumed as the most essential element of the process. Aestheticisation is developed by means of elements within the text components. In other words, the way they are connected determines the level of the advertising text. In literature, text concept is generally focused on audio visual components rather than literary aspect of an advertisement. By contrast with the concept "copy," which focuses on literary aspect merely, the concept "text" comprises all elements such as image, vocal tone, text, colour, etc. All these elements are determinative for meaning. Grammatical structure is composed by means of these elements. Similar with literary grammar, there is visual grammar to be assumed. It should be considered that literary grammar is only one of the components of the advertisement phenomenon (Schroeder, 2006; Sugarman, 1998; Elden, 2009-b; Serdarli, 2008).

The pattern of meaning and the structure of text of the advertisement evolve as well as the medium diversifies such as printed advertisement materials, radio spots or television commercials. For instance, title of spot in television commercials is not highly regarded, whereas headline of a news paper is the most. Just after Think Small Campaign, especially in press and media, headline has become of vital importance. Necessarily, if headline of an advertisement is not attractive enough, it is almost disregarded. Main text is the part just below the headline. In this part, message is discussed comprehensively. In a television commercial, motion is determinative as well as meaning, image and sound. In this way, each type of advertising constitutes its own grammatical during the process of interaction of its constituents (Applegate, 2004; Cook, 2001; Sugarman, 1998; Rose, 2011). The ways those elements are associated with are determinative of aestheticisation. Generally, the higher the level of aesthetic texts is assumed to be generated through mediation.

Institutional Impact

An advertisement is produced within an institution therefore, expectations of advertiser and institu-

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